

OSCAR PRAGER, WILLIS POLK, and the EMPIRE MINE of GRASS VALLEY

Phoebe Cutler

Set fourteen miles back from Highway 80 as it climbs the Sierra foothills towards Emigrant Gap, the Empire Mine State Historic Park is not a widely known landmark. Since the Empire Mine was, from 1850 to 1956, the most lucrative hard rock gold mine in California, the majority of visitors who do find their way there tour the shaft and stamp mill and watch the film on hard-rock mining. They buy postcards and view the display of ore samples and the model of five miles of underground tunnels without realizing that immediately next door is one of the finest gardens—public or private—in the state.

Serious garden and architectural literature has likewise paid scant heed to the anomalous proximity of a gracious and imposing 1897 English manor-style house with, on its south side, an Italian Renaissance water stair overlooked by a terrace with matching corner fountains, and, on the northeast, a tiered rose garden with descending arbor. Interest in this thirteen-acre, serenely landscaped property, a virtual arboretum of mature specimen trees, is primarily local. Yet its creation involved William Bowers Bourn Jr., builder of Filoli, one of the two National Trust properties on the West Coast; Willis Polk, eminent turn-of-the-century San Francisco architect; and the distinguished landscape

architect Oscar Albert Prager. Of these three principals, only Prager has no name recognition in this country; yet of the three he enjoyed a career that was both the most controversial and the most widely influential. A close examination of a small group of surviving plans will help to clarify, for the first time, the role each of these individuals played in establishing this remarkable garden.

Two Generations of Bourns and the Empire Mine

Bourn family control of the Empire Mine extended over more than one generation and covered three different periods: 1869–1874, 1879–1888 and 1896–1929. William B. Bourn (1813–1874) controlled the operation from 1869 until his premature death by, presumably, an accidentally self-inflicted gunshot wound. When William B. Bourn Jr. (1857–1936) took majority control for the first time in 1879 at the age of 22, he was restoring the family interest. In 1896 Bourn Jr. reacquired a controlling interest

in the mine after an eight year hiatus. The next couple of years marked the first of two major phases of building and landscaping. Between 1897 and '99 Bourn modernized the mining facilities and established a commodious residence for himself and his family, and a house for the mine superintendent. The



View of the house from northeast side of the grounds ca. 1920 (M. Graham).

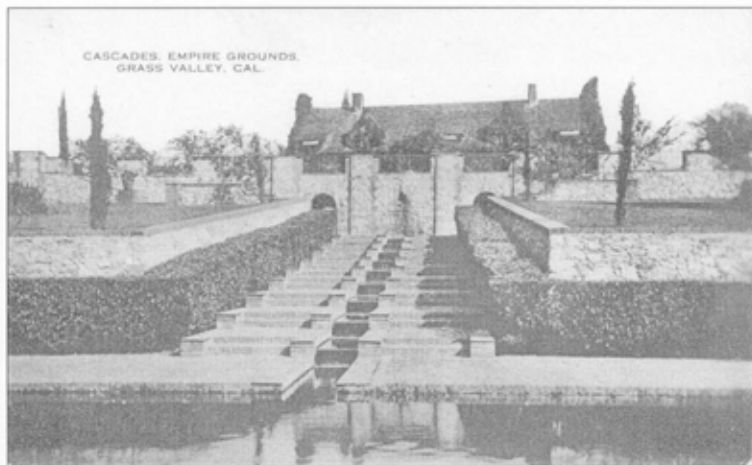
second critical two-year interval occurred during a very active phase in the building of Bourn's San Francisco business empire. From 1905 to '06 the burgeoning tycoon was moving from accruing a monopoly in gas and electricity to acquiring one in

water. This power play did not hinder Bourn's overseeing the completion at Grass Valley of an elaborate clubhouse with tennis court and an ambitious, albeit unfulfilled, expansion of the landscape.

Willis Polk, Oscar Prager and Prior Research

Willis Jefferson Polk (1867–1924) directed these two initiatives. Between 1897 and 1906 Polk was, with mixed success, struggling to establish his practice in San Francisco. (In the process he endured a bankruptcy, three changes of partnership, and a two-year stint in Chicago.) Nine plans of the Empire Cottage property emanating from the three pertinent Polk partnerships survive at U.C. Berkeley's Environmental Design Archives. (A tenth drawing is a duplicate of Polk's general plan.) Only one scholarly attempt to date has undertaken to analyze the grounds of the Empire Cottage with reference to these surviving documents. Richard Longstreth devotes five pages to the subject in his 400-page overview of the early San Francisco careers of Willis Polk, Arthur Page Brown, Ernest Coxhead, A. C. Schweinfurth, and Bernard Maybeck. In an endnote he hypothesizes that, although the extant plans can all be dated after 1904, the deliberate positioning of the house away from the approach road and "the temporary nature of earlier landscaping suggest the basic form of this layout was conceived at the same time as the house itself."¹

Anecdotal evidence lends some support to this cryptic—and perplexing—statement. The summer of 1903, or a year before the second building push, an employee and cousin of Bourn's enthused in a letter to his family in the East that the cottage is "a beautiful modern



Empire Cottage and Cascade ca. 1920 (M. Graham).

building with all the conveniences and lovely ground about the house all beautifully kept with the loveliest roses and plants comparing favorably with some of the places in Tuxedo [an exclusive, late nineteenth century enclave north of New York City]."²

Conversely, this newly arrived Eastern relative's omission of any mention of the unusual and distinctive fountains and cascade (water steps, stairs, or ramp), can be interpreted as reinforcing a later date for these features.³ His comments also underscore the importance the Bourns placed on horticulture, ultimately the chief glory of the property.

In the same critical endnote Longstreth alludes to the existence, in the cache of Empire Mine plans, of a single planting plan prepared by "the elusive landscape designer Oscar Albert Prager." Out of all the promotional and biographical literature pertaining to the Bourns and the Empire Mine and Cottage, Longstreth's endnote is the sole mention of Prager. In the 23 years that have elapsed since Longstreth's book *On the Edge of the World* appeared, extensive new information has surfaced regarding Prager (1876–1960), although, ironically, on the three continents where he lived and worked this artist from Leipzig remains, despite the publication of a monograph on his work and a separate chronology of his career, "elusive."⁴

The primary resources for interpreting the garden include the aforementioned nine plans, Ferol Egan's *Last Bonanza Kings: The Bourns of San Francisco*, and the primary documentation that book in turn relies upon (i.e., the Bourn family manuscripts in the Bancroft Library). Longstreth unearthed the contemporary newspaper accounts that pinpoint the building of the Empire Cottage, along with new mine facilities and the mine superintendent's residence, to between 1897 and 1898. Egan maintains that plans for the clubhouse in the southeast corner of the residential section were initiated at this time, but construction was delayed until later.⁴

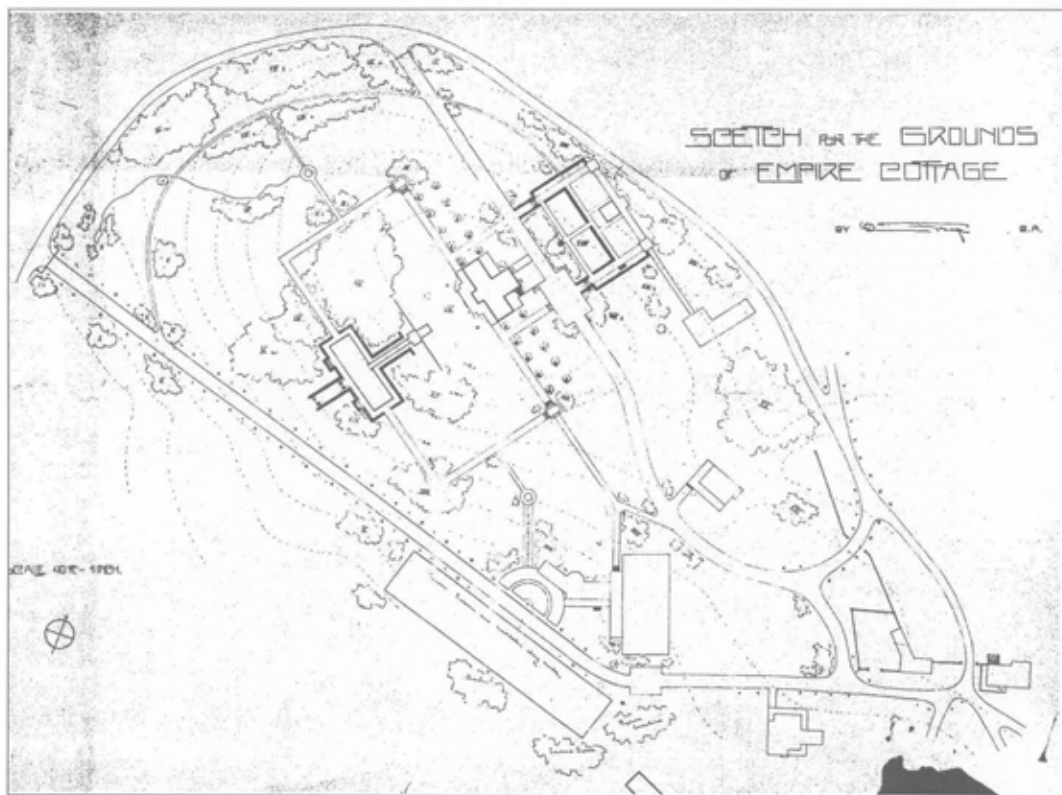
Two Related General Plans

Two similar plans address the general layout around Empire Cottage. "Garden and Grounds for the Empire Cottage and Club" bears the masthead "Wright and Polk" (George Alexander Wright was an English architect and partner of Willis Polk from 1903 to 1906) and the date December 28, 1905. "Sketch for the Grounds of Empire Cottage" is emblazoned with the name "Oscar Prager, B.A.," but gives no date. In both layouts, Empire Cottage, the chief focus of all development, sits on the brow of a gentle, tree-covered rise. Development in each plan is circumscribed by a circular road system, with a narrow approach drive running parallel to the northern part of the circle, past the main entry façade of the house and through the forecourt immediately to the north-east. The tripartite rose/cutting/vegetable garden on three levels north of the forecourt is the same in both plans. Both also depict a raised, level lawn in front of the south façade and the central feature of the cascade, descending from the edge of the turfed terrace down to a long pool. A

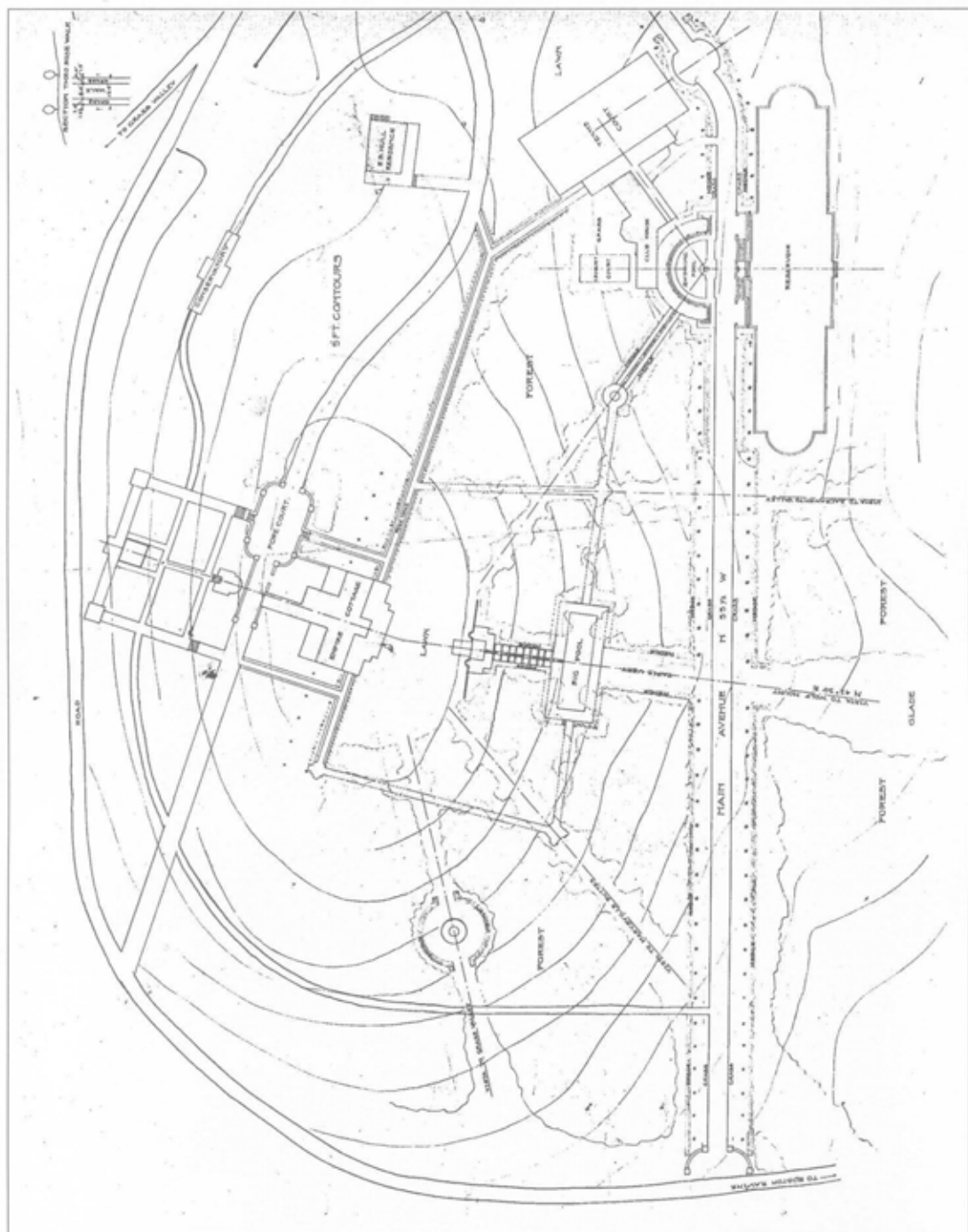
walk leads out from the two ends of the house across the brow—in roughly trapezoidal shape on the Polk plan and a rectangular form in Prager's—then, following the east and west ends of the terrace, proceeds down the hill. Next it turns back and leads to the center point of the two short sides of the rectangular pool. A principal difference between the rival plans lives in the details. Polk has taken Prager's effort and smoothed out the corners—walks, courts, and intersections—adding lobes and semi-circles to their profiles. Since it is hard to envision the reverse situation—Prager picking up Polk's plan and squaring off the rounded corners and removing the quadrilobes—this refinement stands as the first of several arguments that Prager's plan has primacy.

Polk's Pre-eminence

In the effort to assign responsibility for the planning of the Empire Cottage property Polk has, until this moment, had all the advantage. He is the celebrated architect who arrived in San Francisco in 1889–1890, having prac



Sketch for the Grounds of Empire Cottage, Oscar Prager, B.A., Willis Polk Collection (reprinted by permission of the Environmental Design Archives, University of California, Berkeley). See page 8 for inked-in corrections lost here in the conversion process.



Garden and Grounds for the Empire Cottage and Club, Wright and Polk, Willis Polk Collection (reprinted by permission of the Environmental Design Archives, University of California, Berkeley).

ticed for seven years both in his native Kansas City and in New York under the tutelage of prominent designers. Not long after his work in Grass Valley, Polk oversaw the conversion of James Flood's ruined Nob Hill mansion into the Pacific Union Club and became supervising architect for the Pan-Pacific Exposition. Both of these accomplishments were in no small part due to his close working relationship and friendship with William Bourn. Two years before the Empire Mine house was built, the Missouri native designed Bourn's city house for him at the corner of Taylor and Jackson. Subsequently he also supervised the planning of facilities, including the graceful Sunol Water Temple approximately 22 miles south of Oakland, for Bourn's two utility companies. Of the nine plans relating to the Empire Mine, only Prager's is not directly traceable to Polk's office.

Some Conjectures Concerning Prager

Although he arrived in San Francisco only four or five years after Polk, little is known about Oscar Prager's background other than that he was born at Leipzig in what was then the Austro-Hungarian Empire. According to this German immigrant's response to the 1910 U.S. Census, his father hailed from Indiana, a fact which assuredly gave the son the advantages of citizenship and speaking English when he arrived in this country. Even with this foot up, it is one of the many Prager mysteries that fresh off the boat, he somehow connected almost immediately with one of the plum jobs of the day.

Possibly Prager had an introduction to a draftsman or architect in Polk's office, one such as Louis Mulgardt, who, in common with Prager's father, was a Midwesterner of German background. Conceivably the Bourns met him on one of their frequent trips abroad. In any case, the "architect" or "landscape architect," as he variously styled himself, would have had a European training in horticulture and the classics, a background which would have appealed to the well-traveled and classically-disposed Bourns. The couple spent a total of 12 months in three trips taken between 1901 and 1906 on the continent and Egypt, a period overlapping with key developments in the garden. Agnes Bourn was especially drawn to villa gardens. Her letters to her mother-in-law, from the 1903 fall trip to Switzerland and the Italian lakes, are bursting with admiration for one of the Renaissance-style villas near Bellagio. She rhapsodizes about the "beautiful and rare trees," declaring its grounds and planting "the most beautiful things I have ever seen." A second letter from the 1905-06 trip mentions a visit to



Oscar Prager (1876-1960).

[Section of 1931 photograph by K. Brunner, Archive K. B., Vienna, Austria (from website: <http://revistaurbanismo.uchile.cl/n6/pragertotal.html>)]

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Pompeii, but notes that "Will" missed it.

Another conjecture is that Polk sought out someone who was more familiar with plant material and garden design than he was. Of the 83 Polk projects Longstreth lists in an appendix to *Edge of the World* for the years 1882 to 1901, only two, other than the Empire Cottage, specifically mention gardens.

Since, by all accounts, the hills surrounding Grass Valley were denuded of trees at this time (lumber being essential to the mine as well as the town), a scheme for replanting was crucial.

Prager, Polk and Reforestation

The majestic firs, oaks, hornbeams, and maples that today crown the hillside convey the impression of a wooded area, but if Prager, and especially Polk, had had their way, the Empire Mine Cottage grounds would be a dense forest. Prager's preliminary "sketch" called for multiple small- to medium-sized groves. These he keyed according to a system of Roman numerals, the largest number being "XXV" (25), which occurs twice near the clubhouse.⁶ One of the largest stands would have filled the southwest interior of the large rectangle formed by the central walk on the cascade side of the house. The grove would have bordered the cascade and covered much of the rise from the avenue to the fountain wall at its top. The effect would have been very different from the existing situation of a sunny expanse of turf punctuated by four stately Italian cypress (*Cupressus sempervirens*).

Polk would have gone further. So you couldn't miss it, his plan specifies "forest" in four places. His pre-Anglo landscape vision incorporated a woodland that began across Main Avenue (i.e., the grass walk) and covered the hillside from the clubhouse on the east to an equal distance on the west. This dense plantation would have advanced on both sides of the cascade, and overlapped into the open lawn area in front of the cottage. Four narrow vistas would have sliced through it, the widest



Empire Cottage "Grass Walk" and flower border (courtesy of CA State Parks).

being the central vista formed by the water steps, its pool and a "glade" extension on the other side of the avenue.

Presumably the Bourns requested a reforestation. Certainly Agnes Bourn's response to the Italian lakes district where she reveled in the trees and shrubs, but was disappointed by the villas themselves suggests her inclination in that

direction.⁷ The evidence provided by surviving archival photos indicates that at one point the number of trees was, indeed, greater. One shows seedlings springing up from the now cleared lawn in front of the house. In another, a web of branches rises beyond the terrace wall, obscuring what is today an unobstructed view up the water course to the house.

Some planting traditions at the Empire Mine reflect aspects of the Prager-Polk plans that were either established early and continued by subsequent owners or implemented in a recent era. (The Empire Mine, which became a state park in 1975, has managed to retain in its archives a copy of Polk's "Garden and Grounds." Consequently replantings have followed this guide.) Foremost among the surviving concepts are the two areas of tree allées: the double line of red maples (*Acer rubrum*) that flank the two ends of the house and the extensive planting of Norway maples (*Acer platanoides*) along the Main Avenue ("Grass Walk"). Shade from the surrounding mature trees has forced out the eponymous roses of the "Rose Walk," as the path that led from clubhouse to cottage was designated on Polk's plan. The allées and the plentitude of trees, if not forest or grove, are the principal horticultural legacy of the two ca. 1906 general plans.

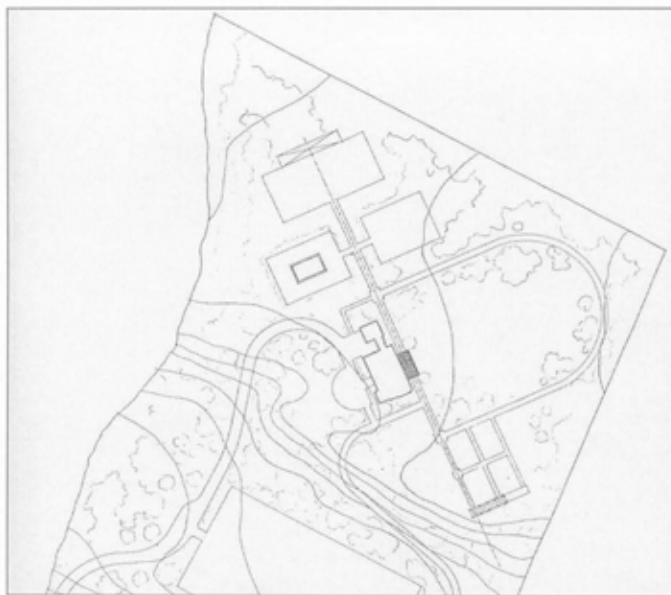
Polk's Other Plans and the Bourns' Inaction

In fact, the Bourns accepted the planting proposals more readily than some of the architectural features outlined by the other extant Polk plans at Berkeley. Outlying walks with geometric intersections that appeared on both plans

failed to progress beyond the blueprint phase. An ambitious scheme for a protractor-shaped swimming pool, outlined by a Roman-style pergola and placed just south of the clubhouse's attached squash court, was never realized. The simple greenhouse to the east of the rose/cutting/vegetable garden is a mere hatchling of the temple-like conservatory, with two pools and connecting stairway, proposed by three of the seven Polk plans in the Environmental Design Archives.

Prager's Claim

The preponderance of Polk drawings and the survival in the Empire Mine's archive of a copy of the Polk master plan has understandably promoted the name of that architect as the principal creator of the garden. The rival claim presented here that Prager is the originator rests partly on the argument already presented of the logical progression from simple design to a more elaborate one. Even more telling are the notes inked over the copy of the Prager plan (see p. 8) originally in the possession of the Polk office, especially the notation "Course N. 43° E" scrawled over the cascade with a line running down its length and the angle of that line meeting the Main Avenue marked as 82°. When this same course and intersection reappears on Polk's plan the course has been adjusted half a degree further east at a sharper angle. This unorthodox action skewed the axis so that the cascade was no longer perpendicular to the house. Instead the new axis now looked, as labeled by the revised plan, to the "Vista to Wolf Mount, N 42°, 30' E." Polk's notations on Prager's blueprint, followed by the alterations on his own (including notes of key grading differences between the top of the central stairs and the pool, and the squash court and Main Avenue), highlights the centrality of the earlier plan.

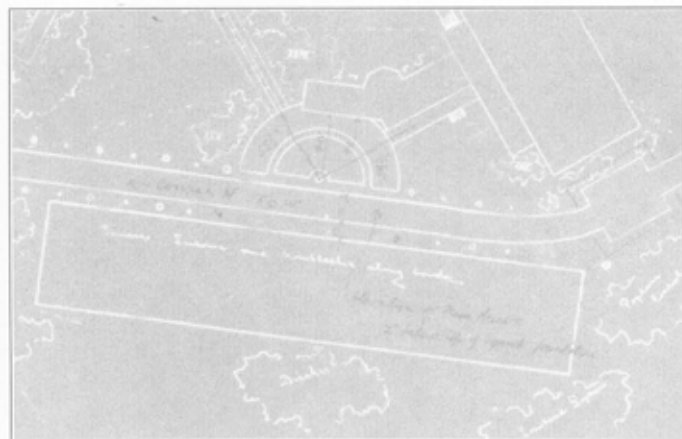


Schematic of plan for Pedro J. Rodriguez, Chile (Viveros et al).

One might still argue for an earlier, founding Polk sketch if it were not for the reoccurrence, not just of the same simple geometric style, but also of telltale characteristics in gardens Prager, 25 and 45 years later, completed when he was the leading landscape architect in Chile. For example, his first residential commission upon arriving in Chile from Argentina, presents the same vertical axial treatment seen in the Empire Mine cascade and pool, and more revealingly, the same *rond-point* at the intersection of two walks that occurs in two places in the outer paths in Grass Valley. A 1945 plan for Pedro Rodriguez exhibits Prager's fondness for the horseshoe shape: used for Rodriguez as the form of an expansive walk; employed in the Sierra foothills as a small decorative feature at two ends of his large rectangular walk. Attached to the Chilean horseshoe path is a small, subdivided geometric garden that closely recalls the Bourn tripartite garden. This concatenation of evidence added to the existence of the lone plan held by Berkeley places Prager securely at the founding of William and Agnes Bourn's first garden.

These clues do not clear up all the mysteries surrounding this elusive individual. Two years after Grass Valley, Prager became Oakland's first landscape architect. He was placed in charge of a million-dollar park program. The general scheme of Lakeside Park around Lake Merritt is in large part the handiwork of this artist.

He returned to Germany in 1915 to fight for his native country against Russia. After the war he headed back to the Bay Area. In 1921 he was accused of being a spy and was deported to South America. Subsequently he became Chile's most celebrated landscape designer. The Empire Mine State Historic Park can already boast a sizeable list of credits: site of the state's richest hard rock gold mine, country home of one



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Details, above and at right, of Polk notations on Prager plan.

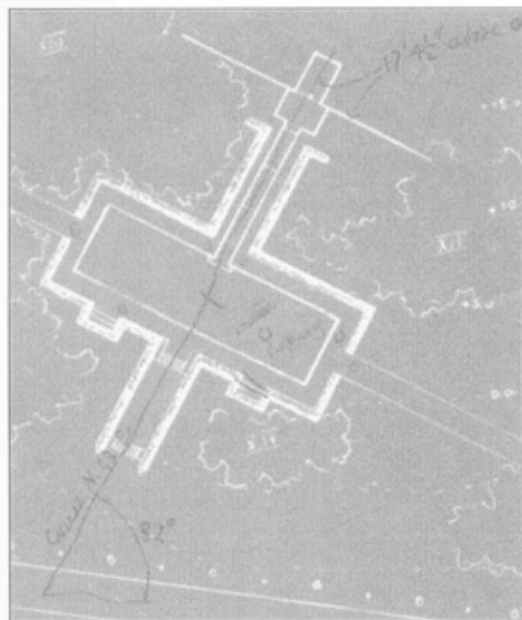
of San Francisco's most successful entrepreneurs, first garden of the couple that later created Filoli, and an important work by one of the area's most talented architects. Now this site can claim to be the earliest-known U.S. work by Chile's most famous landscape architect. It can also, almost certainly, claim the distinction of being California's only garden or park designed by a landscape architect deported for alleged treason. »

Endnotes:

1. Longstreth, endnote #25, 380.
2. William B. Ingalls to Abbott Ingalls, 25 August 1903 from Egan's *Bonanza Kings*, 266.
3. The earliest known Italianate cascade was built in 1898 by Ledyard Blair in Peapack, NJ. It predated the vogue on the East Coast by several years. On the West Coast, the fashion for cascades was concentrated around Santa Barbara and dated from the 1910s and '20s.
4. Egan, 136–7; Longstreth, 431.
5. Agnes Bourn to Sarah Bourn, 23 September 1903, Bourn Family Papers, box 11. According to page five of the *Empire Mine State Historic Park Ground and Gardens Training Manual*, Agnes founded the Hillsborough Garden Club in 1922. The Filoli website concurs.
6. Unfortunately the legend for this key has been lost. Only the names "Populus Carolina" (*P. canadensis*), "Lombardy poplar" (*P. nigra Italica*) and "birches," scrawled in ink on the blueprint survive as an indication of some of the species Prager had in mind.
7. Agnes Bourn to Sarah Bourn, 23 September 1903 and 17 October 1903, Bourn Family Papers.
8. Marilyn Chrisman of the Empire Mine State Park Association points out the irony that W. B. Bourn, Jr. was one of the chief campaigners for U.S. involvement on the side of the allied forces in World War I.

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WHAT NEEDS SAVING NOW?

California Missions: San Miguel

"State rejects funding request for San Miguel Mission." So reads the headline in a newspaper item (written by David Whitney of the *Sacramento Bee*) that appeared in the *Santa Barbara News-Press* on 25 March 2006. The California Culture and Historical Endowment sent a letter to the Friends of Mission San Miguel, rejecting the nonprofit group's application for \$1 million to help restore earthquake damage because the property is owned by the Roman Catholic Church. "The foundation had hoped that money from Proposition 40, passed in 2002 to help fund parks and cultural and historic restorations and overseen by the endowment, could be used to safeguard the crumbling adobe structures..." The decision was based on a recent advisory opinion issued by the California Attorney General's Office. The state's Constitution prohibits "the grant of anything to or in aid of any sectarian purpose and prohibits help to 'support or sustain' a sectarian institution." Before the church was forced to close due to seismic damage, it was regularly used for daily religious services, and this use would continue once structural soundness was restored. An estimated total of \$15 million is needed to repair this mission alone. The foundation may appeal the decision.

San Francisco: Golden Gate Park

Congratulations to CGLHS member Margaret Mori and the Friends of the Music Concourse of Golden Gate Park, first mentioned in our Winter 2004 issue. In concert with several other local groups, they have succeeded in obtaining landmark status for the Music Concourse. Landmarks Preservation Advisory Board President Bridget Maley thanked the many organizations and commissions who contributed to this process, including SPEAK, San Francisco Tomorrow, the Coalition for San Francisco Neighborhoods, San Francisco Architectural Heritage, the San Francisco Tree

Council, Friends of the Urban Forest, the Neighborhood Parks Council, the Western Neighborhoods Project, Friends of the Music Concourse, and others. Major credit was given to Mary Anne Miller and SPEAK for starting the landmark process and getting it to the Landmarks Board. SPEAK also enlisted historian Bill Kostura to research and write the application. Other individuals particularly mentioned as making major contributions were historic preservationists GeeGee Platt and Margaret Mori, arborists Roy Leggit III and Chris Buck, and neighborhood activists Chris Duderstadt, Ramona Albright, Carolyn Blair, Terry Milne and many others. The Landmarks Board and City Planning Department and Planning Commission staff members attended many meetings and helped work out the language of the legislation. Supervisor Ross Mirkarimi championed the project before the Board of Supervisors and was enthusiastically supported by Supervisor President Aaron Peskin as well as Co-sponsors Sandoval, Ammiano, Daly, and Maxwell. And, finally, thanks are due to the many members of the general public who wrote letters, filled out postcards and attended hearings to express their love of and staunch support for the Music Concourse.

Santa Barbara: HALS?

The Capital, newsletter of Santa Barbara's Pearl Chase Society, has recently started a new column titled "Preservation Watch," written by Kellam de Forest. The February issue's column carried the following notice: "The American Society of Landscape Architects is conducting a survey of threatened historic landscapes throughout the United States. Such endangered sites may eventually be able to receive federal financial assistance. These places can either be designed or natural." Is this just a Central Coast incarnation of the Historic American Landscape Survey? Since the article never used that name, this remains uncertain at the moment. The Society's Preservation Watch Committee sug-

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View from the Forecourt ca. 1920 (M. Graham).

WHAT NEEDS SAVING NOW?

gested the Gaviota Coast, Franceschi Park, the Val Verde estate, and Mission Historic Park, including the reservoir and Mission Canyon Bridge, as well as Ortega Hill as possible sites. For further information about this ASLA survey, contact Lee Walmsley at lelandna@yahoo.com. We've tried sending him a query about whether this is HALS or something else, no reply received prior to publication date.

Tree Preservation: Carpinteria

The Capital's April issue just arrived, and this "Preservation Watch" column advises that Preservation Committee member Lee Walmsley is lobbying for an ordinance in the city of Carpinteria that would protect the native sycamore trees. He also tells us that the landmark Torrey pine (*Pinus torreyana*) on Carpinteria Avenue is threatened by those who want to build into the drip line of this historic tree, reputed to be the largest Torrey pine in existence. See above for contact information.

Historic American Landscape Survey

The HALS NorCal Committee met in February at the Mechanic's Institute in San Francisco. The proposal for a website cosponsored by HALS and the UC Berkeley Department of Landscape Architecture and Environmental Planning (LEAP) is proceeding smoothly thanks to the efforts of Steve Cancian Rasmussen and Professor Louise Mazingo. The department will serve as host for the website, and fund a student position to serve as Webmaster. The intent is that the site will become an online resource for historic research. It is anticipated that work on the site will begin this summer.

The Friends of Piedmont Way in Berkeley reported that they have been successful in securing a National Trust Preservation Fund matching grant. They have raised the matching funds needed to receive the grant, the pur-

pose of which is to initiate a portion of the HALS graphic documentation for Piedmont Way. PGAdesign has been hired to prepare a roadmap for completing the "drawings" component of a HALS listing and to begin the existing conditions plans between Bancroft and Dwight Ways, the section the Friends would like to see restored to Olmsted's original design. The Friends are optimistic that this grant and the initial documentation that will result from it will lead to additional funding for the project from the City of Berkeley.

Anthony Veerkamp advised the committee that *Save America's Treasures* is actively supported by First Lady Laura Bush and is soliciting more West Coast sites to help fund. To apply for grants, sites must already be designated as National Historic Landmarks or listed on the National Register at the national level of significance.

The next HALS meeting will be on May 9 at 4 PM, at an East Bay site to be announced later. If members of CGLHS are interested in attending, please contact Marlea Graham at maggie94553@earthlink.net or 925-335-9182.

California Council for Public History

The California Council for Public History (CCPH) has a Mini-Grants Program (www.csus.edu/org/ccph/Mini%2Dgrants/). Could you use some minor funding for a pet preservaton or historic education project? The CCPH may provide it. Their grants are small (typically from about \$250 to \$500), and are meant to help smaller

historical organizations get projects completed. Many museums, historical societies and foundations have benefited from this over the years. We've missed the application deadline date for this year, but now you have plenty of time to prepare an application for next year. For more information about criteria and limitations, see their website.



Empire Cottage "Rose Walk" ca. 1920 (courtesy of CA State Parks).

CGLHS SPRING BOARD MEETING

The CGLHS spring board meeting was held on 25 February at the Val Verde estate in Montecito. Attendees were: President Thea Gurns, Immediate Past President Laurie Hannah, Vice President David Blackburn, Treasurer John Blocker, Recording Secretary Phoebe Cutler, Membership Secretary Linda Renner, Editor Marlea Graham, Members-at-Large Tom Brown, Judy Horton and Carol McElwee, Website Chair Susan Chamberlin, our founder Bill Grant and CGLHS member Virginia Gardner. Publicity Chair Tish Brown was absent.

Officers' Reports

The Treasurer advised that the organization continues to make a small yearly profit. The 2005 Napa Conference netted \$1000. Membership figures have dropped slightly, and Judy Horton, in her position as chair of the Garden History and Design Committee for the Garden Clubs of America, has offered to apprise that organization of our existence. David Blackburn will do the same for the members of the seven-county Bay Area House Museum group. Linda Renner expects to have our new directories ready by June or July. Full sets of our journal, *Eden*, may now be seen at UC Berkeley's Environmental Design Library, the San Francisco Botanical Garden's Crockler Russell Library, Santa Barbara Botanic Garden's Blakely Library and at Brooklyn Botanic Garden in New York. The Rivera Library at UC Riverside has indicated a desire to have a full set as well, pending the processing of payment. As a publicity measure, a set of journals was donated to Frank McDonough, host of the television show "Gardens of California," sponsored by the Los Angeles County Arboretum, with the proviso that he pass them along to the Arboretum's library once he is done with them. We produced three "double" issues (24 pages or more) of *Eden* last year, but may cut that back to two this year in order to accumulate more funds towards improving the overall appearance of the newsletter. As always, we solicit articles and news items from all members, but contributors need not be members to submit an article. If you know of someone doing research of interest to this group, please advise them of this opportunity to publish their work. The editor also needs some new regional correspondents in the Los Angeles and San Diego areas. This position consists of keeping abreast of local events and passing along newspaper cuttings and tidbits about same to the editor in a timely manner. It was noted that we seem to have accumulated an overabundance of committees that have become obsolete or whose goals overlap to some degree. For the time being, we will keep the website, journal and nomination committees, but all others will be evaluated with a view to reorganization.

Annual Conferences

As you know by now, our 2006 conference will be held in October at Saratoga. Details may be found in the "Coming Events" section, and we expect to have conference packets ready for mailing to CGLHS members soon. Details will also be posted on the website. For 2007 we are planning a conference at Los Angeles in conjunction with an exhibit, at the Japanese American National Museum, on Japanese gardeners and garden design. Ideas for future conference sites are solicited by the Board. Contact Vice President David Blackburn, 925-228-8860, ext. 22.

Strategic Planning

The Board is seeking membership input on Strategic Planning. Over the last ten years, CGLHS has held annual conferences, put out a quarterly newsletter and created a website. With the arrival of our tenth birthday, the Board feels that we should evolve a plan for what we want to accomplish over the next ten years. We would like to come up with a prioritized list of goals with approximate time lines for each. The Board will discuss the strategic plan at the October meeting in Saratoga. **It is vital that all CGLHS members get involved in this process. We need to hear from you before 30 September, 2006.** Please send your prioritized list of goals, your vision of where you think the organization should be headed, or an area or activity that you want us to be involved in as an organization. Perhaps you want a greater web presence or more emphasis on fundraising, preservation issues, advocacy, or documentation. Perhaps you want more regional meetings or an academic journal. These are just some of the ideas that have come up in past discussions about our mission. A helpful way to get started might be to answer this sentence: What do you see the Society doing in five years? In ten years? The Board will take all of these suggestions and use them to come up with a draft list of goals that they will present to the members at the 2006 conference. We hope to have a finalized list by the spring 2007 Board meeting. Please submit your thoughts and ideas to Laurie Hannah, 644 Orchard Avenue, Santa Barbara, CA 93108. Email: lhannah@cox.net.

Mailing List Policy

In the past, it has been an unwritten CGLHS policy to not share our membership mailing list with anyone. In recent months it has come to our attention that someone has apparently shared our list with the Foundation for Landscape Studies in New York, as they have mailed many (perhaps all) of our members introductory copies of their journal, *Site/Lines*. While it is certainly a publication of interest to our members, this incident, plus a request from the Rancho Los Alamitos Foundation to share our list for purposes of publicizing their 2006 lecture series, prompted Board discussion on establishing a written policy. It was determined that we would individually poll members as to their wishes via the membership brochure and renewal postcards. The Board will still make the overall decision on a case by case basis as to whether we will share the resulting list for a worthy purpose.

Elections

Elections for CGLHS Officers and Board Members will be held this fall, with a two-year term of office to begin in January 2007. A slate of candidates will be published in the summer issue of *Eden*. This year concludes the second term of office for President Thea Gurns, Member-at-Large Tom Brown and Recording Secretary Phoebe Cutler. They will not be eligible to run for these positions again for the coming term. Positions up for reelection include Vice President and the two other Members-at-Large. (The Treasurer and Membership Secretary have unlimited terms of service at the discretion of the Board. The Editor is appointed by the Board.) If you are interested in serving on the Board, please contact a member of the Nominations Committee: Chair Phoebe Cutler (415-648-4823), Marlea Graham (925-335-9182) or Bill Grant (831-722-6836).

BOOK REVIEWS & NEWS

"A Garden for All Time: The Santa Bárbara Botanic Garden, 1926–2005,"

by Mary Carroll, in *Noticias*, Quarterly Magazine of the Santa Bárbara Historical Society, Vol. L, No. 4/ Vol. LI, No. 1 (Winter 2004/ Spring 2005):1-58. \$10.00, ISSN 0581-5916. To order, contact the Santa Bárbara Botanic Garden's bookstore at 805-682-4726, ext.112 or email info@sbbg.org.

This *Noticias* article provides a concise and comprehensive history of the Santa Bárbara Botanic Garden, written by Mary Carroll. She has worked at the garden for over twenty years in various capacities and has an extensive knowledge of the garden both botanically and historically.

The text begins with the creation of the garden and moves through the historical eras. Carroll's discussion of the founding of the garden and the debate of who established it is well researched. Dr. Frederic Clements is credited as conceiving the original idea for the garden. However, it is through the work of Elmer J. Bissell as the garden's first Director, that its organization is solidified. As with countless large projects, many other individuals contributed to the ultimate success of the originally named Blaksley Botanic Garden. In March 1939, the garden became the Santa Bárbara Botanic Garden, a non-profit organization, to better serve the community and as a practical reality for fund-raising on a national scale. Despite tight funds during the depression era, the garden continued with its mission of education, conservation and demonstration landscaping. The hiring of Maunsell Van Rensselaer, first as assistant to Bissell and then as Garden Director, helped to strengthen the garden's position



in the Santa Bárbara community with sound record keeping, exciting horticultural research and preparation for the next decades.

The reader will especially enjoy the discussion of the contributions of Beatrix Farrand and Lockwood de Forest and their differing landscape visions. Farrand, best known for her work at Dumbarton Oaks in Wash-

ington, D.C., was first hired in 1938 and continued to consult until 1950. De Forest had been hired in 1936 and was noted as an innovative and artistic designer. Farrand's eastern tradition of landscape design viewed landscape as an extension of buildings while de Forest was evolving a uniquely Californian naturalistic style. These differing design philosophies, of course, led to some aesthetic conflicts. De Forest's untimely death in 1949 and Farrand's retirement in 1950, due to increasing age and declining health, marked the beginning of a new historical era for the garden. The 1950s was a time of transformation from a hometown garden to international prominence. Directing the garden through this new era was Dr. Katherine Mueller. Under her tenure the garden grew in size and prestige, but garden design was accomplished through a variety of designers and committees.

In addition to the excellent text, historical and contemporary photos grace the article, as well as maps of the garden in 1931 and 2004. Footnotes provide a valuable resource for those wishing to explore this subject in more detail. The future is bright for the Santa Bárbara Botanic Garden; growing in acreage and continuing its high quality education and research programs, it continues as a leader in the horticultural community.

—*Karla M. Ogilvie*

Trees of Stanford and Environs, by Ronald N. Bracewell, (Stanford: Stanford Historical Society, 2005), softcover, 306 pages, 83 illustrations, \$21.95, ISBN 0-9665249-2-1. Web version may be viewed <http://trees.stanford.edu>.

California is a state of trees. We are lucky to have been blessed with an abundance of native trees in savannahs, woods and forests, campuses with shady lawns, as well as many wealthy residents who valued tree-lined streets,

and left us an inheritance of grand estates dotted with specimens of every kind. Many cities, such as Santa Bárbara, San Diego, Los Angeles and Santa Monica have created guides to the ornamental trees lining their drives and in their yards, and some college campuses, most notably the University of California, have made a similar effort, probably depending on the strength of their botany or horticulture departments.

Stanford University, whose landscape history we have learned about in *Eden*, has an enormous number of

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trees. Albert Wilson (*Distinctive Trees, Shrubs, and Vines in the Gardens of the San Francisco Peninsula*, 1938) was probably one of the earliest to list important and historic trees on the campus, but the university has been developing its own tree guide for many years. Arising from an early manuscript in 1973 called *Trees on the Stanford Campus* that also spawned a growing database, this revised edition documents well over 27,000 trees on the Stanford campus. The author, an emeritus professor of Electrical Engineering who has a love of natural history, came to the campus in 1955 from Australia. His interest in the campus trees was whetted by the large number of eucalypts on campus (over 50 species then) and he first created a guide of descriptions, leaf silhouettes, and maps for distribution.

The goal of this solid, well-bound book is to help visitors to the campus, as well as local residents, identify trees and learn something more about them, engendering an appreciation for tree history, a desire to grow some of them, and a sense of stewardship for the future. Bracewell says there are over 350 species on campus, but this book describes or mentions close to 400 species, and certain individual specimens from Palo Alto and Menlo Park are also mentioned. Trees are listed alphabetically by genus with the genus name in the margin, which is how you browse for a particular tree. Each description is also titled by its common name, however. Descriptions run from a paragraph in length to over a page and include a physical description, place of origin and plant family, as well as other fun facts such as the meaning of its name, its ethnobotanical or economic use in history, or a current insect or disease threatening its existence. The entry under "Avocado" tells the amusing story of the author being chained to a tree in the Main Quad that was destined for removal. Especially useful to garden historians is information on when the tree was planted, who collected seed of it, and some design aspect as to why it was planted on campus. Bracewell's engaging writing style makes for good reading even without walking the campus.

The best way to use this book is to go to the places on campus for which eight different maps have been provided, and read about the trees as you try to identify them. The maps, which have been created by librarian John Rawlings, note individual trees and hedges, giving cultivar names in some cases. Each tree is labeled with the same identifier as the descriptions in the book,



so you can turn to that description to read about the tree. Bracewell and Rawlings use the landscape architecture convention of combining genus and species into an acronym. For example, *Quercus agrifolia* becomes QUag. This is fine on a map with adjacent key, but is difficult to use working from the index. If you look up Humanities Center, for example, you get CONu and PISch with no page numbers and no map guide. You have to determine by guesswork that CONu is *Cornus nutallii* and PISch is *Pistacia chinensis*, something a person new to horticulture could not necessarily do easily. You will eventually figure out the system, but it is not intuitive.

Some highlights of the book include a map of the Inner Quad with its eight circular raised beds of historic trees (something that would have come in handy during our Stanford conference); a section on noteworthy trees that lists some of the oldest, rarest, or most unusual specimens; and several narrative entries on such subjects as local mushrooms, Jasper Ridge Biological Reserve, and the relationship between pine cones and Fibonacci numbers. Careful readers will discover a hybrid species unique to Stanford which is often noticed during sporting events.

A negative aspect of this book is its illustrations or lack thereof. There are a total of 83 black and white illustrations, and these are predominately photocopies of herbarium specimens of leaves or fruit. In the case of conifers with cones too bulky to copy, line drawings from Sudworth's *Forest Trees of the Pacific Slope* have been used, as have illustrations from Simond's *Trees from Other Lands in New Zealand: Eucalypts*. Bracewell justifies the use of herbarium specimens, which he prefers over drawings that have been reduced in size, by the fact that they are realistic in both size and appearance. It is true that leaf silhouettes can be useful in plant identification; however, there are no illustrations or photographs of any tree in habit, nor are there any color photographs to aid in identification, and these would have been most helpful.

This book is available in bookstores locally, but it is also available in its entirety on the excellent website <http://trees.stanford.edu>. This website is a wonderful and rich accompaniment to the book, and it utilizes the hyperlink capability of the web to lead one to resources that enhance and update it. For those botanically inclined, a key is being developed to aid in identification of the tree species on campus, and what has been completed

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so far can be used. There are links to the landscape history of the campus (with CGLHS member Julie Cain's articles on Rudolph Ulrich and the Stanford Arizona Garden, e.g.) and a history of botany at Stanford. Much of the material is provided in conjunction with the Historical Society and the campus library. A substantial bibliography and a list of archival resources add greatly to the book. For example, original documents containing planting records of heritage trees and Olmsted's landscaping plans have been scanned and are provided intact, while links to the full text of many horticultural and agricultural books located on Cornell University's website are provided. This



website would be a good model for other campuses and cities that wish to provide a horticultural snapshot based on primary sources. Stanford is lucky to have had so many people contribute to this history. For those tree lovers visiting the campus or those who live in Palo Alto or Menlo Park, the book will be a valuable asset and will provide delightful information for many hours of campus walks. For those more interested in the historical aspects of the campus, both botanically and horticulturally, the website is definitely worth investigating.

—Laurie Hannah

The Granite Landscape: A Natural History of America's Mountain Domes, from Acadia to Yosemite, by Tom Wessels, with illustrations by Brian D. Cohen (Woodstock, Vt.: Countryman Press/distributed by W. W. Norton, 2001), 190 pages plus index. Hardcover, \$27.95, ISBN 0-88150-429-7; softcover (2002), \$19.95, ISBN 0-88150-528-5.

[Editor's note: This book touches on the formation of the cultural landscape we call Yosemite National Park. A knowledge and understanding of this formation process may be deemed necessary to landscape historians in order for them to make informed decisions about possible restoration efforts in the park, as well as the safety of park visitors.]

Some fifteen hundred miles of hiking on granite ledge over the course of thirty years went into the making of this book, as the author explains. An ecologist, educator, and seasoned field guide, Wessels is also a graceful and remarkably unpretentious writer. In *The Granite Landscape*, he considers both the geological forces at work and his own personal experiences while exploring granite domes. In addition, he took all the photography—mainly black and white panoramic landscapes and close-ups, with color only on the jacket, front and back.

But this is not entirely a sole effort. Brian Cohen's black and white illustrations—etchings of an artist—are an integral part of the story. Realistic and yet somewhat stylized, at times dreamlike, the etchings help us to see what Wessels has seen. On an unnamed dome at Yosemite, for instance, Wessels studies a dry, narrow crevice, where he finds some narrowleaf stonecrop (*Sedum lanceolatum*) in bloom. These tiny flowers, "tightly packed rosettes looking like miniature clumps of bananas,"

may have been difficult to photograph. In Cohen's etching, however, they emerge clearly from the shadows.

Such an integration of art, natural science, and personal narrative may be rare in our time, but I believe it has a long and honorable tradition behind it. Within the past half century, I think of Francis Lee Jaques, whose artwork enhances the nature writing of William O. Douglas, Louis J. Halle, Jr., and Sigard Obson; the British nature writer Robert Gibbings, who illustrated his books of the 1940s and '50s with his own fine woodcuts; and Ann Zwinger, whose book about wildlands in the Colorado Rockies, *Beyond the Aspen Grove* (1970), is illustrated by her own lovely pencil drawings. In fact, Wessels owes a debt to Zwinger. In developing the structure for this book on granite domes, he was influenced by her "trailblazing work" (with Beatrice E. Willard), *Land Above the Trees: A Guide to American Alpine Tundra* (1972).

The Granite Landscape opens with a partly autobiographical introduction, in which Wessels recalls certain experiences on granite domes: how it feels to curl up for a nap within a smooth, gently curved glacial groove of granite; how the white blooms of mountain laurel once guided him down a mountain trail after dark; how the plant communities and ecosystems of granite domes are similar from California to Maine, despite changes in plant species. He hopes that, with an understanding of why granite domes "look and feel as they do," readers "will experience these compelling landscapes in new and exciting ways."

Part One dwells on the making of granite domes, with a chapter devoted to each of four major influences:

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plate tectonics, glaciers, lichen and moss, and fire and ice. Part Two considers granite domes in six areas of the United States: Acadia National Park in Maine; the White Mountains in Montana; the Enchantments of the North Cascades in Washington state; and Yosemite National Park in California. Part Three, much more brief, contains a geological time line, a plant list, a glossary, a bibliography, and an index. This is not a textbook, however; this work should be read slowly and savored. Horizontal in format, it resembles a middle-sized sketchbook, slim enough to slip into a backpack. Then, too, some passages were probably drafted out in the field. One concludes,

Especially by moonlight, Muir's range of light holds forth. By early morning the moon has set, stars wheel in the blackness, and the polished white granite walls faintly glow in their light.

Not long ago, Wessels, who is a professor of ecology at Antioch New England Graduate School, led a field trip through an old-growth forest in the White Mountains of New Hampshire, at Crawford Notch. It



was a challenge for most of us to keep up with his brisk pace, despite his many pauses to explain something about a tree, a leaf, a bird, or the soil beneath our feet. Now, re-reading *The Granite Landscape*, I see once again how he stretches our notions of space and time. Hiking in the Andirondacks, for instance, he reflects on the immense age of tiny outcrop communities—mainly heaths and crowberries—that have managed to take hold on the glaciated granite. They're "old-growth," too, he writes. And they deserve our respect as much as the trees that tower above us.

—Melanie Simo

For further reading, see Wessel's *Reading the Forested Landscape: A Natural History of New England*, also with etchings and illustrations by Brian D. Cohen and a foreword by Ann H. Zwinger (Woodstock, Vt.: Countryman Press, 1997). Also recommended is John Muir's *Our National Parks* (San Francisco: Sierra Club, 1991), with six chapters on the natural formations, flora and fauna of Yosemite.

In July 2005, Wessels led a six-day program, "Reading the Landscape," at the Medomak Retreat Center in Washington, Maine. For more information on future programs, call 866-MEDOMAK or visit www.medomakcamp.com.

Literature of Place: Dwelling on the Land before Earth Day 1970, by Melanie Louise Simo, (Charlottesville: University Press of Virginia, 2005), 271 pages, cloth cover, \$24.95, ISBN 0813925002.

Melanie Simo's most recent book, *Literature of Place: Dwelling on the Land before Earth Day 1970*, is difficult to categorize. It is not garden history; it is not geography; it is not literary criticism; and it is not natural history, ecology, or regionalism. But, it draws on many of these disciplines, and it offers interesting insights into gardens, farms, country, and city throughout the United States. It is a companion to Simo's 2003 *Forest and Garden: Traces of Wildness in a Modernizing Land, 1897-1949*, and has a similar format. Together, both books summarize a broad range of landscape literature along thematic lines.

Literature of Place is a series of essays describing writings about five distinct regions of the United States and five domains transcending the regions: the small place and the little garden, the abandoned place, the reinhabited place, the lost place, and the explored place. Here, literature is fiction and nonfiction, written by well known and less known local writers. Essentially, it is a long bibliographical essay on the literature of place.

The criteria for inclusion are not readily apparent. Simo's tastes appear eclectic and quirky. This is at once the book's charm and shortcoming. In her native New England, she focuses on writers with lifelong knowledge of their terrain. For example, Sarah Orne Jewett's and Celia Thaxter's writing about Maine is discussed at length while incisive, beautifully written commentaries from E. B. and Katherine White are ignored. Beyond New England, writers discovering and defining places predominate. Throughout the book, Simo revives works that have fallen into obscurity and deserve reading once again. Among these are *The Little Garden* series from the Atlantic Monthly Press in the 1920s, Liberty Hyde Bailey's writing on country life, and the painter, Ernest Peixotto's *Romantic California* (1910).

The selection of California writings in *Literature of Place* begins with Theodora Kroeber's description of North America's last wild Indian from *Ishi in Two Worlds*. Simo (who also lived in California for a time and is a member of CGLHS) discusses various works of John Steinbeck at length, but not Helen Hunt Jackson's *Ramona* or the early essays of Joan Didion. Sydney B. Mitchell's *Gardening in California* (1923) and *Your California Garden and Mine* (1947) are both rightly

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included, but the writings of Thomas D. Church are ignored, as are the influential works of Albert Wilson and George Waters in northern California and Theodore Paine and others in southern California. Church, a native Californian, had the capacity as a designer, if not always as a writer, to capture place fully in each of his gardens.



Simo writes well and carries readers gracefully through topics outside their usual interests. Ultimately, *Literature of Place* provokes readers to read further, to think, to disagree, and to expand mentally on what Simo has found significant. In this sense, she has accomplished her goal of suspending "our conventional gauges of importance."
—Margaretta J. Darnall

George Washington Smith: Architect of the Spanish Colonial Revival, by Patricia Gebhard, (Salt Lake City: Gibbs, Smith, Publisher, 2005), 178 pages, b&w and color illustrations, hardcover, \$39.95, ISBN 1-58685-510-7.

George Washington Smith: Architect of the Spanish Colonial Revival is a survey of the work of the man many consider the father of the Spanish Revival style in California. Author Patricia Gebhard's chronology covers Smith's life from birth through death. The author's husband, architectural historian David Gebhard, left notes for a book he had planned to write about Smith but was unable to complete before his death. She continued his research at the archives of the Architecture and Design Collection, at the Art Museum, UC Santa Bárbara, which houses a large collection of Smith's drawings and sketches, correspondence, and original photographs.

Two things make Smith's work of particular interest to landscape historians. First there is his integration of house and site. David Gebhard calls Smith "one of the first of the major California architects to conceive of the close relationship between the building itself and the gardens, drive, and open spaces around it." The author further states that "Smith always planned his houses in relation to the total property, taking into account views, vegetation, and the unique natural features of each site.

He considered the garden part of the plan, and, if there was one, sought the cooperation of the landscape architect."

This brings us to the second interesting thing about Smith—that many of his houses had gardens designed by prominent landscape architects and garden designers of the day. Those who have wondered how much garden design can be credited to Smith and how much to others may find the specific details they are seeking in this book. It is clear that Smith considered himself perfectly capable of and willing to creating garden designs for any client willing to accept them. For example, Gebhard notes that Smith had drawn up a garden plan for the Stewart property, "El Brolino," as early as 1920, even before he had done the plans for the house. It was the owner who later brought in Florence Yoch to put in the famous topiary garden, which Smith would probably not have considered appropriate to the general plan. Gebhard mentions that "After 1924, [Smith's] fees increased to fifteen percent [of the total cost] for garden designs..." While Gebhard credits Smith with the fine incorporation of Spanish-style gardens into the total design of the 1924–25 George F. Steedman house, "Casa del Herrero," she also notes that "Garden designer Ralph Stevens worked closely with Smith, and Steedman was as actively interested in the planning of his gardens as he was of the house."

MEMBERSHIP DIRECTORY – 2006

The Membership Directory is now in the process of being updated for 2006, and our Membership Secretary, Linda Renner, advises that the new volume should be in your hands by June or July. If there is something about last year's listing you would like amended or if you have changed your contact information and wish that updated, please contact Linda in writing at la.renner@verison.net or 3223 East First Street, Long Beach, CA 90803.

Welcome These New Members:

Linda Davis, 13611 Mercado Drive, Del Mar, 92014.
Marianne Hurley, 15 Howard Street, Petaluma, 94952.
UC Riverside, PO Box 5900, Riverside, 92517.

Moved:

Julie Cain, 3600 PA Avenue, #14, Fremont, 94536.
Anthea Hartig, Director, Western Office of the National Trust,
5 Third Street, San Francisco, 94103.
Vida Germano, 77 Fairmount Ave. #111, Oakland, 94611.

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The book contains a complete catalog of Smith's work and an extensive bibliography. These may or may not prove helpful in determining details of particular garden designs. A search for clues about the John Dutton Wright garden "Quien Sabe?" and its 1925 design—which David F. Myrick's book, *Montecito and Santa Barbara, Volume II: The Days of the Great Estates* (2001) attributes to Peter Riedel—proved fruitless, though there was a passing mention of a 1926 design by Smith for a new house that was never built. Gebhard notes only that "Wright wanted a garden design like the Generalife in Granada." Presumably the plan may be found at UC Santa Bárbara, though no illustration of it was provided in this book. As is the usual practice in such books, the author's primary focus is on works that were completed and still exist today.



While *George Washington Smith: Architect of the Spanish Colonial Revival* is primarily a work about architecture, landscape historians may also find some useful crumbs of information about Smith's garden designs.

—Marlea A. Graham, Editor

Alice Joyce's book on *Gardenwalks in the Pacific Northwest* has just been published by The Globe Pequot Press, an Insider's Guide imprint (softcover, \$14.95). This is the companion volume to *Gardenwalks in California* (2005), these two expanded and updated books now replacing the author's first volume, *West Coast Gardenwalks* (2000). Joyce has for many years written garden columns for the *San Francisco Chronicle*. If you have occasion to travel north this guide will provide suggestions for places of interest to see along the way.

COMING EVENTS

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.



April 8: A Celebration of the Music, Gardens and Architecture of the British Edwardian Period and the Arts and Crafts Movement: Benefit for Palladium Musicum, Inc., and The Goddards Gala Music Week Festival (see June 16–23) held at Delamar Greenwich Harbor Hotel, 500 Steamboat Road, Greenwich, CT. Lectures by noted authorities, including CGLHS member **Judith Tankard**, faculty member of the Landscape Institute, Harvard University, speaking on her book, *Gardens of the Arts and Crafts Movement* (2004). Judith will focus on the characteristics of arts and crafts gardens, their relationship to the home, with examples drawn from a variety of period architects and designers, including Edwin Lutyens and Gertrude Jekyll. Selections of Edwardian music performed by the Palladium Musicum Cantorum, plus a mystery guest opera star. The Benefit will also feature a British high tea with strawberries and champagne and an

Edwardian auction. Contact the Palladium Musicum at 6 Stanwich Road, Greenwich, CT 06831. Tel: 203-661-6856. Email: apalladio@mac.com. Website: www.palladiummusicum.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. See their website for details: www.southerngardenhistory.org.

April 12: "The Canopy Above: A Walk Among the Trees of Stanford Campus," a lecture by 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 PM, Covington Elementary School, 205 Covington Road, Los Altos. (See the review of Bracewell's book in this issue.)

April 14: The Russell/Chandler Lecture series offers CGLHS member **Professor David Streatfield** speaking on Lockwood de Forest Jr., 5:30 PM at the Blakley 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

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of many Santa Bárbara gardens, including elements of the SBBG. His practice in Santa Bárbara anticipated many aspects of modernism and regionally appropriate plantsmanship. Streatfield, a 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, ext.102 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 PM.

April 15: Historical and Botanical Tour of the 1909 Julia Morgan-designed Chapel of the Chimes Mausoleum at the top of Piedmont Avenue in Oakland every third Saturday starting on this date, from 10-12 PM. The corkscrew cherries should be in bloom, as well as the *Strelitzia reginae*. RSVP tour guide Allison Rodman at 510-228-3207 or arodman@lifemarkgroup.com, 4499 Piedmont Avenue at Pleasant Valley Road. April is also the month of the Piedmont Avenue Tulip & Art Festival. Some 30,000 tulips are planted in beds on the grounds of the Olmsted-designed Mountain View Cemetery, and the Piedmont Avenue Merchants Assn. has planned an assortment of other weekend events to attract customers, including jazz, opera and gospel concerts, as well as art exhibits.

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, or call 415-495-0349.

April 23: This date kicks off the Pasadena Museum of History's 2006 *At Home in the Garden* lecture and garden tour series, exploring the history and context of the gardens that have characterized Pasadena as a "Garden City." Each illustrated lecture will be presented by an expert in their field, who will then accompany guests on a tour of a local garden that exemplifies aspects of the



topic. All lectures take place at 1:00 PM in the Avery Dennison Auditorium, located on the east side of the Pasadena Museum of History, 470 West Walnut Street, corner of Walnut and Orange Grove Blvd. Tickets per event are \$25 to museum members, \$35 to the general public. Reservations are required; please call 626.577.1660, ext.10.

The first lecture in the series will feature Heather Lenkin on "Creating and Preserving A Historic Garden." Lenkin is the landscape architect who won *Garden Design's* "Golden Trowel" award for the creation of her home garden, originally conceived by 1920s garden designer A. E. Hansen. Lenkin's revision of a ca. 1900 Paul Thiene garden was also featured in *Garden Design's* February/March 2004 issue ("History in the Making.") A tour of Lenkin's garden follows the lecture.

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.

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 Brenda Taylor at World View Travel, 101 West 4th Street, Suite 400, Santa Ana, CA 92701. Tel: 800-627-8726. Email: brenda@worldviewtravel.com.

April 30: The Garden Conservancy's Open Days Program for California begins in Los Angeles County with 15 private gardens over two days. A total of five gardens may be seen in Pasadena and South Pasadena on this day. Those who did not order their *Open Days Directory* and discount admission tickets in advance, may purchase them at La Casita del Arroyo Garden, 177 South Arroyo Boulevard, Pasadena from 9:30-3:30 PM on this day. All gardens are open for viewing from 10-4 PM. If you don't want to stand in line to purchase your *Open Days Directory* and discount tickets, you may order now by mail or look for the *Directory* at your lo

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cal arboretum bookstore or giftshop. National edition (covers all regions) \$10.95 plus \$4.50 s&h, add \$1.50 s&h for each additional copy ordered. Regional editions (NW, West, Midwest or South) \$5.00 each plus \$1.95 s&h, add \$.50 for each additional copy ordered. Garden admission coupon booklet \$15/6 coupons, no s&h charge. A \$5 admission fee is asked at the gate, so you save up to \$15 by purchasing the booklet. Individual membership dues \$35 per year; you receive their newsletter and notice of special events. The Garden Conservancy, PO Box 219, Cold Spring, NY 10516. Order toll-free: 888-842-2442 or via the website: www.gardenconservancy.org/pendays.html.



May 19-20: "Archaeology of Garden Imagination," a symposium cosponsored by The Huntington and Dumbarton Oaks. "Many gardens call upon their visitors' imaginations, upon their capacity to make sense of their experience and circumstances in the place in which they are. These flights of imagination certainly

depend on the mood of the person in the garden as well as on the setting, its design, iconography, and ecology, but they also depend on his or her cultural expectations with respect to this garden or to gardens of the same kind: the cultural imagination. We will explore the ways in which gardens may have contributed to the role, form and embodiment of cultural imagination in a few different historical cultures. The Ottoman world and Persia will invite a discussion of mystical imagination, renaissance Rome and modern Andalusia, the role of imagination in the construction of garden cultures turned towards the evocation of the past. We shall explore dramatic dimensions of garden imagination in baroque Spain and nineteenth-century Russia. The role of garden imagination in the pursuit of cultural change will be studied in modern Japan and Israel. And four presentations on Chinese culture will present the role of nostalgia, and the dynamics of passion and death in Chinese garden imagination. This symposium will provide a unique opportunity for exploring the interlacing of the creation and reception of gardens, and its role in the larger dynamics of world cultures." For details of this event, visit the website: www.doaks.org/gal_symposium_synopsis.html.

A special opportunity is offered by the Garden Conservancy: Volunteers who staff one of the Southern California gardens will be granted free admission to all the tour gardens in their area on alternate days (minus crowds), April 29 for Pasadena and May 6 for Los Angeles. If you'd like to volunteer, contact **Judy Horton** ASAP at 383-462-1413 ASAP or opendays@jmhgardensdesign.com.

May 13: The Garden Conservancy's Open Days Program for Los Angeles County continues, with a total of nine gardens available for viewing in Beverly Hills, Bel Air, Brentwood, Pacific Palisades, Santa Monica and Westwood. Discount tickets and *Open Days Directories* may be purchased between 9:30-3:30 PM at Greystone Estate Park, 905 Loma Vista, Beverly Hills. All gardens are open for viewing from 10-4 PM.

May 19: Watch your mailbox for an invitation to an evening benefit reception being held for The Cultural Landscape Foundation in Los Angeles. The event is being sponsored by *Garden Design* magazine, Monrovia Growers and the hosting Pacific Design Center. A \$35 donation gives you the opportunity to socialize with fellow preservationists such as Charles Birnbaum, and also to tour the "Luxury Outdoor Living" Exposition. TCLF will announce their 2006 Landslide List of threatened gardens, and some preservation awards will be announced. For additional details, contact CGLHS member **Noel Vernon** at 626-355-0790.

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. Tel: 413-637-1899, ext.109. Email: banderson@edithwharton.org.

May 20: Annual plant sale at the Cooper Historic Garden, Cooper Molera Adobe, Monterey State Historic Park, 525 Polk Street, Monterey, from 9-1 PM. This is an opportunity to tour this two-acre recreated 1860 pe

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riod garden and to purchase divisions, cuttings and seedlings of historic plants grown in the garden. Admission is free though donations are welcomed. For additional details contact CGLHS member **Frances Grate** at 831-372-6410.

May 21: The Annual Pearl Chase Society Historic Homes Tour in Santa Bárbara. If you are interested in helping, contact Joan Kreiss at 805-969-8969 or Sue Adams at 805-682-4415.

May 21: "Outdoor Fresh" is the second event in a four-part lecture series on "The Spirit of the California Garden," presented by Rancho Los Alamitos Historic Ranch and Gardens, 6400 Bixby Hills Road, Long Beach. Landscape architect and contractor Jay Rodriquez will demonstrate how to design and install a water wise paving and planting scheme for an outdoor living terrace, an extension of the home perfect for California style entertaining. Floral arrangements and culinary ideas will be discussed by other speakers, and tea will be served in the garden. Ticket prices vary from \$15-\$35 depending on the event you attend. Supporting members of the Rancho receive a discount. Call 562-431-3541 for more information and to make advance reservations. See June 17 and July 15 for other scheduled events.

June 11: "Gardens of the Arroyo" is the second in a series of four lectures offered by the Pasadena Museum of History. Author, historian and CGLHS member **Ann Scheid Lund** will look at some of the remarkable historic and contemporary gardens of Pasadena's Arroyo Seco. Her lecture will be followed by a garden tour and reception; location to be announced. See April 23 for reservation details.

June 16-23: A Celebration of Music, Gardens, and Architecture of the British Edwardian Period and the Arts & Crafts Movement: The Goddards Gala Music Week Festival at Goddards Abinger Common, Dorking, Surrey, UK. Goddards is a Lutyens designed country estate. Guests and musical performers will share first hand life in England during the time of Lutyens and Jekyll. Performances will be held in surrounding environs—the gardens of Gertrude Jekyll, Lutyens country estates, museums, abbeys, and cathedrals. Possible venues include Great Dixter, East Sussex; The Manor House at Upton Grey, Hampshire; Hatchlands Park, Surrey; Alton Abbey, Hampshire; and The American Church in London.



Invited speakers include Richard Bisgrove, author of *The Gardens of Gertrude Jekyll* (1992) and Wendy Hitchmough, author of *Arts and Crafts Gardens* (2005). Contact Palladium Musicum, Inc. at apalladio@mac.com or 203-661-6856.

Website: www.palladiummusicum.org.

June 17: "The Nature of Place: A Natural & Cultural History of California Plants" is the third lecture in the series presented by Rancho Los Alamitos in Long Beach. CGLHS member **Susan Chamberlin** will explore origins of the plants and trees, both native and exotic, that have come to reside in the California landscape. Refreshments and a tour of the Rancho garden will follow. See May 21st for reservation details.

June 22-25: The German Historical Institute of Washington D.C., in cooperation with the Stiftung Fürst-Pückler-Park in Bad Muskau, Germany, is sponsoring an interdisciplinary, international conference on the North American perception and reception of Fürst Pückler's literary and landscape 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 in Bad Muskau, Germany and will be followed by a tour to Pückler's parks in Branitz and Berlin.

Website: www.ghidc.org/conferences/.

June 26-July 1: The Association of Public Gardens and Arboreta (APGA, formerly the AABGA) holds a conference at San Francisco, with a series of lectures, workshops and tours, including one of "Country Place Landscapes of the Peninsula" which will visit the estate gardens of Green Gables, Mountain Meadows, Filoli and Carolans. Alternate choices include the San Francisco Presidio and Alcatraz Island; the Napa Wine Country; Monterey Bay; and the arboretums at UC Berkeley and UC Santa Cruz. Details are posted on their website: www.aabga.org.

July 15: "Garden Connections" concludes the series of events presented by the Rancho Los Alamitos in Long

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Beach. Los Alamitos Executive Director and CGLHS member **Pamela Seager** will take you through the garden, discussing the connections between the Bixbys and the Huntington Botanical Gardens in San Marino. The Rancho's cactus garden was laid out in 1924 with the help of William Hertrich, designer of the Huntington estate. Seager will then take you on a bus trip to the Huntington, where Botanical Director Jim Folsom will lead you through the Huntington gardens. Following the tour, you may choose to browse through the Art Collections, enjoy lunch in the cafe, and take in the wonderful bookshop before returning to Long Beach. See May 21 for details.



Emerson Knight, the landscape architect of the Mt. Tamalpais Amphitheater. Phoebe is also investigating the possibility of our touring the once famous grounds of the Fremont and Cora Older estate 'Woodhills.' (See Judith Taylor's article, "A 'Lost' Rose Garden" in our Fall 2002 issue.) Details to follow in our Summer edition, but members may receive a conference packet before then.

October 6–10: The ASLA's 2006 national conference will be held in Minneapolis, Minnesota this year. For details see their website: www.asla.org/nonmembers/meetings.html. Note that in 2007, the conference will be held in San Francisco.

October 8: "A Passion for Plants and a Love for Place" is the theme of the third lecture in the series sponsored by the Pasadena Museum of History. Garden designer and CGLHS board member **Judy Horton** will discuss why good gardens have a context. "Understanding the context, the genius loci, of regional climate and landscape, the architecture of the house, the immediate surroundings of the property and the owners' lives and interpreting this into a garden that evokes this spirit of place is the goal of garden design." Reception and tour at location to be announced. See April 23 for details.

October 21–22: 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. **April Halberstradt**, curator of the Saratoga History Museum, will be our primary lecturer for this conference, as she has a wide knowledge of the historic gardens of the area. With her kind assistance, conference convenor Phoebe Cutler has arranged for us to tour Kotani-en, a privately owned Japanese garden hidden in a ravine that is to that genre what Filoli is to the formal Western garden. (Unkempt from the pounding of this winter's storms and with a problematic immediate future, this is a garden that may need our support before too long.) It was once part of Max Cohn's 'Little Brook Farm,' with a master plan and framework designed by

October 29: "The Arlington Garden: A Pasadena Garden of Pedigree" is the final lecture in the 2006 series sponsored by the Pasadena Museum of History. "Quietly, amidst little fanfare, a public garden was born in a vacant lot in Pasadena. This garden, still a work in progress, was designed to give form to the dreams of the surrounding neighbors. They yearned for the chance to stroll, commune with the birds, and snap a sprig of thyme in a garden growing in harmony with our Mediterranean climate." Garden designer Mayita Dinos will profile the design elements that give the garden its rich cultural, historic and horticultural pedigree. Reception and tour of the Arlington Garden to follow. See April 23 for details.

November 9–11: "Patronage & Landscape" is the theme of a symposium sponsored by The Cultural Landscape Foundation (TCLF), to be held at the Cranbrook Academy of Art, Bloomfield Hills, MI. It will explore the role of landscape patronage historically and today. "It is commonplace that one of the hallmarks of many great projects is that there is a great client. Designers are the first to mention them and their importance to their successful work." Utilizing Cranbrook, a National Historic Landmark property, as a case study, this symposium will aim to reveal, showcase and celebrate great patrons such as George Booth, and the Ford and Vanderbilt families. Clients hire artists to do work that the client wants done. Patrons hire artists to explore their own interests—which may coincide with the patron's—but support for the artist's vision is primary. For details of this conference visit TCLF website: www.tclf.org/events.htm.

November 10–12: "Gardens to Match Your Architecture: Fresh Design West Coast 2006" in Southern California, a lecture and garden tour sponsored by The Garden Conservancy, with a new cast of speakers to be announced, at the Los Angeles County Arboretum & Botanic Garden in Arcadia. Details to follow here, or you may call the Conservancy office at 415-561-7895 or check the website: www.gardenconservancy.org.

ODDS & ENDS

A correction to our last issue: On page 18 of our Winter edition we mentioned the recently issued reprint of *Old Time Gardens* by Alice Morse Earle. CGLHS member **Virginia Lopez Begg** wrote the scholarly introduction to this reprint, and we accidentally reversed her name in the text. Apologies to Virginia Lopez Begg and our readers.

Correction #2: Laurie Hannah has advised that our comments (on page 23) about the "newness" of the **Central Coast Museum Consortium** is somewhat out of date. In fact, the consolidation took place a few years ago, and she advised our readers of the change at that time. The only saving grace is that other members' memories are probably as bad as the editor's, and the reminder may come in handy for new members who have not read all our back issues.

Mains'l Haul, the Journal of the San Diego Maritime Museum, was mentioned in our last issue. It has since been learned that individual copies of this journal may be purchased from the museum store. "We also have a journal about the Manila Galleons which is being reprinted by the Santa Bárbara Maritime Museum." They weren't sure how soon that would be available. To inquire about these publications, contact the store manager Carolyn Goben by calling 619-234-9153, ext. 125 or by email at museumstore@sdmaritime.org.

Hurricane Katrina:

In January 2006, the Garden Conservancy organized a team of gardeners to go and help with clean-up and replanting of the gardens at Longue Vue House and Gardens in New Orleans. Longue Vue is the renowned public garden designed by Ellen Biddle Shipman and it suffered damage from both wind and salt water. The recovery effort will not stop with this trip. A fund

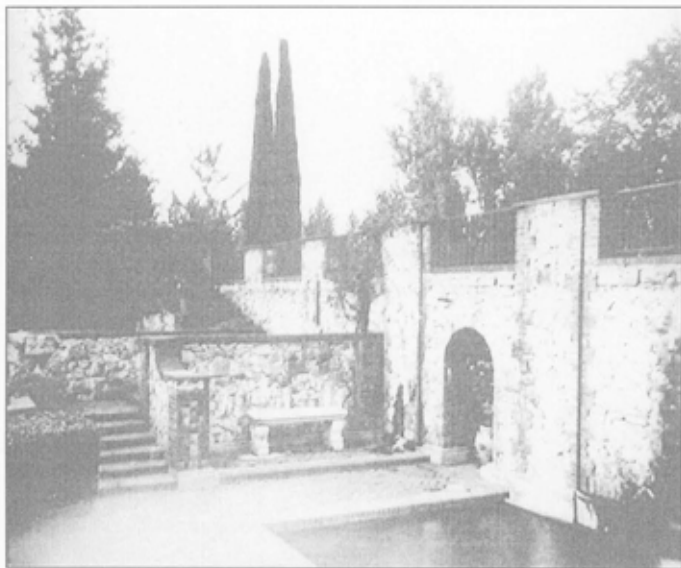
has been established to assist the ongoing garden restoration efforts at Longue Vue and other gardens in New Orleans. The Garden Conservancy will administer the fund, distributing money to gardens in response to their specific needs. Please send your contributions (payable to Garden Conservancy/Hurricane Relief) to the Garden Conservancy, PO Box 219, Cold Spring, New York 10516.

Chinese Stonemasons at the Huntington: Since our last issue was published, we have been informed that the Chinese stonemasons needed to complete the work at the Huntington's new Chinese garden have been granted their temporary visas after all. The work goes on.

Annie's Annuals (www.anniesannuals.com): Gardeners who live in the S.F. Bay Area are probably quite familiar with the nursery, Annie's Annuals. The raised-bed display garden alone makes a visit to the Richmond nursery worthwhile, but Annie's Annuals 4" pot plants may be found for sale at nearly every nursery and garden center in the area. Though the name is a catchy one, proprietor Annie Hayes long ago expanded beyond annuals to include rare and unusual perennials and bulbs as well, and this year she is venturing into the mailorder business with a lovely and interesting color catalogue. To obtain a hard copy, write to PO Box 5002, Richmond, CA 94805-1576 or call toll-free 888-266-4370. You may also order online at their website. Nursery open year-

round from Wed-Sun, 10-4 PM. Special "party" dates on April 7-9 and May 13-14 with garden talks, music, food, face painting and more.

Call for research assistance: Looking for an interesting working vacation? The Library of American Landscape History is seeking Volunteer Research Associates for the Warren H. Manning survey project in prepara



Empire Cottage: top of cascade (courtesy of CA State Parks).

tion for a two-volume book about Manning's life and work and a database of his projects. Landscape architect Warren Henry Manning (1860–1938) was one of the most influential practitioners in the profession's early years. Horticulturist, landscape architect, town and city planner, and author, Manning was mentored by Frederick Law Olmsted and went on to establish his own national practice. A founding member of the ASLA, he trained several influential landscape architects of the twentieth century and developed a method of site analysis later refined by Ian McHarg to form the basis of today's computer-aided design.

The research consists of conducting site surveys for the 1,700 projects on Manning's client list using a survey form on the LALH website. Projects range from small home lots to regional plans. More than a third of them are in Massachusetts; with a few exceptions, the rest are concentrated east of the Mississippi. Volunteer Research Associates will be credited in the database for their site research and in citations of that research used by authors in the book, as well as for research assistance in both volumes of the book. More background on this project and the online survey are available at www.lalh.org/manning.html. A PDF of the survey form, which conforms to the online survey, can be downloaded from the site. For more information, contact Reid Bertone-Johnson, assistant research coordinator of the Manning project at rbertone-johnson@lalh.org.

Announcing the death of **Ian Hamilton Finlay**, Scots artist (1925–2006), whose garden, "Little Sparta," near Edinburgh, caused stones engraved with meaningful text to start appearing in gardens throughout Europe and North America in the 1980s. Finlay was born in Nassau, but raised in poverty in Glasgow. He worked as a shepherd in the Orkneys after serving in World War II. He was, besides a sculptor and garden-maker, a poet, fine printer, and publisher. A trust has been created to preserve Finlay's garden, which includes a Roman garden and a temple pool, a woodland garden, and lochs, ponds, and aqueducts created by the artist.

WEBSITES TO VISIT

The Archive Grid
www.archivegrid.org

ArchiveGrid is a service of RLG, a not-for-profit membership organization of over 150 universities, national libraries, archives, historical societies, and other institutions with collections for research and learning. RLG de-

velops and operates databases and software to serve the information needs of researchers and learners worldwide. Thanks to a funding grant to support wider use by the academic community and general public, for a limited time only (through May 31st), access to this powerful searching tool is free and may be used online from your home computer. (After this date, the service is for subscribers only.) If you have a favorite research subject that you're working on, try going to this site and searching on the relevant names. You just may turn up some new material. No, we didn't find anything new on Rudolph Ulrich, but you may be luckier.

Interactive Mapping of Garden Centers and Nurseries <http://find.mapmuse.com>

Mapmuse.com, based in Washington D.C., is inviting garden enthusiasts to help in compiling an interactive database of "Garden Centers and Nurseries" across the U.S., interactive meaning viewers can participate in building or altering the database information. The service also offers a list of "Gardens & Arboreta." If you wish to play, go to the website and select "View All Interest" then click on "Garden Centers & Nurseries" or "Gardens & Arboreta." Check the map to see if your favorite nurseries are listed. If they are not, you can add them in by clicking on the appropriate link and typing in the relevant information.

EDEN

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Deadline for copy for the next *Eden* is: June 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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Villa Montalvo, from Stately Homes of California, 1915.

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