

## A BRIEF GARDEN TOUR OF THREE SOUTHERN MISSIONS: In the Path of the First Friars

Karla Ogilvie

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Traveling along the 100 miles of road from San Diego to San Juan Capistrano, one can still see hints of the untamed, picturesque country the Spanish missionaries came to in 1769. During a period lasting just 70 years, they helped conquer the land, convert the Indians and colonize a future state. Each mission shared a common history: prosperity, decline, ruin, and rebuilding. San Diego de Alcalá, San Luis, Rey de Francia and San Juan Capistrano de Sajavit are the missions of the Southern California coast. Today they enjoy a renaissance as popular tourist destinations, as many come to experience the past and then return yearly to enjoy the beauty of the gardens.

California's history began 15,000 years ago with the arrival of Indian tribes from areas to the north. They lived in harmony with the rhythms of the land. Native plants provided them with seeds, nuts, vegetables and fruits. Wild game that roamed the chaparral provided meat for survival. Change, however was on the way. Between 1519 and 1522, the first European explorers visited the Pacific via the Spanish ships of Ferdinand Magellan. At about the same time, the Spanish conquistador Hernán Cortes invaded and conquered the ruling Aztecs of Mexico. In 1542 Cabrillo's ships sailed into San Diego Bay and claimed Alta California for Spain. The Spanish considered that they owned the rights to all



*The courtyard at Mission San Juan Capistrano as it looks today (K. Ogilvie).*

of the Pacific, from the Phillipines to Alaska, though they lacked sufficient resources to defend this claim. Drawn by the northern fur trade, English, Dutch and Russian explorers began to encroach on Spanish territory. Since Spain had trouble enticing sufficient settlers to move to the New World, they decided instead to convert the native population into Spaniards. They would consolidate their claim with the establishment of strategically placed missions, presidios (military forts), pueblos and ranchos.

Instructions were given to Father Junípero Serra and Captain Gaspar de Portolá to go north from Mexico and establish a chain of missions in Alta California. Father Serra's lengthy experience as a missionary in Mexico made him a natural choice to be guardian of the group's souls. Captain Portolá led the military contingent. Two groups headed north, one by land and the other by sea. The journey was dangerous – half of the 219 travelers died en route. Those walking overland endured weeks of hardship in the desert. The ships fared as poorly; one sank and many sailors died from scurvy.

### San Diego de Alcalá

Upon his arrival at San Diego in 1869, Father Serra set about building the Mother of Missions, at first merely crude huts constructed of sticks and reeds. Eventually replacing these temporary shelters were sturdier wood structures and finally, traditional adobe buildings. Neophytes (newly converted Indians) planted crops and learned to herd livestock. After surviving starvation and some Indian attacks, the mission began to thrive. Finally by late 1770, Father Serra felt confident enough to leave the mission and go north to Monterey to establish the second in the chain.

A plaza plan was used for most of the California missions, including the first at San Diego. This four-sided area enclosed by buildings on all sides became the center of activity at the missions. A church, housing for the neophytes, living quarters for the priest and a granary all were within the compound. Water was brought in by irrigation ditches (and later, by more sophisticated aqueduct



Gargoyle's mouth at San Luis, Rey de Francia (K. Ogilvie).

systems); fountains were installed in the central courtyard. Bells tolled every morning, noon and night, calling the faithful to religious celebrations, work, and at times, the death of a church member.

Each mission eventually established orchards, vineyards, and fields for growing staple foodstuffs such as wheat, corn, beans and squash, but the only decorative flora planted was for the altar or for medicinal purposes. Plants such as the rose, lily and aloe vera grew well in pots. Red roses symbolized the blood of Christ while white represented the Virgin Mary. Rose hips made a nutritious tea and the flowers provided a healthful eyewash. Opium

poppies were grown for their pain-relieving qualities and the seeds were used in cooking. The first palms planted did not bear good fruit, but the fronds were essential for celebrating Palm Sunday. The sound of the palm fronds rustling in the breeze also added a calming effect. If Father Serra returned today, he would probably recognize the re-built mission, but the environs would tell a different story. Many missions today walk the line of compromise between accurate interpretive displays of mission history and anachronistic but colorful plantings that delight the senses of parishioners and tourists alike.

Driving up a steep hillside onto the mission grounds, one now sees birds of paradise (*Strelitzia reginae*), roses and daisies of all styles gracing both sides of the driveway. Swaying palms tower above, shading the visitor from the harsh sun's rays. One of the mission's original buildings is now a gift shop and leads you into the courtyard plaza. A lovely 1930s Moorish style fountain, with trees arching overhead, creates a small oasis there. Turning west you may walk through the church into the small cemetery. Today it is filled with roses, spikes of the orange-red kniphofia and lilies of the Nile (*Agapanthus africanus*). Crosses made from old mission tiles are placed there in remembrance of Indian neophytes who died serving the church. A small desert garden, planted with drought tolerant cactus, yuccas and succulents, lines the walkway between the formal garden and the museum.

## San Luis, Rey de Francia

Set 60 miles north of San Diego is the King of the Missions, San Luis, Rey de Francia, named to honor the king of France and established in 1798, some years after Father Serra's death. The largest and most successful of all the missions, San Luis Rey has several unique historical features.

As the visitor approaches the mission, the first stopping point is the laundry area. Water from a spring flows through the mouths of gargoyles into brick lined ponds. Native women bathed and washed clothes in this laundry area. An ingenious system passed the dirty water through a charcoal filter to remove the soap and dirt, and then carried it to the vegetable gardens for reuse. Growing around the ponds today are purple and black sages (*Salvia*), yellow yarrow (*Achillea*) and jimson weed (*Datura*).

During mission years the Franciscans of San Luis Rey grew fruit, citrus and avocado trees. Traditional native plants grown by the Luiseño Indians for their own use included the cattail and soap root plants. The cattail's reeds were used in weaving basketry and the fluffy down on each tail is an absorbant material that would serve for the diaper of a baby carried about on a cradleboard. The soap root plant makes a good shampoo for everyday use.

Next you walk up the hill and enter the actual mission grounds. It is within San Luis Rey's quadrangle that California's oldest pepper tree lives. Legend says that Spanish soldiers brought the seeds of this tree to the mission in the 1830s, and from this one tree, thousands

of seeds were planted on ranchos, in pueblos and at missions up and down the California coast. These attractive, slow-growing, round-headed trees are deeply rooted and highly adaptable to our arid climate. Many of the old trees were cut down in the early 1900s because agriculturalists thought they might spread black scale to nearby citrus groves. San Luis Rey's remaining venerable specimen has bark that is gnarled and knotted with age, the branches supported by a system of braces and cables.

Next to the church is the courtyard named for Father Antonio Peyri, assigned as first director to the eighteenth new mission. This small retreat garden is still in daily use by the resident friars. Planted with flowers that were used during the mission era, it contains a variety of plants including a banana tree, aloes and succulents. The three fountains have been in daily operation since the 1920s.

On the eastern side of the church is one of California's oldest cemeteries still in use today. A monument erected by Father Peyri in 1830 is dedicated to the Luiseño Indians who helped construct and maintain the mission. Today the mission builds for the future, with the addition of new fountains and statuary, keeping the cemetery as a place of reflection and relaxation for visitors.

## San Juan Capistrano de Sajavit

Today, Capistrano is an easy 30-mile drive north of Oceanside along the El Camino Real. When Father Serra returned to Southern California in 1776 to help establish his seventh mission, he was entering his sixth decade of life and seeing the fulfillment of the dreamed-for chain of

missions come true. The Serra Chapel is the only remaining building in which Serra is known to have preached. Capistrano, the Jewel of the Missions, is known for its beautiful setting between mountains and ocean, and its equally beautiful gardens. Long famous for the annual return of the swallows, Capistrano today has a new tradition of visitors who return year after year to see the gardens in bloom.

Leaving behind the curio shops and busy street that serves the town of Capistrano, the visitor enters the mission's walled great courtyard and is at once transported into a world of calm and beauty. Now



Moorish style 1930s fountain at Mission San Diego (K. Ogilvie).

where once would have been only bare dirt and perhaps a few trees, there are roses, lavender and bougainvillea in colorful abundance. Birds and bees visit the birds of paradise standing in line as though ready to take off into the azure sky above. White calla lilies soften the arcade walk.



Mission San Diego (K. Ogilvie).

The inner courtyard contains two small gardens for children. One teaches the agricultural history of California. Basic foodstuffs such as beans, squash, pumpkins, grapes and olives are grown here. A medicinal garden anchors the center of the planting with a cross set in a low growing myrtle bush. Around the perimeter are healing plants such as rosemary, aloes, and alliums. Next to the mission entrance is a garden designed to exercise a child's senses of touch, smell, and simple delight in the unusual. It is planted with scented-leafed and bright-colored pelargoniums, fuzzy lamb's ears (*Stachys*) and kangaroo's paws (*Anigozanthos*). Pint-sized chairs invite the children to sit and stay awhile.

As children sit or play in these gardens, parents can meander around the paths set out by Father John O'Sullivan in 1910. He transformed the bare-dirt courtyards into a series of garden rooms. Red and white 'Double Delight' roses, also yellow and delicate pink varieties, all heavy with fragrance, pull the guests in. Water splashing in the Moorish style fountain creates a musical ensemble. Water lilies bloom here, and circling the rim of the fountain are pots overflowing with flowers at each corner. Paths leading to the fountain are lined with the silvery and pungent foliage of artemisia and cool lilac-flowered lavender plants, punctuated by the hot orange of California poppies, all thriving in dry conditions.

One of the most charming garden rooms is the small sacred garden with



its *campanario* (wall of bells). Two of the original bells dating from 1796 still hang here today. It is a very quiet area, decorated with potted flowers and succulents to add a splash of color to the area. Next to the sacred garden is the mission's cemetery. Approximately 4,000 people, primarily

Native Americans, were laid to rest here, mostly in unmarked graves. Father O'Sullivan is buried near a cross commemorating the neophytes who died here while serving the parish.

Keeping all the mission flowers neat and trimmed is a group of volunteers called the Gardening Angels. Every Wednesday 25 faithful gardeners come to Capistrano for fun and fellowship in a place many consider their home away from home. They use only organic fertilizers and mulch, passion and love to improve the gardens' 10 acres. The fruits of their labors are displayed each year during the second weekend in June when they sponsor a Flower Garden and Art Show. The weekend draws thousands of visitors to look at the grounds and the proceeds help support the various mission programs.

Many of today's missions are still active parish churches as well as museums teaching us about the history of the early Spanish presence in California. The statewide vineyards, fruit orchards and olive groves of today are a horticultural heritage dating from the missions begun here in 1769. California's prominent use of Mission and Spanish-Colonial Revival style architecture is rooted in that past as well. Take the 100 mile trip along El Camino Real to visit the Southern Californian coastal missions, and you will have the opportunity to experience something of California's past history as well as to enjoy the present day glory of the mission gardens.

## MISSION SANTA BÁRBARA'S NEW HUERTA

Susan Chamberlin

Horticulture has only recently been recognized as one of the traditional art forms of the mission period in California history – often defined as beginning in 1769 with the founding of Mission San Diego to about 1834 when the secularization that broke up the mission system was under way. During this period in Alta California (i.e. the United States) and earlier (where the mission chain began in Baja California, Mexico) the typical mission garden was a utilitarian *huerta* for vegetables, fruits, herbs and altar flowers, not an ornamental *jardin*, or pleasure garden.\*

In addition to being a major tourist attraction, the Santa Bárbara Mission is owned and operated as a monastery and Catholic Church by the Franciscan Friars of California. Its museum director, Kristina Foss, and Jerry Sortomme (Professor Emeritus of the Environmental Horticulture Department at Santa Bárbara City College) were given permission to create a living museum to hold plants from all of Alta California's mission period. They dubbed it "The Old Mission Huerta Project," but it is already known simply as the Huerta. It is both a museum and a mother bed capable of supplying other historic places that wish to capture the feeling of the Spanish-era cultural landscape by using authentic plant varieties.

With the help of volunteers, the Huerta was begun in August 2003 on the site of an old orchard formerly maintained by Father "Benny" Bavero. Father Benny's orchard was located to the left of the church façade where Chumash families once lived in rows of small adobe houses called the "Indian Village." That village, however, disappeared years ago, and the land was later a place where rubble from the 1925 earthquake (which damaged the mission) was dumped. Archaeologists have overseen the Huerta project, but little besides shards has turned up.

Unfortunately, a recent article in the *Santa Bárbara Independent* described the Huerta as a restoration of the original. This is not true. It is a repository for vanishing heritage plants, and it cannot be reconstructed to its original state for two reasons: the original site is not available, and information about its original appearance and plant composition is sketchy at best.

Mission Santa Bárbara was founded in 1784. The "Queen of the Missions" building seen today was constructed from 1812-1820 and expanded over the years. An early nineteenth century system of aqueducts

and reservoirs ensured a year round water supply for the mission's fountain, wash basin, orchard and *huerta*. The orchard of fruit and olive trees (which gave Los Olivos Street its name) was located in front of the mission and extended south into the present Mission Historical Park and nearby neighborhood. Olive trees from this orchard are documented at various houses.

The original *huerta* was located south of the "Indian Village." It extended from today's parking lots and grassy playing field into the neighborhood approximately bounded by Laguna, Mission, Santa Bárbara and Los Olivos streets. West and north of the mission were grain fields, and the church also had vast lands for vineyards, crops and grazing animals. Except for remnants of the water system and the riparian corridor of nearby Mission Creek, the landscape and gardens seen today (including the Huerta) are nothing like those of the mission period.

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Jerry Sortomme is the Huerta Project Manager. He is an extraordinary horticulturist, and his enthusiasm for plants knows no bounds. In fact, he often needs to be reminded that things collected for the Huerta must be documented as growing in Alta California between 1869 and 1834. It is almost entirely due to Jerry's efforts that California has this important new garden. Using modern sustainable techniques, he and his volunteers conduct Huerta workshops every Wednesday from 9 A. M. to noon. Entry to the Huerta at other times is by permission only. Email [jerrysortomme@hotmail.com](mailto:jerrysortomme@hotmail.com) to visit, volunteer, or be placed on the "Huerta Happenings" newsletter list, or contact Kristina Foss, Santa Bárbara Mission Museum Director, 805.682.4713, [sbmission@aol.com](mailto:sbmission@aol.com).

\* For information about gardens in the mission period see: Victoria Padilla, *Southern California Gardens*, (Berkeley & Los Angeles: University of California Press, 1961); David Streatfield, "The Evolution of the California Landscape, Part 1: Settling into Arcadia," *Landscape Architecture* 66:1, 39-46, 78; Tom Brown, "Gardens of the California Missions," *Pacific Horticulture* 49:1 (Spring 1998), 3-11. Information about Mission Santa Bárbara's original layout is archived in the mission's library and in the Gledhill Library at the Santa Bárbara Historical Society.

## WISH LIST FOR THE HUERTA

Jerry Sortomme published a wish list for improvements at the Huerta Project. Huerta volunteers or other community members may wish to contribute labor or skills. Monetary gifts that allow the purchase of materials or fund an on-going need are also welcomed. Contact Jerry Sortomme per information provided above. The following are some suggestions from Jerry's list.

- Mission-era style fenceline along the service road.
- Weatherproof plant-labeling system.
- Interpretive stations at key locations.
- Safe all-weather pathways and walkways.
- Improving the overlook vista point.
- Durable garden signage.
- Ramada-style wooden group tables and benches, chairs, and sitting benches.
- Replace old garden sheds.
- Various soil amendments.
- Funds for new tools, equipment and machinery.
- Rebuild the switchback slope trail with safe handrails and a retaining wall of natural stone.
- Metal t-posts for grapevine supports.
- Funds for seasonal plants, seeds and plant materials.
- Create Chumash Plant Exhibit interpretive station.

## HOW THE BELL MARKERS CAME BACK TO EL CAMINO REAL

In the early 1900s, when automobile touring was becoming increasingly popular, Los Angeles civic leaders determined to encourage tourism with a new twist to the "romance" of the missions – the recreation of El Camino Real as a state highway extending from San Francisco to San Diego. The route would be marked with distinctive "mission bell" signposts. The original metal bells (each weighing 85 pounds) were installed on shepherd's crook poles beginning in 1906. Over the years, many disappeared; a few were stolen, while others were damaged in auto accidents or removed when the highway was widened. In recent times, the California Department of Transportation (Caltrans) acquired the responsibility for El Camino Real's markers. Some had been replaced in the 1970s using new metal molds and, in some cases, new bells were made of concrete. An adopt-a-bell program was instituted by Caltrans to finance the replacement.

Enter John Kolstad, a Saratoga mortgage broker who had nostalgic memories of the bell markers from childhood days spent in Whittier and wanted one in his garden as a memento. In the process of tracing the source of the bells, Kolstad uncovered not only their history, but also a collection of bells, molds, photographs and records that had been salvaged by a former employee of the original manufacturer when the business folded. Not wanting them to end up in the dump, Kolstad purchased the lot and is now himself in the bell business. He contacted Caltrans, who were very interested in having a more historically accurate source and were able to obtain federal funding to replace all the bells at once. Starting from the north in 2004, work crews began putting up 555 bell replicas, placed two miles apart and on both sides of U. S. Highway 101, the road that approximates much of El Camino Real today. At the highway's terminus in Los Angeles, the route moves over to Whittier Boulevard and continues south to San Diego.

If you too share Kolstad's nostalgia for the mission bells, replicas may be purchased by individuals for a mere \$1,795 apiece. The new bells are missing something the originals had – clappers – in an attempt to discourage pranksters from climbing the poles to ring the bells.

[For the full story on the history of these bell markers, see Bob Pool's "A Man's Quest Reverberates Up and Down the State," *Los Angeles Times*, 24 December 2004, pages B1, 10. Illustration of bell marker from ca. 1910 postcard, M. Graham.]

## DOÑA MARCELINA'S VINEYARD

## Ancient Vine Angelica

In recent years, Deborah Hall, vintner and proprietor of the Gypsy Canyon Vineyard & Winery in Lompoc discovered a 2+-acre site on her property of established though neglected 100-year old grapevines. The vines were first thought to be old Zinfandel grapes, but to her surprise, were confirmed to be original 'Mission' grapes. The Department of Viticulture and Oenology at the University of California, Davis analyzed three samples of the old vines and found eight DNA markers that confirmed the DNA profile of these Alta California, Spanish era grapes. (Some authorities believe the 'Mission' grapes may be a cross between the European *Vitis vinifera* and the wild grapes of California (*V. californica* and/or *V. Girdiana*).

Hall rejuvenated the vineyard and is now producing a very limited grape harvest and orchestrating an "original Angelica" wine. Angelica is known as "fortified" wine, a blend of 'Mission' grapes and grape brandy that creates a distinctive sweet dessert wine commonly served in mission days. The old vineyard is now named "Doña Marcelina's Vineyard" after Doña Marcelina Felix Dominguez, the first known female winegrower in Spanish California (early 1800s) and is the oldest producing vineyard in Santa Barbara County.

Last year, Jerry Sortomme arranged a tour of the facility for the California Rare Fruit Growers, Inc. The winery produces Gypsy Canyon Pinot Noir in addition to small quantities of Gypsy Canyon Ancient Vine Angelica. A few other California winemakers offer Angelica, but not from grapes grown in their own vineyards. Address: 4373 East Highway 246, Lompoc, CA 93436. Tel: 805.737.0204.

## WHAT PRICE PRESERVATION?

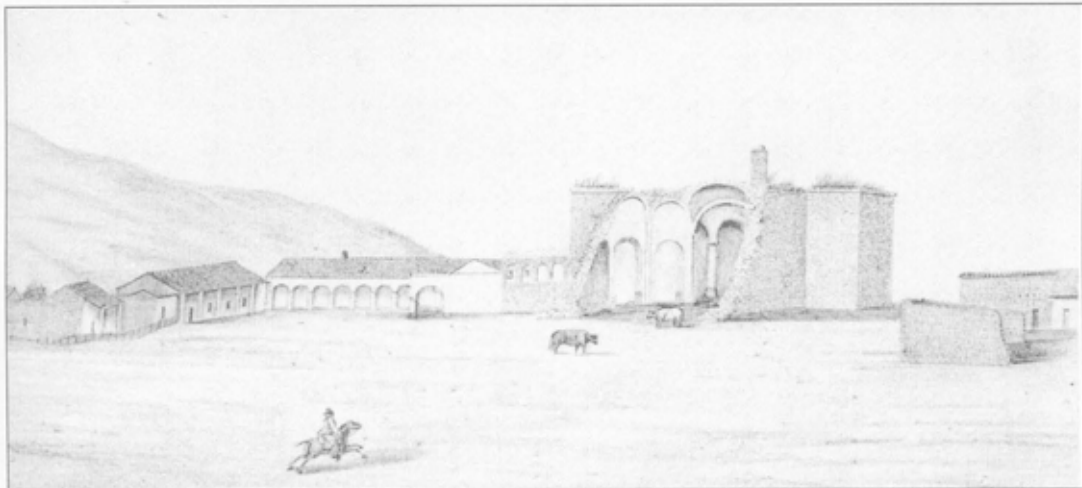
## The California Missions

While California missions are not landscapes, per se, the entire complex of church, orchards, vineyards, growing fields, irrigation systems, outlying buildings, and support structures such as presidios, asistencias, pueblos and ranchos, form the whole that is the history of Spanish colonialism in California - an unquestionably significant cultural landscape.

In December 2003, a 6.5 magnitude earthquake centered at San Simeon (not far from Paso Robles) did great damage to Mission San Miguel Arcángel (1797). This mission is considered particularly precious by authorities in the field because most of the interior decorative art is rare original work done by Native Americans, trained to paint and fresco by artist Esteban Munras during the late 1820s. Senator Barbara Boxer and Representative Sam Far sponsored the California Missions Preservation Act (CMPA) to provide \$10,000 in matching federal funds to aid emergency repairs on this and other missions in dire straits. (Senator Dianne Feinstein, who has long taken an active interest in mission preservation, also backed this legislation.) The California Missions Foundation, a non-profit organization, holds the responsibility for finding the donations to match this federal funding. President Bush signed the CMPA in 2004, but the Reverend Barry Lynn, head of Americans United for Separation of Church and State immediately filed a suit, claiming this Act is a breach of the constitutional barrier against government funding for religion.

The exact wording of the Constitutional provision states: "Congress shall make no law respecting an establishment of religion." Lynn argues that others have a confused idea of what "establishment" means in this case, but





*Mission San Juan Capistrano de Sajavit as drawn by Henry Miller in 1856*

some government watchdogs disagree. Charles Haynes, senior scholar for the First Amendment Center, says, "The First Amendment debate is an important one to have, but in this case I don't think there's a very compelling argument that the establishment clause prohibits this." In April 2005 the Becket Fund, an interfaith law firm, countered Reverend Lynn's argument, pointing out that there are legal precedents for the CMPA, as other churches – for example, the Old North Church in Boston made famous by Paul Revere's midnight ride – have received federal funding for preservation in the past. But what form did the funding take? California missions too have previously been the recipients of federal funding – from FEMA for example – but they filed for earthquake relief funds as individual entities, not through a congressional act aimed only at the missions.

Secularization of the missions took place in 1833, but following California statehood, a Catholic Church official filed suit in federal court to regain the mission properties. Some portion of each was returned to the Church beginning in the 1860s. Today most of the California missions are still under the direction and ownership of various Catholic agencies and serve as local parish churches as well as museums and historical archives of California history. Only Mission La Purísima Concepción is managed by the State Park system. Then too, there is the claim of the California Indian tribes, who would like to have their mission lands back, if only to build more casinos – since that seems to be the only way the U. S. government will allow them to achieve a facsimile of the California Dream.

Regardless of which view you take, while the legal debate continues, Mission San Miguel Arcángel slowly disintegrates, and the estimated cost of repairs for the entire mission chain keeps rising. The price most recently quoted on the California Mission Foundation's website was \$39 million to take care of basic repairs needed at all the missions. Others say \$50 million and more will be required for repairs, seismic retrofits, and preservation of artwork and artifacts.

It may once have seemed sensible to build with plentiful and cheap adobe bricks where wood was scarce, but the mission churches were built tall to the greater glory of God, with bell towers rising even taller. Tile roofs prevented fire damage, but made buildings topheavy, adding damaging momentum to every earthquake tremor.

A visit to the U. S. Geological Survey site, "California Earthquake History, 1769-Present" ([http://pasadena.wr.usgs.gov/info/cahist\\_eqs.html](http://pasadena.wr.usgs.gov/info/cahist_eqs.html)) shows re

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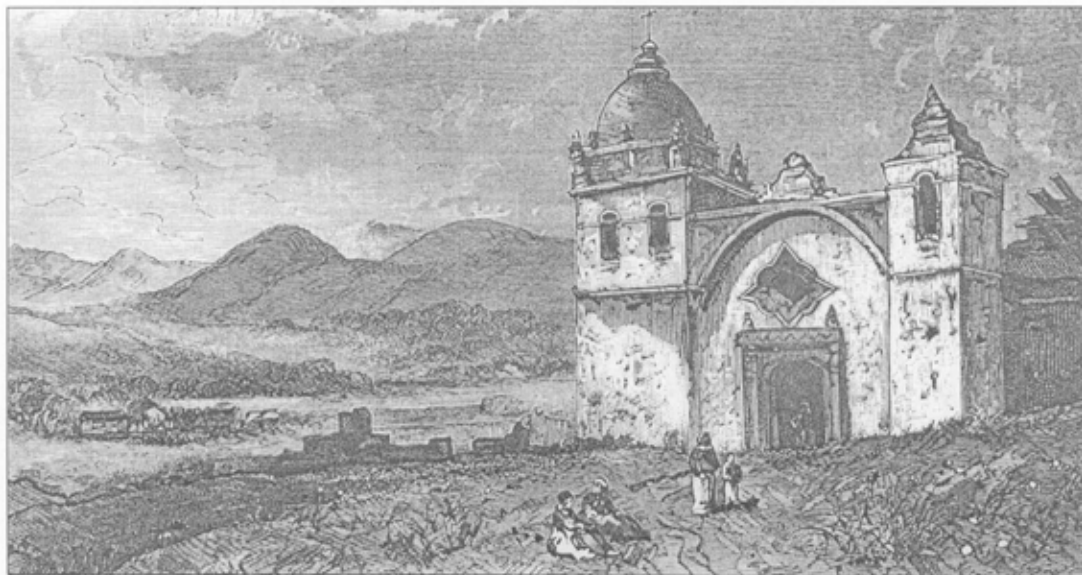
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corded quake activity rated at 5.5 and above on the Richter scale. There are ten such incidents recorded in each ten-year span from 1869 up to 2004. Many of these have badly injured or destroyed missions in the past; unrecorded quakes of lesser magnitude that occurred close to mission lands also damaged buildings, sometimes severely. The most widespread damage occurred in 1812, when two quakes estimated at 7.0 magnitude struck within a two-week period, one near Palmdale and the other in the Santa Barbara Channel. Most heavily affected was Mission San Juan Capistrano, where the newly completed vaulted church roof collapsed, killing 40 worshippers, but six other churches and their outbuildings suffered extensive damage as well. The 1906 quake (8.25) destroyed the San Francisco mission and damaged at least three others. In recent times, the 1971 Sylmar (6.5) and 1989 Loma Prieta (7.1) quakes have also badly damaged missions. It isn't a question of whether, but of *when* the next "Big One" will occur.

Who saved the missions in the past? During the 70 years of Franciscan rule, the missions that collapsed were simply rebuilt in the same fashion utilizing Indian labor. Fifty years after secularization, when the missions had begun to seriously deteriorate through neglect, Californians started to think about preserving the history of the Spanish era, if only as a means of luring more tourists to the Golden State. The romanticization of the missions was soon under way. The Association for Preservation

of Missions was founded in 1889 at Los Angeles. The Landmarks Club of Southern California, started by missions enthusiast Charles F. Lummis and like-minded associates, soon succeeded it. Sometimes individuals such as Father O'Sullivan at San Juan Capistrano, and Harry Downie at Carmel served as focal points for local fundraising and restoration work. Corporate interest was shown in 1903 when the Union Oil Company acquired La Purísima, and in 1933, they (and the Catholic church) welcomed restoration assistance from the Civilian Conservation Corps. This mission property was eventually turned over to the State Parks system, with the goal of making it into the western equivalent of Colonial Williamsburg. Corporate funding kicked in again in the late 1940s, when the newly formed Hearst Foundation donated \$500,000 for California mission repairs. Following the Sylmar quake, the Los Angeles Diocese was able to raise enough funds, with help from FEMA and other organizations, to reconstruct San Fernando del Rey.

Reportedly 5.5 million tourists visit the missions annually. Does this generate enough revenue to make the bottom line acceptable? The state school curriculum requires that fourth-graders study and where practical, visit the missions. Many missions have created interpretive displays to aid in these studies and enlighten the tourists. How much are we willing to pay to keep these fragile structures as visual teaching aids of our past? Is it time to say *adios* to the missions?



*San Carlos Borromeo de Carmelo (From a Sketch by William Keith. Engraved by A. Krüger [The Californian, May 1882]).*

### Gilroy: Highway 152 Historic Cedar Row

"The California Department of Transportation (Caltrans) in conjunction with the Federal Highway Administration (FHWA), proposes to replace the Uvas Creek Bridge (#370047) in Caltrans District 4 on State Route 152 just west of Gilroy in Santa Clara County." Thus begins the draft of a report made at the request of the California Division of FHWA. The initial plan for the bridge replacement involved the removal of 15 out of a total of 115 historic deodar cedars that line the highway. Local protest led to the request for a Historic Resources Evaluation Report, first prepared for this project in December 2004. Based on criteria set by the National Register of Historic Places, it was determined that the Highway 152 Tree Row of deodar cedars (which is now owned by the state) is eligible for inclusion in the National Register at the local level of significance. It also qualifies as a historic resource for the purposes of the California Environmental Quality Act. A brief summary of the historical research conducted by Vida Germano, architectural historian for Garcia and Associates, reads as follows: "The Deodar Cedar Tree Row along Highway 152 in Santa Clara County is significant because of its association with Gilroy's early urban improvement projects. Planted by the town of Gilroy on Arbor Day during 1930 and 1931 the tree row remains a significant feature of construction and improvement of Highway 152. While the highway transferred from county to state ownership in 1933, the highway improvements made by the county signify the importance of the highway to Gilroy's development. The tree row is a result of town officials using Arbor Day as an event to bring the community together to work on urban beautification and improvement projects. While the Gilroy tree row has sufficient integrity to convey its significance, other community tree rows around the state that developed under a

similar context have been removed due to highway expansion projects." In this context, the matter of integrity relates to how much of the original planting remains today. Only five of the original 120 trees have been lost over time. For the moment, the agency is recommending an alternative construction plan that would not adversely impact the tree row, but it is the more expensive choice. Which will prevail is still undetermined. We hope to publish the full extent of Ms. Germano's research on the tree row once the government has reached a final decision.

### Woodside:

#### Steve Jobs vs George Washington Smith

Steve Jobs has most recently been in the news over his intent to tear down a house he owns in Woodside. Known locally as the Jackling House, the building was designed by Spanish-Colonial Revival style architect George Washington Smith in 1925. David Gebhard et al. (*A Guide to Architecture in San Francisco and Northern California*, 1973) called it a major Spanish-Colonial Revival villa. Jobs purchased the property in 1984 but now wants to replace the structure, which he terms an "abomination." The Woodside Town Council earned a black eye from preservationists for granting a demolition permit in the event that Jobs couldn't find



*Gilroy's Historic Tree Row (photo from the Finding of Effects Report, 2005).*

someone willing to remove the building from his property. Their own legal counsel advised against granting the permit without due process but was disregarded. In December 2005, the California Supreme Court ruled that the Council was in error for ignoring California environmental law. Smith is generally credited as the man who founded this distinct Californian architectural style. Whether any historic landscaping remains intact is undetermined. Details are available at [www.friendsofthejacklinghouse.org](http://www.friendsofthejacklinghouse.org). Tax-deductible

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donations to support the continued protection of this architectural treasure may be made through the San Francisco office of the National Trust at 415.956.0610. In the meantime, Patricia Gebhard's new book, *George Washington Smith: Architect of the Spanish-Colonial Revival* (Gibbs Smith, November 2005, hardcover, 192 pages, \$39.95) documents his work.



*The Jackling House (1925) (website photo).*

### Progress Report on the Historic American Landscape Survey (HALS)

The NorCal HALS committee met at the beginning of November 2005 to tour the Kaiser Roof Garden in Oakland and discuss how work on a HALS documentation of this garden should proceed. Please contact Marlea Graham or Tom Brown if you wish to participate in this project in any way. There are numerous smaller tasks to be apportioned out from the larger divisions of Historical Research & Reports, Measured Drawings and Photography. The final draft of the HALS guidelines is now available on the website: [www.cr.nps.gov/habshaer/hals/guidelines.htm](http://www.cr.nps.gov/habshaer/hals/guidelines.htm).

### Atherton: A Move to Protect Landscape History – Private Property vs the Public Good

In April of last year, reports appeared in local newspapers regarding the Atherton City Council's proposal of regulations to ensure preservation of historic artifacts around Atherton. The subdivision of Lindenwood, in particular, is dotted with historic streetlamps, urns, benches, statues and fountains which were all once part of the "Linden Towers" estate of Comstock millionaire James Clair Flood. It has been said that when the estate was completely broken up in 1935, each parcel of the subdivision was given at least one artifact. Some of these

have disappeared over the years, while in other cases, owners have gone to great expense to preserve them, and the neighborhood association conducts popular walking tours to view them. The council voted to pass an urgency ordinance requiring a conditional use permit before any of the remaining historic objects could be moved, altered or destroyed, even though they may sit on privately owned land. This all came about when the property at 42 Flood Circle came on the market, complete with a three-tier fountain manufactured by the historic firm of J. W. Fiske. The prospective property buyer did not want the fountain to remain on his property. He suggested it might better be moved to nearby Holbrook-Palmer Park, but the neighborhood was against the move. Eventually, next-door residents who wanted to expand their garden and continue preservation of the fountain bought the place. Meanwhile, the General Plan Committee was asked to propose historic preservation regulations for Council review. Carnegie Institute archeologist and preservation consultant Laura Jones and CGLHS member Julie Cain were hired to document all known existing public and private artifacts. Some homeowners have refused access but many have willingly cooperated, though they often had no idea of the historic value of their statues, urns and fountains. The town arborist was asked to institute a historic tree survey with a view to extending regulatory protection, since Flood's estate contained many noteworthy specimens. This month, the town council will hear a presentation on their findings.



## BOOK REVIEWS &amp; NEWS

*Mirei Shigemori: Modernizing the Japanese Garden*, by Christian Tschumi with photos by Markuz Wernli (Berkeley: Stone Bridge Press, 2005), softcover, 128 pages, 8.7 x 6.6 inches, \$18.95. ISBN: 1880656949.

One evening last spring, the Mechanics' Institute Library of San Francisco and the Japan Society of Northern California sponsored a lively evening that unfortunately was not broadly advertised. The Library routinely offers lectures on a wide variety of topics relative to newly released books. This time the subject was Mirei Shigemori (1896-1975), both a scholar and a practitioner of Japanese garden design. The main speaker was the Swiss landscape architect Christian Tschumi on the occasion of the publication of his book, *Mirei Shigemori: Modernizing the Japanese Garden*. Ron Herman, the landscape architect best known for his Japanese-style gardens, responded to Tschumi's presentation. The fascinating part of the evening was the opportunity to learn something about three generations of landscape practitioners from three different countries, Japan, Switzerland and the United States.

Shigemori was to Japan garden design in the last century what Garrett Eckbo and his Harvard coterie were to the U. S. equivalent. The Japanese master challenged the status quo, upsetting stale convention with new ideas. Like the U. S. rebels, he was much influenced by abstract Western art, particularly the work of Kandinsky. He introduced both line and color into raked gravel gardens. Tschumi showed examples where sinuous ribbons of concrete were employed. As with Eckbo and Halprin, Shigemori's most creative gardens were done in the '50s and '60s. The big difference is that he was in his 60s during his most creative period. Prior to that he was a scholar compiling major works on the art of *ikebana* and on historic Japanese gardens.

Besides practicing and teaching in Switzerland and Germany, and studying in Japan, much of Christian Tschumi's career as a landscape architect has taken place in the Bay Area. He first studied the subject at the College of Marin. After more study and work in Europe, Tschumi received his MLA (master of landscape architecture) from Harvard, moved to California and worked in the offices of Peter Walker and Stephen Suzman.



He is currently on a fellowship at Dumbarton Oaks.

In his wrap-up of the evening, Ron Herman revealed much about himself and his own landscape practice. He has just finished Larry Ellison's third Japanese garden. After graduating from Berkeley in the '60s Herman entered the University of Kyoto without knowing any Japanese.

He discovered not only that he was better trained than his peers there, but that they were not interested in studying old Japanese gardens. They wanted to hear about Halprin. Herman compared Japanese and U. S. attitudes towards maintenance. Tschumi had mentioned in the course of his talk that the Japanese are willing to spend large sums on the care of their gardens. Ron said that his patrons (clients on the order of Neil Young and Joe Montana) would happily build a million-dollar garden, but may well balk at the prospect of \$3000/month for maintenance. He now targets the issue on a questionnaire presented to clients.

There was so much to digest from the evening that this attendee postponed acquiring *Mirei Shigemori*, but feels confident that it would be a worthwhile outlay of \$18.95.

—Phoebe Cutler

[To learn more about lectures at the Mechanics' Institute Library, see their website, [www.milibrary.org](http://www.milibrary.org) or call 415.393.0114. Thursdays are devoted to local history. On June 15, Heyday Books founder Martin Margolin will discuss Life in California: The Journals of Jean François de la Perouse.]

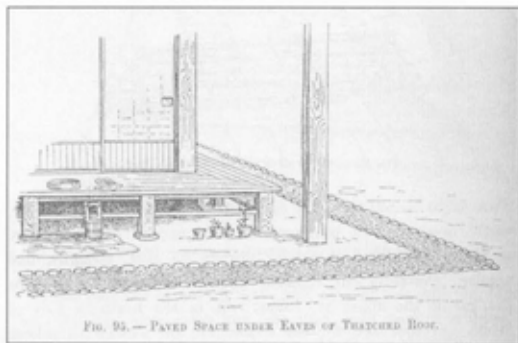


FIG. 95. — PAVED SPACE UNDER EAVES OF THATCHED ROOF.

Detail from *Japanese Homes and Their Surroundings*, (Edward S. Morse, 1886).

**Maybeck's Landscapes: Drawing in Nature.** Dianne Harris (San Francisco: William Stout Publishers, 2004), 159 pages, \$40.00 (cloth). ISBN: 0974621404.



**The Donnell and Eckbo Gardens: Modern California Masterworks.** Marc Treib, (San Francisco: William Stout Publishers, 2005), 200 pages, \$45.00 (cloth). ISBN: 0974621412.

*Maybeck's Landscapes* is the first in the series Berkeley/Design/Books, devoted to study and publication of material held in the College of Environmental Design Archives. Bernard Maybeck (1862-1957) donated his personal and professional papers and drawings to the Department of Architecture at the University of California at Berkeley in 1956. They are now a prized part of the CED Archives.

Maybeck is at once the most beloved and misunderstood of early twentieth century San Francisco architects. He was trained as an architect at the École des Beaux Arts in Paris. He organized the elaborate International Competition for the Phoebe Hearst Architectural Plan for the University of California campus in 1898-1899. Yet his fame has been as an Arts and Crafts architect with emphasis on the work in simple materials. His champions appeared late in his life when University teaching had vehemently rejected rigorous Beaux Arts theory and design. The connection between these two aspects of his work is generally ignored.

Maybeck's French training is fundamental to understanding his landscape work as well as his architecture. As Dianne Harris points out, in late nineteenth century France, the profession of landscape architect had not truly taken hold. Architects were responsible for most aspects of what now is referred to as site planning, and planting design was left to horticulturalists. The weakness of Harris' essay is that she underrates the significance of Maybeck's Beaux Arts education. Many facets of his work that she claims were innovative and attributes to his love of the California climate and landscape derive directly from Beaux Arts teaching. These include the approach to the site [the process of inspecting and evaluating all pertinent factors before beginning site design], the integration of inside and outside, courtyard plans, the use of water, pergolas and trellises, and keying colors to the local light conditions. Surprisingly, Harris does not comment on Maybeck's meadow in the foreground of the panoramic view across San Francisco Bay from his Berkeley home.

Many of the drawings in *Maybeck's Landscapes* were included in two exhibits at the Berkeley Art Museum: "Bernard Maybeck Drawings" (1998) and "Roma-Pacifica: The Phoebe Hearst International Architectural Competition and the Berkeley Campus, 1896-1930" (1999-2000).

The planned catalog of Roma-Pacifica never materialized, making this new publication even more important. The drawings themselves are works of art, and they are amply illustrated in this volume. The overall design and quality of printing do them justice.

*Maybeck's Landscapes* will delight all who cherish Maybeck's work. A significant number of the illustrations are published here for the first time, and many of the projects were never built or have been altered or demolished.

The second volume in the Berkeley/Design/Books series is Marc Treib's *The Donnell and Eckbo Gardens: Modern California Masterworks*, devoted to single gardens by Thomas Church and Garrett Eckbo. The Donnell garden from 1948 was included on the 2001 CGLHS Sonoma Conference tour and many members have had the pleasure of visiting it. It was part of a 4,000-acre working cattle ranch and is still owned by the family who commissioned it. Little has changed. Remarkably, the views south to San Pablo Bay and surrounding hills are nearly intact as well.

By contrast, little remains of the 1959 Eckbo garden, also known as the Alcoa Forecast Garden, in the Laurel Canyon area of Los Angeles. This was Eckbo's own garden, designed for Alcoa's Forecast program. Unlike the Donnell garden, Eckbo's was on a modest scale in post World War II suburbia. His joint venture with Alcoa used the garden for advertising and promotion, and in return, Eckbo was paid for design, materials, and construction and received royalties on designs that were marketed. Ironically, the Eckbos left Los Angeles four years later for Berkeley, where he took over as the chairman of Landscape Architecture in 1963.

Treib places both gardens in the contexts of the designers' broader careers. He also shares construction photographs and correspondence, documenting the evolution and context of the designs. Church's strength as a designer was in the creation of place. This was developed to great advantage at the Donnell Garden hill top site. His work began with the landscape painter's fore-

ground, middle ground, and distant view. The approach to the site is crucial to the appreciation of Church's gardens, and his skill was such that the visitor cannot imagine any other way. By contrast, Eckbo's gardens were exercises in creating spaces within spaces. The gardens were configured for specific uses, much as the rooms within a house. In retrospect, the Donnell Garden has a timeless quality, while the Eckbo Garden was of its time.

Treib's assertion that these are two of the three great gardens of the mid-twentieth century may be an exaggeration, but both are extraordinarily interesting. The book documents both gardens well and demonstrates the depth of the CED Archives material. It is highly recommended for its portrayal of two pivotal designers in this important era of California landscape design.

—Margaretta J. Darnall

[Ed. note: These two books may be purchased directly from the publisher. Call or write William Stout Books, 804 Montgomery Street, San Francisco, CA 94133. Tel: 415.391.6757. Website: [www.stoutbooks.com](http://www.stoutbooks.com).

"Help Save the Past for the Future." Those who wish to provide financial support for the efforts of the CED Documents Collection – to collect, preserve and make accessible California's design heritage for the built and landscaped environment – may make a tax-deductible gift payable to the U. C. Regents. Mail to Waverly B. Lowell, Curator, Environmental Design Archives @ UC Berkeley, 230 Wurster Hall, #1820, Berkeley, California 94720-1829. For more information visit the CED website, [www.ced.berkeley.edu/decarchives/donations/htm](http://www.ced.berkeley.edu/decarchives/donations/htm). Email: [designarchives@Berkeley.edu](mailto:designarchives@Berkeley.edu). Tel: 510.642.5124.]

***Changes in the Landscape: The Beginnings of Horticulture in the California Missions***, by Michael R. Hardwick (Orange, CA: The Paragon Agency, 2005, 2nd edition), softcover, 75 b&w illustrations and photographs, 144 pages, 6 x 9 inches, \$15.00. ISBN: 1-891030-54-X. Purchase from the publishers' website ([www.specialbooks.com](http://www.specialbooks.com)) or write to The Paragon Agency, PO Box 1281, Orange, CA 92856. Tel: 714.771.0652.

Some time ago, I received an enquiry from a gentleman working at the San Gabriel mission; he wanted to know what information was available regarding mission gardens. I had to reply that I was not aware of any collected body of work on the subject, and that he would be obliged to dig out the facts for himself, a time-consuming project. I referred him to the usual sources: articles by David Streatfield, Tom Brown, and a few others.



Now comes the answer to a prayer – Michael J. Hardwick's newly revised and expanded book, *Changes in the Landscape: The Beginnings of Horticulture in the California Missions*. The author has provided a summary of information

gleaned from books and articles that pertain to the subject, and a bibliography of sources. Santa Bárbara Mission Museum Director Kristina W. Foss explains in her foreword that the mission museum initially published Hardwick's horticultural study as "Occasional Paper Number 1," the first of a new series of historical monographs.

Foss also comments that this is a work in progress. To date, Hardwick has been able to write individual chapters treating only 15 of the missions. Given the mass of documentation that exists, it is a monumental job for one man (albeit with the assistance of his wife and research partner, Paula Hardwick) to sift through it all in search of nuggets on mission horticulture. Though the California Mission Studies Association has done an excellent job of providing links to original documents available on the Internet ([www.ca-missions.org](http://www.ca-missions.org)), that is still no substitute for firsthand inspection by a dedicated researcher, and this necessitates travel and prolonged visits to each mission archive, an expensive proposition. Hardwick's biography makes it clear he is a very busy man, this project being only one of several in which he plays a part.

I am very pleased to add this book to my reference library, but it reminded me of a problem that arises where works are printed by small independent (or online) publishing houses such as this one – the lack of perusal by an editor's objective and critical eye. The researcher/author becomes immersed in his data and thereby often loses his own objectivity. He cannot be expected to see omissions that affect the usefulness of his text for the average reader. Viewing this book as one who is not at all an expert on California missions, I found a few areas where improvements might be made for the next edition.

Typographical errors are the bane of every author/editor/publisher; while annoying they are not usually critical, but one attracted notice as needing correction. In one place the author states that grapes were first grown in 1778 at Mission San Juan Capistrano. In another, he reports that a winery was built at San Gabriel in 1771, the same year the mission was founded. This seemed unlikely as well as contradictory. A check of the California Missions Foundation website (<http://>

missionsofcalifornia.org/) shows the San Gabriel winery was built between 1791 and 1805, and they give no indication of a earlier one.

Better organization of material would resolve several minor problems. Each mission chapter starts with an illustration of that mission's unique brand mark, an interesting item that would be better explained in the beginning of the book rather than the appendix. Or the reader could be helpfully directed to the appendix with a footnote attached to the first symbol shown. The straightforward approach of immediately telling when each mission was established at the beginning of the relevant chapter (or simply putting the date in parentheses following the mission name) is not always followed. The reader is forced to search for this information. Curiously, La Purisima has no information about its early history. New historical characters are sometimes introduced to the reader without being at once fully identified. Captain George Vancouver, Britain's Hudson Bay Company explorer, is first mentioned on page 37 simply as "Vancouver" with no explanation. His captioned portrait with full name and title does not appear until page 52. While the author is generally meticulous about offsetting quotations with the appropriate marks or marginal indentations, there are a few instances where someone is quoted verbatim with only a footnote by way of acknowledgement. John Tambis' article on "The Gardens of San Francisco's Mission Dolores" (*Pacific Horticulture* [Sp88:12-13]) is one example and some peculiar shifts in narrative voice noted elsewhere suggest other occurrences. These are errors that may have crept in as the work of revision and expansion was done. The inclusion of a simple map showing each mission's location within the state would have been much appreciated. One should not be forced to consult some other work for the necessary visual aid.

This book raised an issue for me that, perhaps, neither author nor editor can remedy. It has to do with the type and varying credibility of sources cited in any work of a historical nature. Many cite second- and third-hand sources for factual verification. One cannot tell how reliable these are without replicating the author's research.

Even firsthand accounts from the journals of explorers such as François de la Perouse (1786), Captain George Vancouver (1798), Georg Heinrich von Langsdorff (1814), and August Duhaut-Cilly (1826-1829) may be less than dependable. Charles Francis Saunders (*With the Flowers and Trees in California,*



1915) gently points out that these sailors were not also botanists, and casts doubt on de la Perouse's (also Vancouver's, and later still, Sir George Simpson's) claim to have seen "cocoanuts" growing at Mission San Buenaventura. Saunders believes they may have been misled by the presence of other palms into imagining the coconuts. Given that three separate travelers reputedly report the presence of the coconut at this mission, one is left to consider that (a) coconut trees and/or fruit *could* have been brought from the Philippines to Acapulco, then made the trip north to the missions by way of Spanish supply ships – though the trees would have been unproductive here; or (b) the mission fathers may have deliberately misled these explorers/spies of other nations. Other possibilities occur – might later travelers have padded their own reports by drawing on the published accounts of de la Perouse's journals? While listing "Palm, Coconut (1792)" in Appendix Group A: Edible Woody Trees, Shrubs and Vines, Hardwick adds, "although mentioned, the true Coconut palm (*Cocos nucifera*) [\*very doubtful]."

Can an author in some way rate his bibliographic sources for the benefit of the amateur history detective? They might at least be grouped into primary and secondary categories. This is sometimes done in student theses, but it is not the usual practice for bibliographies in books. Should an author eschew any source which is not completely credible and fully documented, or is it better to provide all the available information and leave it to the reader's discernment? I'm inclined to favor the latter approach, as it has sometimes provided me with necessary clues that led to useful information.

By compiling this list of resources and providing a summary of their content, Hardwick has saved others much valuable time, performing a service to landscape historians and those concerned with the preservation or recreation of historically accurate landscapes on Spanish-Colonial properties. There may be more works that should be added to this bibliography over time, and I hope that Hardwick will eventually complete those other six mission chapters. Landscape historian and CGLHS member Tom Brown has generously shared his notes with Hardwick. Perhaps other readers will be equally generous with their own discoveries along these lines, so that future editions of *Changes in the Landscape* will become increasingly useful to us all.

—Marlea Graham

**California Missions and Presidios: The History and Beauty of the Spanish Missions**, text by Randy Leffingwell, photographs by Leffingwell and Alastair Worden, (Stillwater, MN: Voyageur Press, Inc., 2005), hardcover, 176 pages, 9.5 x 11 inches, full color illustrations, \$29.95. ISBN: 0-89658-492-5.



This well-done coffee table book celebrates the beauty of the California missions. The text provides a fairly comprehensive history of each mission from initial construction up to the present day, and the inclusion of the presidios is a nice touch, stressing the interdependence of the two. It would have been even better if the author had included the pueblos, asistencias and ranchos, but then you'd have a tome that would cost too much and be harder to sell. (Marketing is all in the book world these days.) There are plenty of "prettified" garden shots, but also views of the more authentic landscapes to be found at Missions San Antonio, La Purisima, and Soledad. The interior photography uses lots of soft yellow light to bring a feeling of glowing warmth to rooms we remember as being cool and dark. The general public can no longer see some of these interiors, particularly at Mission San Miguel, where earthquake damage has prohibited access. This book could well turn out to be providing your last opportunity to view the unique artwork and frescos of San Miguel. The missions are treated in order of geographical occurrence rather than date of construction – as an aid to visitors, the text explains. There is a map (thank you) showing the location of the missions. Each chapter starts systematically with the full name of the mission, the naming history, the date of founding, and a historical 1900s postcard view. A few photo captions suffer from irregular sentence construction, presumably an editorial lapse of some kind, as the general body of text is fine. If you've wanted a beautifully produced general book on the missions, this would be a good choice. For best overall educational purposes though, the Lerner Publishing Group's First Avenue Editions series of six books on the missions does a better job, even though they are written for elementary school children. The photography is less glossy, but includes more historical illustrations. They also show much more of the Indian view of things, something of their culture prior to the arrival of Europeans, and more objective information on their sufferings under mission rule.

A source of information that might have proved invaluable to Michael Hardwick and interested others is discussed in the most recent issue of the journal of the San Diego Maritime Museum, *Mains' I Haul* (Vol. 41-42, Winter 2006), ship manifests. The issue is composed of articles first presented at the 2004 conference on "Spain's Legacy in the Pacific." Unfortunately for us, it seems that the Spanish often concealed information about the true nature of their Manila galleons' cargos in order to avoid tariffs and taxes. To obtain a copy of this magazine, contact the San Diego Maritime Museum, 1492 North Harbor Drive, San Diego, CA 92101. Tel: 619.234.9153. Email: info@sdmartime.org. Website: www.sdmartime.org.

**The Botanical Gardens at the Huntington.** The hardcover edition (Walter Houk, San Marino & New York: Huntington Library and Harry N. Abrams, Inc., 1996) has now been succeeded by one in softcover updated by Director James Folsom and the Curators (San Marino: Huntington Library, November 2005), 270 color photographs by Don Normark, 200 pages, \$24.95, ISBN: 0-87328-215-9).

This book was mentioned in *Eden* when it first came to hand in hardcover form. The introductory chapter "tells the fascinating story of Henry E. Huntington's ...transformation of his self-supporting working ranch into a world class botanical garden." The new softcover edition includes additional sections covering the just-opened Rose Hills Foundation Conservatory for Botanical Science (collections include the Tropical Rain Forest, Cloud Forest and Temperate Bog) and the adjacent Children's Garden.

In the meantime, Phoebe Cutler sent us an article by Associated Press reporter Daisey Nguyen, appearing in the 6 January 2006 San Francisco *Examiner's* State News section, page 11, ("Masons denied visas, hindering museum's plans"). It advises that U. S. immigration officials have denied visas to 13 Chinese stonemasons needed to assemble ornate bridges and pavilions in the new Chinese garden. "The artisans were expected to arrive this month to help create the first phase of the 12-acre garden. But the U. S. government refused to grant the Q-1 visas to September because they didn't consider the project an important cultural exchange program, prompting the Huntington to scramble to rearrange the construction schedule due to the artisans' absence. 'We'll

have to close the project if we can't get them here," said Steven Koblik, president of the Huntington Library, Art Collection and Botanical Gardens. "Since 9-11 visa regulations have been tightened. Nguyen reports that last year, 1,972 cultural exchange visas were approved. We can't help but wonder, by way of comparison, for what "important cultural exchange programs" those were granted?



**Ornamental Trees for Mediterranean Climates: The Trees of San Diego**, text by Steve Brigham, photos by Don Walker. This is the updated and expanded version of 2003's *Ornamental Trees of San Diego: Mediterranean Climate Trees for the Garden*. Hardcover, 260 trees, 500 color photographs, \$34.95 at bookstores or online at [www.sdhortsoc.org](http://www.sdhortsoc.org).

**California Native Plants for the Garden**, by Carol Bornstein, David Fross, and Bart O'Brien (Santa Bárbara: Cachuma Press, 2005) 280 pages, hardcover \$37.95 or softcover \$27.95. Available online from the SBBG Garden Shop, [www.sbbg.org](http://www.sbbg.org).

Text from the SBBG newsletter: "Until recent years, the fascination with California plants in the wild was not matched by an equal enthusiasm for cultivating them in gardens and landscapes. Today, however, an increasing number of horticulturists extol the California flora as a source of beautiful, diverse, and durable garden plants. Three of the pioneering horticulturists who have championed this flora are the authors of *California Native Plants for the Garden*. The Santa Bárbara Botanic Garden's Director of Living Collections & Nursery Carol Bornstein teamed up with Native Sons Wholesale Nursery president David Fross and Rancho Santa Anna Botanic Garden's Director of Horticulture and Curator of Living Collection Bart O'Brien to share their more than 75 years of combined experience with California native plants. They present the history of landscaping with California plants, describe the state's major plant communities, and detail the important steps for successful planning, installation, and care of a native plant garden. Featuring more than 500 plants and illustrated with 450 color photos, *California Native Plants for the Garden* is the most comprehensive new resource on the subject of gardening with California's flora." Local newspaper columnist K. Reka Badger reviewed the book favorably, commenting on the short history: "A sampling of tasty tidbits includes the revelation that the first Califor-

nia native cultivated elsewhere was sand verbena (*Abronia umbellata*), grown from seed in France in 1791, and that indigenous efforts to promote local natives didn't arise until the 1920s, when proponents of the Arts and Crafts movement began championing local materials and a sense of place." If you've been wanting to incorporate more native plants into your landscape, this book is one that should prove useful.

In 1994, students of the San Mateo County Community College District created a documentary film on the history of Japanese citizens in San Mateo County. The title of the program was "**Chrysanthemums and Salt**," as these two economic areas, the growing of flowers, particularly chrysanthemums, and the making of salt were the two industries most occupied by Japanese workers from the beginning of their residency in the area. The film was aired on PBS television, and is now available to the public in video form. The 27 minute segment, composed of old photographs with voice-over narrative plus live interviews with surviving Japanese-American citizens, may be purchased from the Japanese American National Museum, Museum Store, 369 East First Street, Los Angeles, CA 90012. To order, call toll free at 1.888.769.5559 Tuesday through Sunday from 11-5 P. M., or through the website, [www.janmstore.com](http://www.janmstore.com). The retail price is \$19.95 plus s/h and California sales tax, total \$28.85. Add \$3 if shipping to a PO Box.

The current edition of *Pacific Horticulture* (January/February/March 2006, Vol. 67, No. 1:7-11) contains a most entertaining story of California landscape history detection performed by author Nancy Carol Carter ("The Fern Pine's Voyage"). Carter is the director of the Legal Research Center and a professor of law at the University of San Diego. Chasing down the facts of horticultural history is a hobby enhanced by her volunteer work at the San Diego Historical Society Research Library. Carter is presently compiling the definitive bibliography on San Diego nurserywoman and garden designer Kate Olivia Sessions. We look forward to its completion.



## OTHER ITEMS OF INTEREST

Melanie Simo's new book, *Literature of Place – Dwelling on the Land before Earth Day 1970* (University of Virginia Press, cloth cover, 256 pages, 6 x 8.5 inches, 15 b&w illustrations, \$39.50, ISBN: 0-8139-2500-2) is due out this month. "No other book treats the historiography of place as Melanie Simo does in this engaging and thoughtful work," writes garden historian and author Mac Griswold, "...she freshens and deepens our understanding of how Americans have written about landscape, place, and nature." We look forward to reviewing this work for our next issue.



*Garden History, Philosophy and Design, 2000 BC - 2000 AD*, by Tom Turner (New York: Spon Press [Taylor & Francis Group]), 294 pages, 9.75 x 9.25 inches, photographs and illustrations, including many garden plans, and a set of maps showing the gardens' approximate location in the world. Index. Hardcover (2004) \$89.95, ISBN 0-415-31748-7. Softcover (2005) \$44.95, ISBN 0-415-31749-5.

Tom Turner is the author of *English Garden Design* (1986), *City as Landscape* (1996), *Landscape Planning and Environmental Impact Design* (1998) and the *Garden History Reference Encyclopedia* CD (2004), which has won awards from the ASLA and the UK Landscape Institute. He has spent 35 years researching and visiting the gardens he describes with such enthusiasm in *Garden History*. He currently teaches master's programs in garden design, garden history and landscape architecture at the University of Greenwich in London. Thomas Church's El Novillero and the Getty Center are the only California gardens in the book, plus fourteen in other states, most located on the East Coast. Chapters are divided into garden time periods: Ancient 2000 BC- 1000 BC; Classical 1400 BC- 500 AD; West Asian and Islamic 500 BC- 1700 AD; Medieval 600-1500; Renaissance 1350-1650; Baroque 1600-1750; Neoclassical and Romantic 1700-1810; Eclectic 1800-1900; Abstract and post-abstract 1900-2000. Within each chapter are sections on history and philosophy, occurrences in various countries around the world, and a listing of types (or styles) and examples.

The Library of American Landscape History (LALH) is a nonprofit organization whose mission is to recover the legacies of pioneering American landscape architects – with the intent to educate and thereby promote thoughtful stewardship of the land. A recent letter from Executive

Director Robin Karson reminds us of their newest release, *Henry Shaw's Victorian Landscapes* (mentioned in our last issue), the story of the creation of the Missouri Botanic Garden and Tower Grove Park. Last year also saw the reprint release of John Nolen's *New Towns for Old*. Coming in 2006 are publications on the historic landscape at Reynolda in Winston-Salem, NC, and a revised edition of a major work on Mount Auburn Cemetery in Cambridge, MA. LALH will also bring out Frank Waugh's *Book of Landscape Gardening* (the seventh volume in the ASLA Reprint Series) and *A Genius of Place*, a large-format volume on American landscape architecture of the early twentieth century. From 3 February through 25 June 2006, LALH's traveling exhibition *A Genius for Place* will be hosted at Smith College Museum of Art in Northampton, MA. They are also hard at work on a Warren H. Manning research project – the first comprehensive attempt to assess the built work of this important figure in the history of American landscape architecture. To learn more about all these initiatives, visit their website: [www.lalh.org](http://www.lalh.org). LALH welcomes tax-deductible gifts to support the important work they do. Write to LALH, PO Box 1323, Amherst, MA 01004-1323.

*Old Time Gardens: A Book of the Sweet O' the Year*, by Alice Morse Earle (University Press of New England, 2005), softcover, 489 pages, 7.5 x 5.5", \$19.95. ISBN: 158465418X. Introduction by Virginia Begg Lopez, b&w photographs.

Earle wrote the original book in 1901 and good copies of it now go fetch up to \$90.00 on the Internet. The 1928 edition sells for about \$65. The 1993 hardcover edition seems to have vanished from bookdealer's stockrooms. This book was once rated as one of the most popular and influential garden books of the early 20th century.

## MEMBERS IN THE NEWS

**Nan Sterman**, San Diego-based garden writer and horticulturist, is hosting a new television series on gardening, titled "Gardening Is A Growing Passion." Nan has served as a board member for the San Diego Horticultural Society, and has published more than 100 articles on gardens and gardening, one of the more recent being about her own garden, in the Fall 2004 issue of *Pacific Horticulture*. She has been a frequent guest on garden radio and television programs, and is a regular on the garden lecture circuit. This television series is about real gardens, created by ordinary people who happen to be extraordinary gardeners. Produced in San Diego, the series made its debut on 29 December 2005 at 9:00 P.M. on KPBS-TV, channel 15, cable 11. "We explore more than just the mechanics of gardening," says Nan. "We hear the gardener's perspective about the larger benefits of gardening, the physical, the psychological, the spiritual and the emotional benefits." The premier episode featured two gardens in San Diego County, one belonging to an art therapist and the other that of San Diego landscape designer, Sinjen. Tune in for the next episode.

## COMING EVENTS

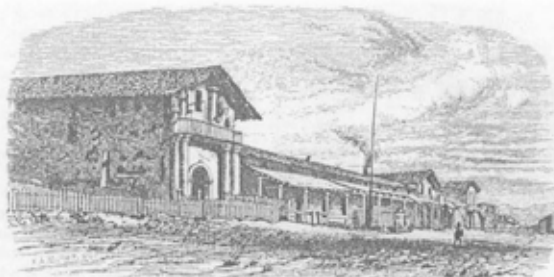
Spring is the season for plant sales and garden tours. As usual, we recommend that if you are not already a subscriber (and you should be), pick up a copy of *Pacific Horticulture* at your local newsstand today for full details on scheduled events.

**February 8-12:** Northwest Flower & Garden Show at the Washington State Convention Center, Seventh Avenue and Pike Street in Seattle. If you're planning to drive up, be sure to see the road show exhibit, "A Place to Take Root: America's Flowerpots, Regional Styles from the 18th, 19th, and 20th Centuries," described in an earlier issue of *Eden*. It is set up in the lobby, and the exhibit assemblers Guy Wolff (Connecticut potter) and Susan Tamulevich (curator and garden historian) will both be speaking at the show. For full details visit the show website: [www.northwest.org](http://www.northwest.org).

**February 13:** Lucy Tolmach, Director of Horticulture at Filoli Center in Woodside, will share her experiences in "Landscape Preservation: Time and the Art of Gardening," at a meeting of the San Diego Horticultural Society, 6 P.M., Surfside Race Place, Del Mar Fairgrounds on Jimmy Durante Blvd. in Del Mar. No admission fee.

**February 17-19:** The 23rd Annual Conference of the California Mission Studies Association will be held at the San Diego Mission, in the California Room of the St. Francis Center at 10818 San Diego Mission Road. The keynote address will be on Mission San Miguel. Basic registration fee \$50/\$60, with optional fees for meals, tours, etc. See the website ([www.ca-missions.org](http://www.ca-missions.org)) or contact the California Mission Studies Association, 500 El Camino Real, Santa Clara, CA 95053. Tel: 408.554.6850.

**March 9:** "Cultural Resource Protection under CEQA," a one-day UCLA extension course to provide information about the role of the California Environmental Quality Act (CEQA) and the National Environmental Protection Act (NEPA) in requiring the evaluation and protection of cultural resources such as the historic deodar cedar row on Hwy 152 in Gilroy. Topics will include responsibilities of lead agencies, California's State Historic Preservation Office (SHPO) and other agencies in evaluating cultural resources; what makes impacts "significant"; evaluating and mitigating impacts – what is adequate and what is not. Hours: 9-4:30 P.M., at the Japanese American Cultural & Community Center, downtown Los Angeles. Enrollment fee \$275/\$300. Call the registration department at 310.825.9971 or see the website at [www.uclaextension.edu/publicpolicy](http://www.uclaextension.edu/publicpolicy) for details.



**March 15-19:** 21st Annual San Francisco Flower & Garden Show at the Cow Palace in Daly City, "Where Gardens Meet Art." Twenty-seven show gardens will include eight "Urban Edens" for small spaces (about time). Open 9-8 P.M. Wednesday-Saturday, Sunday from 9-6:30 P.M. Tickets on sale now at local nurseries. Tel: 800.829.9751. Website: [www.gardenshow.com](http://www.gardenshow.com).

## COMING EVENTS

**March 31 - April 1:** "Gardens to Match Your Architecture III: Fresh Design, West Coast," a seminar sponsored by The Garden Conservancy and *Pacific Horticulture*, featuring Andrea Cochran, Craig Steely and Bernard Trainor. At the Golden Gate Club, The Presidio, San Francisco. Fee \$135, pre-registration required. Tel: 415.561.3990. Website: [www.gardenconservancy.org](http://www.gardenconservancy.org).

**April 6-8:** "Past Perfected: Antiquity and its Reinvention," a conference organized by the National Committee for the History of Art, in Los Angeles. On **7 April**, an afternoon session titled "Gardens of Contemplation, Delight and Desire," will be held at the Huntington Library, Art Collections and Botanical Gardens in San Marino. Website: [www.nchart.org](http://www.nchart.org).

**April 7-9:** The Southern Garden History Society's annual meeting, with the theme "From Prairies to Gardens," will be held at the Botanical Gardens in Ft. Worth, Texas. Details at [www.southerngardenhistory.org](http://www.southerngardenhistory.org).

**April 12:** "The Canopy Above: A Walk Among the Trees of Stanford Campus," a lecture by Dr. Ron Bracewell, author of *Trees of the Stanford Campus*. Learn the history of some of the remarkable and historic trees still to be found on the campus today. The Western Hort. Society meets at 7 P. M., Covington Elementary School, 205 Covington Road, Los Altos.

**April 14:** The Russell/Chandler Lecture series offers Professor David Streatfield speaking on Lockwood de Forest, Jr., 5:30 P. M. at the Blaksley Library, Santa Bárbara Botanic Garden, 1212 Mission Canyon Road. SBBG newsletter notice: "Lockwood de Forest, Jr. was one of Southern California's premier landscape architects from the 1920s to 1940s, and designer of many Santa Bárbara gardens, including elements of the SBBG. His practice in Santa Bárbara anticipated many aspects of modernism and regionally appropriate plantsmanship. David Streatfield, Professor of Landscape Architecture at the University of Washington is currently writing an extensive monograph on Lockwood de Forest, Jr. In this program he discusses the work of this important figure in California

landscape design." Call 805.682.4726 x102 for fee information and registration.

**April 15:** Annual Open Garden at the Sacramento Historic Rose Garden. Guided tours on offer, also a plant sale, refreshments and an auction to benefit the garden maintenance fund. Sacramento Historic City Cemetery, 10th and Broadway, 10-3 P. M.

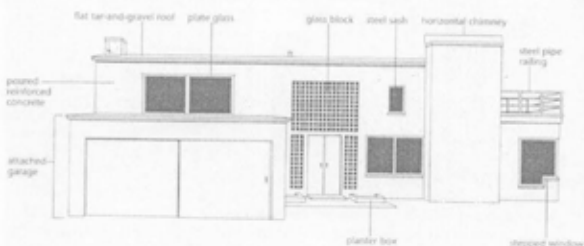
**April 20 - 23:** The California Preservation Foundation holds its 31st Annual Conference in Sacramento, "Finding Common Ground." Educational tracks, tours and mobile workshops. Registration fee: \$210/\$269 before March 20th. Conference headquarters at the Sheraton Grand Hotel in Sacramento. For a registration brochure, visit the website: [www.californiapreservation.org](http://www.californiapreservation.org). Tel: 415.495.0349.

**April 26-29:** The 59th annual meeting of the Society of Architectural Historians will be held in Savannah, GA. The landscape session for this conference will revolve around the theme of "Landscape Architecture Manifestos." SAH website: [www.sah.org](http://www.sah.org).

**April 27-30:** Preserving the Historic Road, a conference dedicated to the identification, preservation and management of historic roads in the U. S. and beyond. Held in historic downtown Boston, the conference will cover effective tools and techniques for balancing use and safety with the preservation of historic roads. Education sessions, exciting keynote speakers and field tours will showcase the latest in policy, engineering and conservation. Website: <http://www.historicroads.org>. Contact World View Travel, Brenda Taylor, 101 West 4th Street, Suite 400, Santa Ana, CA 92701. Tel: 800.627.8726. Email: [brenda@worldviewtravel.com](mailto:brenda@worldviewtravel.com).

**May 16-June 1:** "Treasures, Gardens and Hillside Towns of Central Italy," a tour conducted by Fran Clarke, 5028 Holyoke Way, Sacramento, CA 95841. Email:

[fclarke@surewest.net](mailto:fclarke@surewest.net). Tel: 916.283.5884. Great gardens of this area include Isola Bisentina in Lake Bolsena, Villa Lante, Villa Orsini Bomarzo, Roseto Botanico di Cavriglia "Carla Fineschi, and more. A detailed itinerary is available from Fran.



*Gardens to Match: International style house. The Visual Dictionary of American Domestic Architecture, (Carley, Skibinski and Lam, 1994).*

## COMING EVENTS

The price (subject to changes) is \$2,895 plus tax for double occupancy, including airfare, breakfast, admission fees and transportation. Fran has an excellent reputation for quality yet low-priced tours.

**May 19-21:** Garden Conference at The Mount: "Edith Wharton and the American Garden." Martin Wood will speak about Gertrude Jekyll and present his forthcoming collection of shorter writings by the famous British garden designer and writer, *The Unknown Gertrude Jekyll*. Robin Karson will deliver the keynote address. Ethne Clarke, Diane Kostial McGuire and others will speak about Wharton's influence on garden style, McGuire with particular reference to the Riviera and Southern California. Contact Betsy Anderson, Garden Historian at The Mount. Email: banderson@edithwharton.org. Tel: 413.637.1899 x109.

**May 21:** The Annual Pearl Chase Society Historic Homes Tour in Santa Bárbara is scheduled for this date, details in our next issue. If you are interested in helping with this year's tour, contact Joan Kreiss at 805.969.8969 or Sue Adams at 805.682.4415.

**June 22-25:** The German Historical Institute of Washington D. C., in cooperation with the Stiftung Fürst-Pückler-Park in Bad Muskau, Germany, is currently preparing an interdisciplinary, international conference on the North American perception and reception of Fürst Pückler's literary and landscape works. "We are still looking for qualified scholars who would be interested in contributing and could talk about Pückler's reception by e.g. Margaret Fuller, Ralph Waldo Emerson, Bronson Alcott and Edgar Allan Poe. It appears that these authors quoted Pückler or referred to his texts in their literary works."

The landscape gardens designed by Pückler and his gardeners which surround his estates in Bad Muskau and Branitz in Lusatia were visited by American landscape architects such as Charles Eliot and Thomas Sears at the end

of the nineteenth and at the beginning of the twentieth century. German-born landscape architects who later practiced in America such as Adolph Strauch and George Kessler were influenced by Pückler's works. The conference is scheduled to take place on June 22-25 in Bad Muskau, Germany and will be followed by a tour to Pückler's parks in Branitz and Berlin. Scholars who are interested please contact Sonja Dümpelmann at [duempelmann@ghi-dc.org](mailto:duempelmann@ghi-dc.org). Website: [www.ghidc.org/conferences/](http://www.ghidc.org/conferences/). [This notice was received on 28 November 2005 and may be out of date as regards submissions.]

**June 28-July 1:** The AABGA holds a conference at San Francisco, including garden tours. Details not yet posted on their website: [www.aabga.org](http://www.aabga.org).

**September 3-14:** The Ruth Bancroft Garden and the Lindsay Wildlife Museum of Walnut Creek are sponsoring a guided tour of South Africa during prime wildflower season. The Bancroft's Assistant Garden Director, Brian Kemble, will assume escort duties on this tour. For the full trip itinerary or other details, contact Mimi Knox at Park Place Travel, 925.945.6115.

**October 6-10:** The ASLA's conference will be held in Minneapolis, Minnesota this year. For details see their website: [www.asla.org/nonmembers/meetings.html](http://www.asla.org/nonmembers/meetings.html).

**October 21-22:** The California Garden & Landscape History Society's Annual Conference will be based at Hakone Gardens in Saratoga, with visits to Villa Montalvo and private gardens in the area. Villa Montalvo and Hakone Gardens represent opposites on the spectrum of popular

garden design at the beginning of the twentieth century, one in the European tradition and the other in the Asian. In 1912, former San Francisco mayor and U. S. Senator James Duval Phelan bought 175 acres at Saratoga and built a house in the Spanish Renaissance style. Phelan's resident landscape gardener, George Doeltz, laid out eight acres of gardens (which in turn were surrounded by or



*The flower garden at Muskau, lithograph from Fürst von Pückler-Muskau, Andeutungen über Landschaftsgärtnerei (Stuttgart, 1834).*

chards of fruit trees) with advice from John McLaren, superintendent of Golden Gate Park. Porter Garnett, author of *Stately Homes of California* (1915), wrote of Villa Montalvo's gardens: "The natural configuration of the hillside on which 'Villa Montalvo' is built necessitated the construction of a number of terraces. Gardens occupy the lower level. From these a grassy slope extends to the main terrace on which the house stands. Wide staircases ascend the embankment." Behind the house an oval pool was framed by pergolas. Also at the rear of the building was an outdoor theatre. Phelan saw Montalvo as a center for the artistic, social and political life in Northern California. He died in 1930 and bequeathed the estate "to be maintained as a public park...the building and grounds to be used as far as possible for the development of art, literature, music, and architecture by promising students." The San Francisco Art Association assumed trusteeship of Villa Montalvo. In 1939 the Villa was re-opened to the public as an art center. Following World War II, Saratoga citizens formed the Montalvo Association and in 1953 this organization assumed trusteeship of the property.

The Hakone estate was created in 1918. Mrs. Isabel Stine, who had lived in Japan for a time, purchased 10.3 acres of land from the Paul Masson Champagne company. The property was later increased to 17 acres. Mrs. Stine hired and imported a Japanese architect and laborers to build the various structures on the property. Mr. Ihara, said to be one of the Emperor's former gardeners, was brought over to design and execute an authentic Japanese garden covering approximately two acres and including a large pond. Kendall H. Brown (*Japanese-Style Gardens of the Pacific West Coast*, 1999) points out that "The first Japanese gardens outside Japan were those sponsored by Japanese government and industry at international expositions. At early expositions - Vienna in 1873, Philadelphia in 1876, and Paris in 1878 and again in 1884 - the Japanese government contributed relatively small exhibits with nominal 'gardens'

that were casual arrangements of plants, fences and lanterns. Despite their rudimentary form, these gardens and accompanying teahouses or other structures effectively implied that Japan was a country of quaint charm ever devoted to its tradition of craftsmanship." The tea house at Hakone is said to have come from the 1915 Panama International Exposition at San Francisco. In 1932 Major Charles L. Tilden, president of the Park Board of Alameda County, acquired Hakone as a summer retreat for his family. He hired Japanese-born James Sasaki as gardener and caretaker. Mr. Sasaki left his mark on the gardens, remaining in this capacity until 1961 when the property was again sold. Talk of turning the estate into a commercial venture alarmed local citizens. In 1964 the land was sold to city of Saratoga and became a public park.

Details of our conference will follow in the Spring issue. In the meantime, you may enjoy reading Carol and Barry Coate's history of the Saratoga Horticultural Foundation ("An Unknown Tree Research Site in Santa Clara Valley"), appearing in the January/February/March 2006 issue of *Pacific Horticulture*. In 1951, Ray D. Hartmann, then proprietor of the Leonard Coates Nurseries, Inc. in San Jose, fulfilled a life-long ambition with the formation of the Saratoga Experimental Garden. With the advice and guidance of specialists in the fields of horticulture and botany, these gardens were established with the goal of selecting and propagating the best available strains of western shade trees and native California ornamental shrubs, with a view to introducing them into the nursery trade. Mr. Maunsell Van Rensselaer, for many years Director of the Santa Bárbara Botanic Gardens, accepted the position of Director of the Experimental Gardens. This organization evolved into the Saratoga Horticultural Foundation, and later removed to San Martin, using the sale of its Saratoga land to finance a continuation of the work. The Foundation was only recently dissolved.



Lily pond, (photo from Hakone Gardens, (Frances L. Fox, 1968).

## ARCHIVAL NEWS

The University of California at Berkeley's **Bancroft Library** has reopened for business at its temporary new location, 2121 Allston Way (above Shattuck Avenue) in Berkeley. They're open as usual from Monday through Friday, 10-5 P. M., but advance notice of one week must be given for the retrieval of documents, books, and etc. You may search the online catalog at home and email them your itemized list of call numbers and titles, with the date(s) of your proposed visit to the reference desk, [bancref@library.berkeley.edu](mailto:bancref@library.berkeley.edu). Check the website to see which items are not available during this retrofit period.

### Central Coast Museum Consortium

[www.youseomore.com/consortium/default.asp](http://www.youseomore.com/consortium/default.asp)

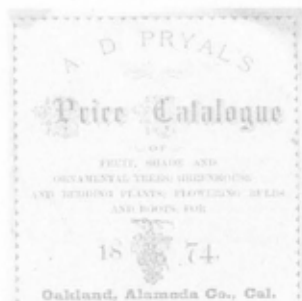
The Santa Bárbara Botanical Garden's **Blaksley Library** has now combined its online search engine site with those of the Santa Bárbara Historical Society, the Santa Bárbara Museum of Natural History and the Ventura County Museum of History & Art Research Library. Unfortunately the change seems to have made it rather difficult now to find the excellent Research Guide of "Santa Bárbara Gardens, Past and Present." We had to search on Google for "Santa Bárbara Blaksley Library" in order to find it. Go to [www.sbbg.org/index.cfm?fuseaction=collections.library](http://www.sbbg.org/index.cfm?fuseaction=collections.library) for general information about the library's holdings. From there, a click on the link for "finding aids" will take you to [www.sbbg.org/\\_ccLib/downloads/santa\\_barbara\\_gardens.pdf](http://www.sbbg.org/_ccLib/downloads/santa_barbara_gardens.pdf). It contains lists of books, articles, etc., on local gardens and garden designers.

### Sacramento History Online

[www.sacramentohistory.org](http://www.sacramentohistory.org)

This is the latest Good Thing we've stumbled across while searching for something else. The California State Library's History Room, Sacramento Public Library's Sacramento Room, Sacramento Archives & Museum Collection Center (SAMCC) and the California State Railroad Museum Library have combined forces on a special project documenting the Sacramento area's agricultural and transportation history from the mid-nineteenth to twentieth century. This is yet another visual demonstration of benefits derived from the Library Services & Technology Act; funding obtained through this legislation paid for the digitation of over 2000 rare documents, photographs, and assorted ephemera for your home viewing pleasure. We found two exciting items: the only known

existing copy of a catalogue from Oakland nurseryman A. D. Pryal (1874) and a pamphlet, "Forest Culture: Its Value, Profits, Etc.," published in 1875 by Bailey & Co., the Oakland eucalyptus nurserymen. Unfortunately only the first three pages of each document appear on the site, so a trip to SAMCC is in order. Those who attended our Sacramento conference some years ago may recall the astonishing contents of this huge warehouse facility—they store everything from photographs to furniture. Visits by appt. only at 551 Sequoia Pacific Blvd. Tel: 916.449.2072. Email: [samcc@cityofsacramento.org](mailto:samcc@cityofsacramento.org).



### EDEN

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Deadline for copy for the next *Eden* is: March 01, 2006

# *California Garden and Landscape History Society*

## *Aims and Purposes*

To celebrate the beauty, wealth, and diversity of California gardens and landscapes.

\*

To aid and promote interest in, study of, and education about California garden and landscape history.

\*

To collect and/or coordinate resources and expertise about the history of California's gardens and landscapes.

\*

To visit on occasion historical gardens, landscapes, archives and libraries in different parts of the state.

\*

To enjoy one another's company at meetings, garden visits, and other get-togethers.



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[www.cghs.org](http://www.cghs.org)

**FIRST CLASS MAIL**



*Villa Montalvo (Stately Homes of California, 1915).*

**Address Correction and Forward Requested**