

CALIFORNIA JAPANESE-STYLE GARDENS: Tradition and Practice

Judy Horton

Text from this article is being published in Judy Horton's article for the July/August/September issue of Pacific Horticulture. Portions are reproduced here with permission of that publication.

On the weekend of September 28-30, members of CGLHS will have the opportunity to participate in the organization's annual meeting and conference at Los Angeles. Registration forms are enclosed in this issue of *Eden*. Exotic portions of great estates, commercial teahouse gardens, modest bungalow gardens, and public sister city or friendship gardens are among those we will have the opportunity to visit during the course of the conference. Below are descriptions and a brief history of three of the gardens we will see.

Huntington Japanese Garden San Marino

In 1903, George T. Marsh created another in his series of commercial tea gardens at Pasadena. The garden was set on three acres complete with many artifacts and a few buildings. About the same time, Henry Huntington was building his Beaux Arts mansion and landscaping the adjacent grounds, turning his San Marino citrus ranch into one of the grandest estates in the country. The house was finished in 1910; and in 1912, it was decided to create a Japanese garden in what was then an unsightly canyon. Landscape manager William Hertrich reports that Mr. Huntington was in a hurry, as he planned to occupy the house in the following year. Hertrich was

able to buy Marsh's tea garden and thus acquire mature plants, along with the buildings and ornaments. Additional artifacts were acquired from Japan including lanterns and miniature pagodas.

In his book about the creation of the Huntington estate (*The Huntington Botanical Gardens, 1905-1949* (1949), William Hertrich wrote that, "[A] Japanese craftsman designed and constructed the Full-Moon bridge, and...the ornate enclosure for the temple bell...At the time the garden was completed, a Japanese family...was hired to live in the two-story Japanese house that had been built on the far slope of the canyon, and to care for the garden. An Oriental atmosphere was thus produced and was further enhanced on occasion by the family's custom of dressing up in Japanese costume for special holidays."

By the late 1940s, the garden had fallen into a state of extreme neglect due to lack of money and labor available for proper maintenance. Today, however, the

planting is back in scale and beautifully maintained as the Japanese Garden of the Huntington Library, Art Collections and Botanical Gardens. The traditional nineteenth-century Japanese house now features three furnished rooms: one for dining, one for sleeping, and another for tea. All rooms face out into the canyon garden. The al



Huntington Botanical Gardens (James Folsom).

coves along the walls are decorated with scrolls and seasonal *ikebana* flower arrangements, created by the San Marino League. Notable additions to the garden over the years include the Zen-style rock garden, completed in 1968, that reflects the modernist interest in simple gardens, and a bonsai court where rare specimens are displayed.

Storrier Stearns Garden Pasadena

In the 1930s, Charles and Ellamae Storrier Stearns bought an early 1900s three-story, Georgian-style, brick mansion off fashionable Oak Grove Avenue in Pasadena. The property had formal gardens and two tennis courts. In the mid-thirties the owners decided to remove the tennis courts and put in a Japanese garden. Construction on the garden was begun in 1937 and was almost complete when Kinzuchi Fujii, the garden's designer, was relocated to an internment camp in 1941.

The work was eventually finished and, upon the death of Mrs. Storrier Stearns in 1950, the property was subdivided and sold at auction. Ganna Haddad Poulsen, an art dealer and owner of Poulsen's Gallery on Lake Avenue, bought the lots containing the Japanese garden, horse barn, and tennis warming hut. She then built a one-story house adjoining the garden. The garden began a slow decline in 1976, when through the right of eminent domain, the State of California took part of the property for a freeway project. In 1981, a fire destroyed the original teahouse that had been built in Japan to Fujii's plans, disassembled, and then shipped to Los Angeles for re-assembly in the garden. Poulsen died in 1985, leaving the property vacant. With plans for the freeway changing, Poulsen's son, James Haddad, decided to rebuild the teahouse and restore the long neglected garden. As a step towards preserving the garden, it has been placed on the National Register of Historic Places.

Author Kendall Brown (*Japanese-Style Gardens of the Pacific West Coast*) described the garden in his 2003 Letter of Nomination to the National Register of Historic Places as follows: "In its design and construction, the Storrier Stearns garden represents one of the best pre-war examples of a Japanese hill and pond style stroll garden outside Japan. It is a wonderful place to learn about Japanese landscape design. In its grand size, at almost two acres and with a 25-foot high hill with waterfall, the garden was constructed on an unmatched scale. The number and quality of the ornaments, including a massive dragon lantern, and of its architectural features, most notably the tea house, are also quite rare.

The design, with two large ponds, one spanned by granite bridges more than 15 feet long, was unparalleled at the time."

While researching this garden, Brown located Kinzuchi Fujii's family. His son, Frank Fujii, had helped with the making of Ganna Walska's Japanese garden at Lotusland in Santa Barbara, and was still working there. Frank Fujii possessed his father's original plans for the Stearns garden and many photographs taken during construction. The son also had an autobiography written by Kinzuchi and a sales letter that he used to solicit other work. Kinzuchi considered the Storrier Stearns garden his masterpiece and he took the plans with him in one of the two suitcases he was allowed to bring to the internment camp. His story, one of the few we know of these early immigrant garden builders, reflects the hardship and discrimination that these men faced. Born in 1875, Fujii came to San Francisco in 1903 from Yamaguchi prefecture where he had been a carpenter. He hoped to build gardens but instead worked at a variety of jobs: washing dishes, selling china, sharecropping and carpentry. He traveled in the Midwest with a carnival and briefly owned a restaurant in Virginia. Back in California in 1923, Fujii found work as a carpenter and a laborer on some garden construction projects, including the Gurdon Wattles garden in Hollywood. Later, he began to build small gardens in the Ojai and Santa Barbara areas, but at the same time, had to work at additional jobs sharecropping strawberries and flowers to support his family.

With the commission for the Storrier Stearns garden he achieved his dream of creating "a real, uncompromising Japanese garden in the United States." In his sales letter, he goes on to say that, "The inevitable cement lanterns and semi-circular wooden bridges for Japanese gardens are just as unnecessary as paper lanterns and umbrellas are useless and vulgar in decorating Japanese houses...Expensive materials are not always essential for Japanese garden-making but common timber, rocks and shrubbery, which may be found in and around the plot, should be transformed into real assets only when handled by the true artist."

Today, the future of this garden is uncertain. During its years of decline, some of its artifacts were sold off and others disappeared. The elaborate gates are now in the Japanese Friendship Garden of San Diego. Haddad has rebuilt the teahouse, taking care to follow the original plans and using traditional building methods and materials wherever possible. He has not been able to renovate plantings, and the garden is overgrown and weedy. Nevertheless, it is a charming spot. Large, California native

sycamores (*Platanus racemosa*) lean into the pond, and the surrounding rocks give this garden a quiet elegance. It appears as though the landscape has been left in a natural state, with man-made additions of an elegant granite bridge to cross the water and a pavilion built at its edge for gazing at the garden. That is the genius of Kinzuchi Fujii: this was once a flat area of two tennis courts; now it is his masterwork.

James Irvine Garden Los Angeles

Also known as *Seiryu-en* or Garden of the Clear Stream, the James Irvine Garden was designed by Takeo Uesugi and completed in 1979. The garden was built with a grant from the James Irvine Foundation, donations from the Japanese American community, and the labor of over 200 volunteers, largely from the Pacific Coast Chapter of the California Landscape Contractors Association, the Centinela Chapter of the California Association of Nurserymen, and the Southern California Gardeners' Federation. The stones, over 250 tons, were gathered from the Mt. Baldy area and plants were donated by southern California nurseries. The garden continues to be maintained by volunteers.

Access to the garden is through the main building of the Japanese American Cultural and Community Center on San Pedro Street in downtown Los Angeles. A large room with a glass wall looks out on the garden. The window frames the garden, displaying it beautifully in the style of Japanese gardens that were designed to be viewed from a fixed point in an open room or veranda.

This is a small garden, just 8,500 square feet in the shape of a long, narrow triangle. The main feature is a 170-foot stream running down the longest axis. Water drops from the high end of the garden, then splits around a turf mound and reunites in a quiet pond at the base of the garden, where it appears to escape out of the contained garden and into the city beyond. From a door on the lower floor, a path winds around the garden, leading across a wooden bridge, up to the cascade at the top,

then down the other side of the garden and across another wooden bridge to the upper grass mound, or on back down. Low plantings create a sense of rolling hills, and the grassy open turf mounds expand the space. Typical Japanese plants such as azaleas, Japanese maples (*Acer palmatum*), *Nandina domestica* and bamboos, as well as non-Japanese natives like southern magnolia (*Magnolia grandiflora*), coast redwood (*Sequoia sempervirens*), Indian hawthorn (*Raphiolepis indica*) and Oregon grape (*Mahonia aquifolium*) populate the garden.

In Kendall Brown's book, *Japanese-Style Gardens of the Pacific West Coast*, Uesugi calls this "a Japanese American garden, but with the spirit and principles of a Japanese garden." The design inspiration comes from a much-admired late nineteenth-century Kyoto garden, *Murin-an* (a retreat without neighbors). That garden was built as a place of retreat and retirement from the active political life of its owner, Prince Yamagata Aritomo, a famous Meiji-era general and former Prime Minister. For the James Irvine Garden, Uesugi designed the course of the stream to represent three generations of Japanese American experience: the cascade represents the turbulent times and struggles of the *Issei* (first generation immigrants) against prejudice and economic barriers; the division of the stream stands for the conflicts of allegiance and loyalty faced by the *Nisei* (second generation) during World War II; the quiet pool is symbolic of the hope for a peaceful experience for future generations, with seeming continuation beyond the garden suggesting the goal of becoming a part of the American community.

In 1981 the garden was awarded the prestigious National Landscape Award from the American Association of Nurserymen in recognition of the garden's contribution to community beautification.



Storrier Stearns Garden (Judy Horton).

Note: The information on the Storrier Stearns garden is from a manuscript owned by Mr. James Haddad and material compiled by Kendall Brown. Takeo Uesugi's photograph of the garden features in the advertisement for our conference, which may be seen on page 28.

MARK DANIELS: ENGINEER & ARCHITECT PART III

Marlea Graham

In our last issue, we presented information about Mark Daniels' known projects from 1912 to 1923, including his short but influential career with the then-evolving National Park Service. The author wishes again to thank CGLHS members Julie Cain, Phoebe Cutler, Judy Horton, and Ann Scheid for their contributions to the Mark Daniels story.

The decade from 1920-30 could be viewed as the zenith of Mark Daniels' career as both an architect and a landscape architect/engineer. Beginning with his contract at Pebble Beach in Monterey County, Daniels soon moved on to bigger things in southern California. One comment by Daniels on his work at Pebble Beach appeared in a May 1941 article titled "Thru the Eye of an A.I.A.," done for *Architect & Engineer* as a kind of scenic guide to members of the American Institute of Architects coming to California for their annual conference. He mentions the beauty of the Pebble Beach district among others, and concludes that, "I personally spent many years there and will say that, while I laid it out before it laid me out, it was a close second."

Home Life

The 1920 U.S. Census shows Daniels living with his wife and son in a rental property at Monterey, but the San Francisco website www.outlands.com states that Daniels' first wife divorced him that year, on the grounds that he spent entirely too much of his time at the Bohemian Club. While his first wife moved to Berkeley with their son, Daniels quickly remarried in 1922. Wife number two was Frances M. Turner, a native of Montana who resided in Carmel and had a reputation as both an artist and an ardent golfer. Presumably it was she who shared Daniels' new home built at Pebble Beach.

Mystery Commissions

Thankfully, from the historian's point of view, Daniels was a strong believer in self-promotion. Several newspaper and magazine articles by or about Daniels contain hints or outright mentions of commissions he had carried out. Some of these have been satisfactorily resolved, while others continue as mysteries. One of the latter sort is a clue dropped in the May 1934 issue of *California Arts & Architecture*. In an article about horse stables built on the estates of several wealthy individuals, Daniels concludes the piece with a mention of the stables at Colonel J.C. Jackling's place in Woodside. In passing, he casually mentions that "Many years ago the writer was engaged to lay out the gardens and grounds of Mr. Jackling's

estate near the Easton place in what was known as Burlingame Hills." Patricia Gebhard (*George Washington Smith: Architect of the Spanish Colonial Revival*, 2005) informs us that construction on Jackling's Woodside property began in 1925. Until further investigation has been carried out, we can only state that the Burlingame Hills residence must have been landscaped sometime prior to that year.

Another mystery arises from a 11 September 1927 newspaper article by Daniels, (*L.A. Times*, "Modern Design Upshot of Old"), where a brief biographical segment describes him as having been involved in the development of Atascadero, in San Luis Obispo County. The town was first built as a "utopian colony" by Edward Garner Lewis, who purchased the land in 1913. One of numerous self-published advertising pamphlets for the colony found at the Bancroft Library states that, "Lewis employed the services of experts in agriculture, engineering and city planning to develop his dream colony for the anticipated 30,000 residents. In 1914 the land was surveyed and subdivided."

However, in all the literature examined to date, the San Francisco firm of Faville & Bliss, more specifically Walter Bliss, has been the only one credited, for both building and landscape design at Atascadero. The firm was prominently involved with several aspects of San Francisco's 1915 Pan Pacific International Exposition, and it is easy to see the similarities in the classical designs employed at Atascadero. The Rotunda—which, while heavily damaged in a recent earthquake, still remains standing—is reminiscent of Bernard Maybeck's Palace of Fine Arts. Possibly Daniels was hired by Faville & Bliss as a consultant, but the late date of this citation by Daniels suggests he may not have come on the scene until the mid-1920s, after Lewis had gone bankrupt and been sent to prison for mail fraud. Others stepped in at that time to continue the development. Members of the local historical society were unable to shed any light on Daniel's involvement. Resolution may come with a perusal of the local newspapers.

In the same 1927 article, Daniels also described himself as the "consulting engineer to Archbishop Hanna

of the San Francisco diocese.” No other hint was found as to what this position might have entailed. Then Ann Scheid found a mention of Daniels’ landscape plans for the grounds of St. Joseph’s College in Cupertino, on the San Francisco Peninsula, the plans supposedly housed at U.C. Berkeley’s College of Environmental Design (CED) archives. An Internet search could not locate them. It did reveal other websites that told of the school being built circa 1924, when St. Patrick’s seminary at Menlo Park became overcrowded. St. Joseph’s was what the church defined as a minor seminary, offering four years of high school level education and two years of college training. Confusion about where the college was located—some sources say Mountain View, others Los Altos Hills or Cupertino—probably resulted from the relatively late incorporation of the latter two towns.

The campus comprised some 150 acres of grounds. Photographs of the property reside in the archives of the U.S. Province of the Society of St. Sulpice at St. Mary’s College, Washington, D.C. One photo caption reads, “Seizing every artistic opportunity offered by these fertile foothill acres, Mark Daniels, landscape engineer, developed a charming scene of garden treatment, with rich masses of trees and shrubs, formal flower beds, sweeping avenues and shaded paths.”

A visit to the CED archives brought to light Daniels’ “Plan of Landscape Treatment” for the College of St. Joseph, dated 12 December 1922. They are kept in “Small Collections” and not assigned a manuscript number: three large sheets of pencil drawings on onion-skin-like paper. Too large to reproduce here, one is an overview of a grand, axial promenade with curving side paths and planting beds in between, very much in the Beaux Arts manner; the others are enlargements of two sections. Planting beds are numbered, indicating the initial presence of a plant list, but CED does not have it.

Unfortunately, St. Joseph’s enrollment began to decline in the 1950s, and when campus buildings were severely damaged during the 1989 Loma Prieta earthquake, the decision was made to tear it all down and subdivide the land.

An inquiry sent to Jeffery Burns at the Chancery Archives in Menlo Park resulted in copies of four letters from their files. A letter dated 1 December 1922 states, “Inclosed is a bill for last month’s work. The draughting expense was incurred for enlarging the contour map and layout of the plans in separate working sheets to a scale of 20 feet to the inch. Those plans I am now completing so that there will be detail[ed] working plans for the planting and road construction for the seminary project.” We may yet find the working, or presentation plans. The other letters make it clear that in 1922-23, Daniels also traveled up from Pebble Beach to engage in some landscape work and the design for a new Holy Sepulchre at Holy Cross Cemetery in Menlo Park. Whether Daniels carried out other commissions for the Archdiocese is still to be determined.

A New Collaboration with Maybeck

In May 1923, the *Oakland Tribune* social page mentioned that “Mr. and Mrs. Mark Daniels of Pebble Beach are in Los Angeles for several days.” Whether the trip was of a purely social nature is uncertain, but in the May 1931 issue of *California Arts & Architecture*, Daniels wrote a piece titled, “Another Anthony Occupies His Niche.” Here he states that, “In December of 1923, Mr. Anthony requested me to come to Los Angeles to assist in laying out his eight-acre estate in Los Feliz Park.” Anthony was a U.C. graduate and a member of the Bohemian Club; either milieu could have connected him to Daniels. Among other things, Anthony was also the Packard dealer for the entire state of California, and had Bernard Maybeck build Packard showrooms for him in Oakland and San Francisco. (The Los Angeles showroom was decorated by Maybeck but not built to his

design.) It is scarcely surprising then, that Anthony chose Maybeck to design his new house in Los Angeles. Daniels refers to the design’s “major axis, which passes through the formal gardens, the arched windows of the dining room and drawing room face one another over a pool of cerulean blue.” He also speaks of the borrowed landscape as providing “a view of distant



Anthony residence, 1931 (James N. Doolittle, Architect & Engineer).

city and mountains that cannot be surpassed from any terrace on the slopes of Fiesole.”

The house sat on the highest point of sloping ground. Kenneth Cardwell (*Maybeck: Artisan, Architect, Artist*, 1977) states that the Earl C. Anthony estate was “extensively landscaped by building retaining walls to create garden terraces and by planting more than ten carloads of trees and shrubs during the four-year period preceding the construction of the main residence, which was begun in 1928.” Surprisingly, there was nothing in the Maybeck papers at U.C. to connect Daniels with this work, and Cardwell accordingly does not credit him for the collabora-

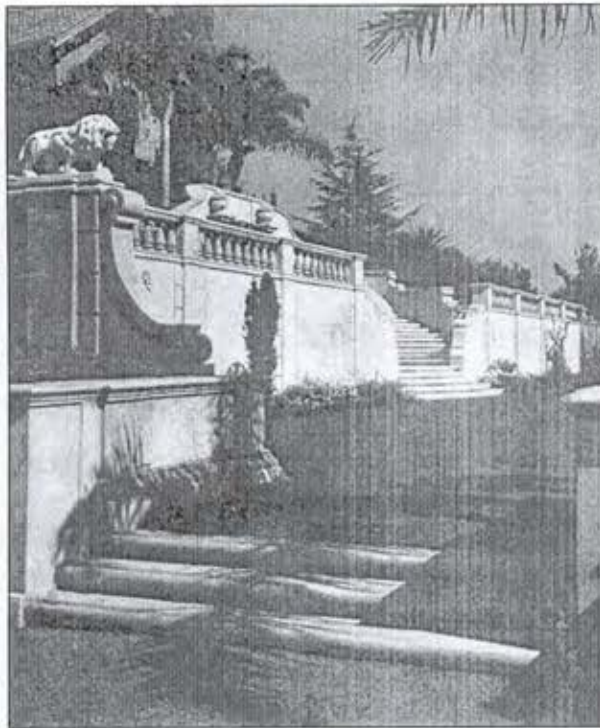
tion, though he does link Daniels with the two projects at Pebble Beach, through supporting documents in the files. Fellow Bohemian Jo Mora was another collaborator on the Anthony project. Much of Daniels’ work at the Los Feliz Park estate was, unfortunately, overlaid in the 1960s when Lulah M. Riggs re-did the formal gardens. Today the property is a Roman Catholic retreat for the Sisters of the Immaculate Heart of Mary. A website shows photographs of the grounds as they appear now, as does David Streatfield’s book, *California Gardens: Creating A New Eden* (1994).

Subdivision Work in West Los Angeles

Following hard on this achievement, in 1924 Daniels began his lucrative association with Alphonzo E. Bell. The *Times* of 27 October 1927 reported on the history of development in the Santa Monica area, beginning in the late 1700s when the King of Spain granted the land to Don Francisco Sepulveda, an officer in his army.

In the seventies Col. R.S. De Baker purchased the 30,000-acre tract from the heirs of Don Sepulveda and stocked the hills and plain with tens of thousands of sheep. Later he sold a two-thirds interest to United States Senator Jones of Nevada, who laid out and founded the city of Santa Monica. Col. De Baker and Senator Jones joined in 1887 in donating the 300 acres on which the government built the Sawtelle Soldiers’ Home.

Following the founding and development of Santa Monica, two-thirds of the rancho was in turn sold to R.G. Gillis



Bell garden at Bel-Air (CA Arts & Architecture, 3/31).

and Arthur E. Fleming, who held it for nearly a quarter of a century, or until Mr. Bell purchased it in 1924 from the proceeds of Santa Fe Springs oil. The discovery well of that famous field was drilled on the Bell ranch. The Los Angeles Mountain Park Company then was organized with Mr. Bell as its president to hold the 19,500 acres of this huge purchase...Since its organization this company has sold nearly 6000 acres in various tracts for sums totaling \$9,300,000. These properties, now in course of extensive and highly restricted residential development include the California Riviera, Castellammare Mesa, Miramar Estates, Will Rogers’s estate and the Botanical Gardens.

The completion of Beverly Boulevard from Beverly Hills to join the Pacific Coast highway at Santa Ynez Canyon has opened up this entire territory to intense development as evidenced in Bel-Air, Holmby Hills, Westwood Hills, Bel-

Air Country Club, University of California at Los Angeles campus, Harvard Military school site, Occidental College site, Brentwood Green, Botanical Gardens, Riviera Country Club, Huntington Palisades and Pacific Palisades.

Bel-Air

Alphonzo E. Bell’s first venture in real estate development was Bel-Air, his goal to create the finest residential district in the world. Bel-Air set a high standard for future restricted subdivisions of this type in southern California. Streets were laid out to follow the contours of the land in approved style. A championship golf course, tennis courts, clubhouse, equestrian stables, an exercise track with grass-covered riding area and grandstand, and miles of riding trails were amenities that served as the centerpiece which anchored this and every other Bell development thereafter. To enhance the value of his property, he also offered nearby land to the University of California for its Los Angeles campus.

To achieve his goals, Bell hired, among other experts, Mark Daniels as his landscape architect. A sales booklet informs us that, “A landscape department, under the direction of a landscape architect, renders advice to Bel-Air owners without charge...Building and garden designs are subject to the approval of the Bel-Air architectural commission.” A plan of “Bel-Air allotments 1-5, including the golf course” found in the map drawers of Berkeley’s Earth Science department lists Mark

Daniels and Aurele Vermeulen as the landscape architects. In some instances, this again led to the mistaken assumption that Daniels had actually laid out the golf course. In fact, Bell hired golf course experts Captain George C. Thomas, Jr. and William P. "Billy" Bell to respectively design and build the course. Biographer Geoff Shackelford (*The Captain: George C. Thomas Jr. and his Golf Architecture*, 1996) relates the recollections of golf pro Joe Novak that Thomas flew his private plane over the land to select the best location, keeping in mind the proviso by Bell that there be sufficient space to build one-acre homesites surrounding the course. Daniels and Vermeulen carried out the landscaping of the course and surrounding subdivision.

Daniels was the landscape architect for Bell's private residence at Bel-Air. The formal garden—complete with terraces set off by balustraded walls and wide steps dotted with stone lions and urns—was pictured in the March 1931 issue of *California Arts & Architecture*, illustrating an article written by Daniels on the importance of using "Garden Architecture" appropriate to its setting. While he does not entirely disallow the place of architectural features in the informal garden, he argues that in such a setting, it should be "a minor element used only for practical purposes and to add gentle touches [of] human thought and order to a natural landscape."

While the Bel-Air Country Club was designed by architect Carleton M. Winslow, in 1927, Daniels designed the Bel-Air Bay Club at Santa Monica beach in association with well-known architect Elmer Grey, and in 1928 he designed the new Administrative Building on the Bel-Air estate. He is also known to have designed a Bel-Air residence for Mrs. Mildred Hubbard. In the April 1932 issue of *Country Life*, Daniels wrote that "The mere fact that there was a brief period when a section of California was occupied by the Spanish does not establish sufficient historical or traditional background to stamp the architecture of the entire state with one style." However, he did consider the Mediterranean tradition of architecture appropriate to the warm climate of California and Florida, and he employed stucco and red tile in all three of these Bel-Air structures.

The California Riviera

More developments quickly following upon one another, and Daniels was involved with the majority of them. Whereas none of the publicity for Bel-Air contained his name, once he became a "known quantity" in the Southland, Daniels received frequent mentions in both articles and advertisements for subsequent work. On 2

Aurele Vermeulen, Landscape Architect

As early as 1912, articles and letters to the Editor from landscape architect Aurele Vermeulen began to appear in the Los Angeles Times. His earliest piece cited his credentials. He had been trained in France, was "associated with P. Charron in Paris, and more recently was with Jens Jensen in Chicago. He is a newcomer in this city but has spent considerable time viewing with interested and critical eye, landscape and gardening methods and effects in Southern California."

While Vermeulen is no doubt worthy of a lengthier biographical piece in his own right, we list briefly here some of his more notable commissions and opinions mentioned in the newspapers.

1912: His first article argues in favor of planting street trees, public parks, and against lawns on small private properties.

1913: Awarded the contract to landscape the grounds of F.E. Engstrum's 12-acre estate in the Hollywood foothills.

1913: Argues for the importance of a central park in Los Angeles, suggesting that it should be the focal point of a grand civic center.

1913: Recommends that the corridor traversed by the Pacific Electric train be beautified, preferably by making the borders into a public park, or more economically, by the erection of a fence that would screen undesirable elements from passengers' eyes.

1915: Designs landscape for the 100-acre Altadena Knoll subdivision. "All back yards are to be eliminated, the rear of residences in each block being treated as parts of a community park."

1916: Designs a 320-acre "model" farm near Reno, Nevada.

1918: Urges that architects and planners not currently employed in the war effort could be put to use planning for future civic development.

1920: Protests against public desecration of hillside vegetation, particularly for the purpose of creating a school "letter."

1921: Development scheme for a 'model community' mining town at Union Pass, Arizona for Thumb Putte Mining Company.

1922: Los Angeles Country Club to subdivide 55 acres of excess land; Vermeulen commissioned to plan improvements.

1923: Large staff of engineers working under the direction of Vermeulen for the Automobile Club - to plan a "magnificent highway from city to sea."

1924: Associated with Mark Daniels in the designing of the Bel-Air subdivision landscape.

May 1924, the *Times*' regular real estate column, "Subdivisions and Subdividers" mentioned that Mark Daniels, landscape engineer, was supervising the laying out of the tract known as Highland Hills. The same column carried a second item:

Mark Daniels, landscape engineer, has been secured by the John A. Vaughan Corporation to take charge of the landscape work of the new home and grounds of the Los Angeles Athletic Club in Santa Monica Mountains and "The Riviera," a subdivision adjoining the club's property. Mr. Daniels will commence operations next week, being guided in planning by a mosaic map which has just been completed from aerial photographs. Two books and numerous articles written by the engineer have received international recognition. He will spend several months in Southern California.

One advertisement for Highland Hills carried the somewhat hyperbolic statement that, "Mark Daniels, former Assistant Secretary of the Interior and Superintendent of National Parks...says that from an architectural and engineering standpoint Highland Hills will be the crowning achievement of his career." Compared with what followed, Highland Hills is barely remembered in Daniels' career, and his projection of "several months" in southern California soon stretched into several years.

According to Betty Lou and Randy Young (*Pacific Palisades: Where the Mountains Meet the Sea*, 2nd printing, 2001), Alphonzo E. Bell viewed the newly proposed Athletic Club facility as providing the focal point for another of his development projects, at little expense to himself. He offered the club free land in exchange for the right to develop the golf course. Capt. George C. Thomas, Jr. was again asked to lay out the course. Extensive grading ultimately made it the most expensive course built to that date. Trees were preserved where possible and more were brought in to improve the site. Equestrian facilities were added, including four polo fields, training tracks, a steeplechase course, stables, grandstands and fifty miles of riding trails.

As to the subdivision itself, the *Times* of 17 August 1924 announced that, "Concrete will not be used in the walls, curbs or driveways, but will be surfaced with a flag-

stone or granite finish which is noiseless when subjected to traffic use. Homesites will be plotted into one, two and three-acre estates, each arranged that a view of the ocean and surrounding territory may be seen. Improvements will include...trees, plants, parkways, walks and bridal trails."

A New Home for Daniels

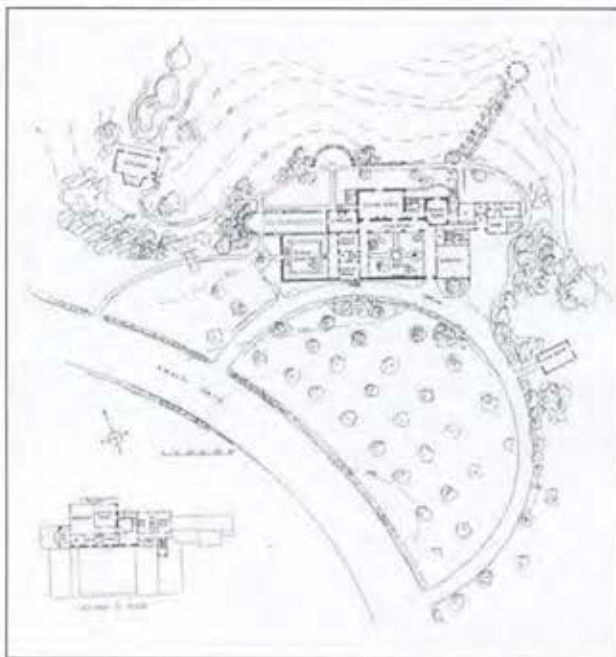
On 12 July 1925, the *Times* informed its readers that Daniels had purchased one of the estates in the Riviera subdivision. The house was featured in the December 1928 issue of *Country Life* ("An Andalusian Farmhouse in California: residence of Mark Daniels of Santa Monica"), the September 1929 issue of *California Arts & Architecture* ("A Home in the Santa Monica Hills"), and the May 1931 issue of *Architect & Engineer* (no title). One photo caption tells us that Daniels had a considerable interest in horticulture: "There he spends his odd moments developing plants and flowers of endless variety and origin in various garden plots." Other photo captions emphasize the number of rare and unusual plants that Daniels had collected for his garden. The address was 13613 Amalfi Drive, a road that paralleled the foothills above the Riviera plateau.

More Subdivisions and Other Projects

The *Times* of 19 October 1924 mentions "tentative plans outlined by Mr. [Joe] Toplitzky and associates" to develop the San Raphael Heights, (now San Rafael Heights) across the Arroyo Seco from Busch Gardens in Pasadena. The property was to be "beautifully landscaped by Mark Daniels, noted landscape engineer," but there was no subsequent publicity to show that these plans were ever carried through.

Malibu Rancho

The next commission mentioned by the *Times* in connection with Daniels was the development of the 15,000 acres of the Malibu Rancho by the Marblehead Land Company. The company was formed by the landowner, May K. Rindge. The article described Daniels as "the architect who is famous for his



Daniels' Riviera residence (CA Arts & Architecture, 9/29).

work at Pebble Beach and Del Monte on the Monterey Peninsula and other residential parks in Northern California." The residential estate was to have its own yachting harbor, polo field, golf course, etc., and the *Times* stated that Daniels was expected to take at least six months to make his preliminary study of the property. The only other mention found of this development was a 1927 article in the *Times* stating that Daniels had planned the Rindge estate. Possibly this is another development that never went past the planning stages. The Rindge wealth was dissipated in court battles to stop the government from building a public highway across Rancho land.

Arrowhead Springs Resort

In 1925, Daniels took a brief break from subdivision work to refurbish the grounds of the Arrowhead Springs Resort. "Mark Daniels is to supervise the landscaping and has prepared a comprehensive program embracing the entrance and roadways through the 1800-acre estate." The work was completed by December of that year, when the resort again opened for business. A 1940 citation in *Architect & Engineer* credits Edward Huntsman-Trout with landscaping the grounds of this resort that year; it is presumed that his work must have superceded that of Daniels.

Chevy Chase

The *Times* of 26 September 1925 announced the residential development of Chevy Chase, 1600 acres, today considered to be in the town of Glendale. "The best work of such men as Mark Daniels, world famous city planning architect," would soon be seen here. Bert Farrar was the developer. The property was said to have been the former private estate of J.C. Anderson of the Pan American Petroleum Company for the previous 15 years and contained many fine specimens of well-grown trees; it was located at a point about equidistant from Glendale, Flintridge, Pasadena and Los Angeles (below Michigan Avenue and above Colorado Blvd.). A nine-hole golf course and country club were already under construction when this announcement appeared. The course was designed by William P. "Billy" Bell, ASGCA; he had done the Annandale course in 1906. An interesting side note for this development was that advertising made a particular point of the land's suitability for the planting of avocado orchards, and the company offered professional assistance "in the planting, planning and care of avocados and other ornamental and productive shrubs

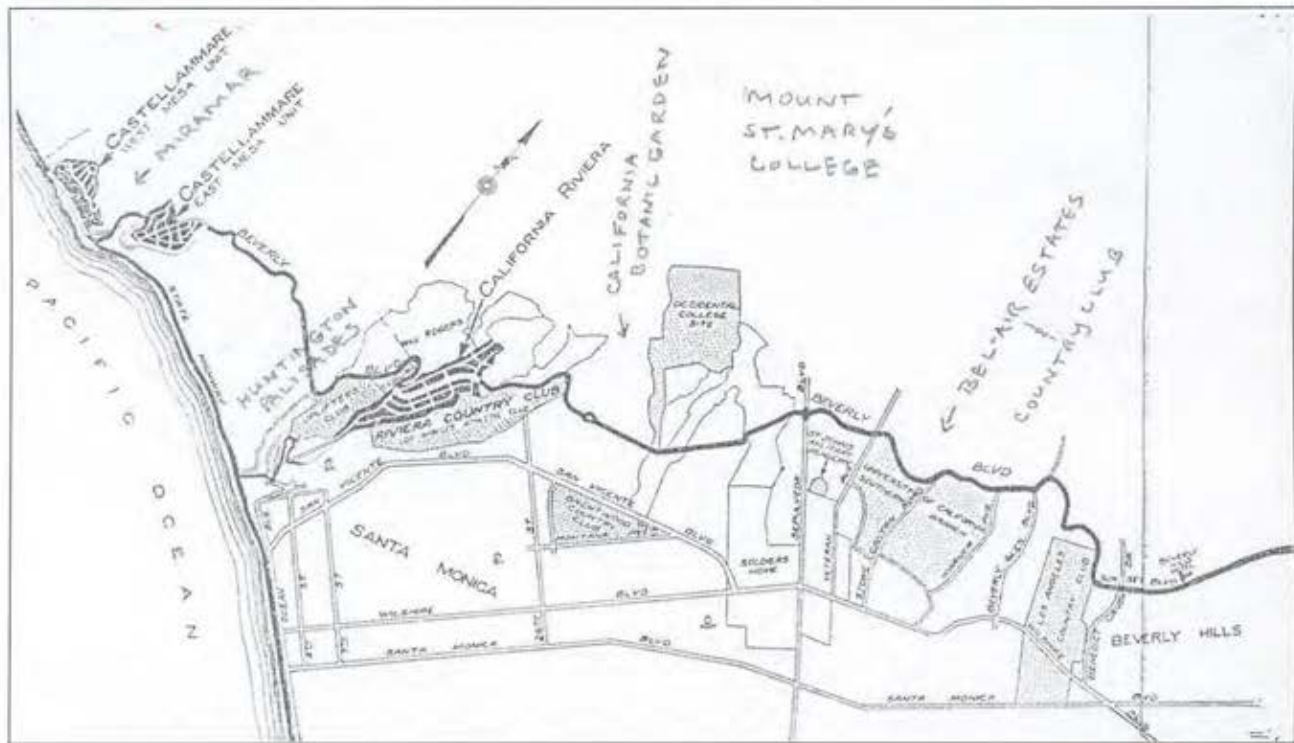
and trees on the large estates offered." Presumably, Daniels was providing the professional assistance.

Annandale Estates

On 6 October 1925, a *Times* advertisement appeared for the Annandale Corporation's new development of 158 acres within Pasadena city limits on the west side of the Arroyo Seco. It was to be adjacent to the already existing Annandale Golf Course and Country Club, and also to the property of the Huntington Land Improvement Company. A system of winding roads with 200 building sites would be laid out under the direction of Mark Daniels and Horace Taylor, "who have wide experience of this type of work." The *Times* of 1 August 1926 announced the selection "of three prominent Los Angeles and Pasadena architects to form an art jury to supervise all homes to be constructed in Annandale." Mark Daniels was to be one of the three. "Daniels is a landscape gardener of note, having planned the development of many large estates and communities including the master plan for Annandale." The *Times* of 24 October 1926 explained that, "The improvement and landscaping program under way at Annandale is one of the most complete in Southern California. That declaration was made by Mark Daniels, landscape architect, before the California Real Estate Association's convention at Del Monte recently..." (Daniels gave a talk on "Landscaping and Reforestation - the Subdividers' Responsibility." A later report mentioned that, "Guy M. Rush, chairman of the home builders and subdivision department spoke on standardization of subdivision practice...[and] strongly advocated a standard regulation for use throughout the State to provide a minimum size for lots, regular street widths, compulsory tree planting and reforestation and reservation of parks and parking spaces.") The article goes on to mention the Annandale subdivision's on-site nursery, holding more than 100,000 trees and shrubs "which will be placed about the tract in such positions that they will not be disturbed when houses are built on the various estates, thus buyers will find their landscaping already under way when they take possession."

Huntington Palisades

In 1926, the completion of Beverly Boulevard from downtown Los Angeles to the ocean opened the way for further coastal development. On 28 February, the *Times* announced that a group of investors had met with the trustees of the Pacific Palisades Association "to re



Subdivisions map. Daniels additions penciled in by the author. ('California Riviera' brochure 1927, California State Library)

view plans for the development of the famous 230-acre Huntington estate west of Santa Monica Canyon." Its location today is best described as east of Palisades Park. "A tour of the property was made, after which Mr. Daniels disclosed briefly his plans for developing the famous 'key' property fronting the ocean at Santa Monica Canyon." In September it was announced that the development would be named Huntington Palisades, and the following March, another article stated that, "One of the projects now being developed in Huntington Palisades is a scenic park, 200 feet wide and running from the crest of the bluffs down to the sea. This work is being supervised by Mark Daniels, landscape engineer. Mr. Daniels declared that the Santa Monica Land and Water Company subdivision will become the most exclusive seaside section on the South Pacific Coast."

Miramar Estates

On 1 October 1926, the *Times* announced the purchase of 847 acres of mesa land overlooking Beverly Boulevard by Arthur Ley and associates. Frank Meline Company would again be the selling agent. "The property will be subdivided into estates under a plan being executed by Mark Daniels." An item appearing on 5 December stated that, "An extensive tree-planting program is outlined for Miramar Estates residential park by the sea...thousands of fine trees, including oleanders, cy-

press, palms, flaming eucalyptus, and pines, were being obtained and planted in the subdivision. A nursery has been installed...to nurture flowers and shrubs of varied types. The landscaping is in charge of Mark Daniels...Mr. Patton [sales manager] and the landscape artist have worked out a plan whereby [Daniels] will be able to assist purchasers in the subdivision in decorating and improving their grounds." This offer was elaborated on in February of the following year: "The splendid efforts being made to beautify the property by Mark Daniels, noted landscape artist, with whom arrangements have been made for consultation and advice on the construction of any new home, presents an added feature that appeals greatly to buyers in this property..." A month or two later, it was announced that Daniels was laying out an extensive system of riding trails within the estate, and installing a scenic park that would parallel a nearby creek on the property.

The *Times* of 7 August 1927 announced a more direct involvement with the project. The newspaper was to finance the building of a "demonstration home" on the Miramar estates: "...as a part of its consistent and long-continued program of encouraging in every practicable way the building of better homes in Southern California, the *Los Angeles Times* will build a demonstration home to embody in every detail and appointment the best in material and workmanship...Final drafts of the plans for

the ideal home are now being made under the direction of Mark Daniels, who has charge of both the architectural design and the landscaping of the grounds." From this point on, the *Times* gave all its attention to the model home, virtually ignoring any other work being done on the Miramar Estates.

Daniels' *Times* article of 9/11/27 ("Modern Design Upshot of Old") mentions the influence of Spain and Italy in "the theory of bringing the garden into the house and making it a part of it. Patios and cloisters, brilliant with flowering plants and sweet with the odors of night-blooming stock, became to them as much

an essential part of domestic organization as their high-ceilinged halls and cool living rooms." The *Times* Demonstration Home, of course, would include such features.

Never shy about promoting his own work, Daniels did not wait for others to offer accolades, but in January of 1928 himself stated that the *Times* house "will stand as a monument to his skill in the architectural planning of a dwelling with no equal in Southern California—as the perfect exemplification of Spanish design in an ideal Southland home." He also declared "that the dwelling surpassed his own beautiful home in Los Angeles."

The *Times* Demonstration Home has been preserved, in part, because it was purchased by Lion and Marta Feuchtwanger in 1943. Mr. Feuchtwanger was a novelist and this home, renamed "Villa Aurora" was the war-time meeting place for German exiles in Los Angeles. Today it is the home of the Villa Aurora Foundation for European American Relations. The landscaping has changed considerably with the installation of lawn and plants that Daniels would have judged inappropriate to the Mediterranean theme.



Daniels residence (CA Arts & Architecture, 9/29).

Returning briefly to the end of 1926, an announcement was made in December of that year about the new home of the Brentwood Country Club. "The grading has been started and Mark Daniels, a member of the club who has charge of the work, has made plans for an extensive landscape job. When completed, the landscaping alone will consist of 1000 or more trees and shrubs." This was the only notice of the job found. Daniels may have been involved with the laying out of the surrounding residential Brentwood Park, though no news items substantiating that possibility have been found to date. However, a

1931 real estate advertisement listed a home in Brentwood Park Canyon Rim at 320 Carmelina Avenue, "with about one acre of ground full of fine fruit trees. The house was designed by Mark Daniels."

Daniels' Career Gathers Momentum

One might imagine that the Miramar Estates alone would occupy all Daniels' time in 1927, but in fact, it was just one of several projects he was handling. It seems likely that he must have kept a large staff employed during his

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years in Los Angeles, but nothing has been found to indicate who might have been working with Daniels there, other than Ralph Owen, who was credited with a drawing of the Demonstration Home that appeared in the *Times*. Owen occupied the same position previously filled by former associate Chesley Bonestell, that of resident artist. Though Daniels



Ralph Owens' sketch of the *Times* Demonstration Home, 8/27/27.

demonstrated his own drawing capabilities in several magazine articles, he apparently preferred to hire others to do his artistic illustrations, and continued to employ Owen throughout the remainder of his career.

The *Times* of 2 January 1927 announced that Daniels was making a landscape plan for a new Occidental College campus. Alphonzo Bell was on the Board of Trustees, and had offered the college 1,000 acres of land. He proposed that 150 acres be used to build a new men's college, to be called the Chapel Hill campus, while the women's college would continue at Eagle Rock. In the usual manner of such real estate schemes, the remaining 850 acres would be sold off by his company, with profits going to the college. It was announced that, "Mark Daniels, landscape architect...is working with faculty and administration committees of the college to formulate a plan for development of the campus... Much of the Eagle Rock tract is already being parked, especially that region near the Hillside Theater, which is now confined in growing walls of evergreen trees." However, the cautious college trustees ruled that \$250,000 worth of land must be sold before they would make any definite commitment. In 1929, the whole scheme collapsed.

On 13 February 1927, the *Times* mentioned that, "A group of enthusiasts have formed the Santa Monica Tennis Club and in a short time will offer unusual opportunities for tennis... Mark Daniels... is designing the clubhouse and the plans for the courts and gardens. Daniels is a member of the board of directors..." The clubhouse was to feature two enclosed patios and there were to be bricked terraces on three sides of the building.

On 12 June the opening of the Sierra Madre Arboretum in Bailey Canyon was announced. "It is our plan to start with three to five acres devoted largely to the vegetation that grows in the Pacific area... The plan

is that each nation to be represented will install its own section under the supervision of the arboretum director." Mark Daniels was named a member of the arboretum committee. This project was never mentioned again.

In July it was announced that Daniels would serve on the board of governors for Santa Monica's new municipal

golf course at Clover Field. In this same month, it was announced in the *Southwest Building & Contractor* that Daniels was to build a Community Building for Castellammare, a development that first began in 1925. Daniels was never mentioned in connection with this project up to that point. The building later became known as Thelma Todd's Sidewalk Cafe.

Careless reporting in the *Times* of 17 September 1927 created another mystery in the Mark Daniels saga, with an article titled "Museum Heads Projects." It cited several new building projects either in progress or soon to come, and followed this list with another of architects responsible for the projects, including Daniels. However, no clear attempt was made to clarify exactly who was doing what. Thus we are left to wonder—could Daniels have been designing the proposed new Biltmore Country Club in Pacoima Canyon? No further reference to it could be found, so it may be that this was yet another project that was stillborn.

Biltmore Hotel in Phoenix

The biggest news of 1927, however, was the announcement made in November that the Biltmore hotel chain was going to build a new facility near Phoenix on 600 acres of land on McDonald Hill, bisected by the great Arizona Canal. The *Times* reported that, "The hotel is to cost \$750,000 and is to be flanked by cottages that will bring the building cost above \$1,000,000. The hotel plat is to be of 200 acres, the balance of the tract to be parked and improved for high-class residences. Development of the tract at a cost of \$400,000 will be in the hands of Mark Daniels, who has done much similar work in Southern California. The buildings will be designed by Albert Chase McArthur of Phoenix, an architect... Especial attention is to be paid to the golf course, grassed and of

eighteen holes. There is to be a polo field with stables while a large sum is to be expended on the motor equipment." The golf course was to be designed by William P. "Billy" Bell. It was hoped that this seasonal resort would be ready to open by December 1928. "Operation thereafter will be from October to May, inclusive." McArthur, who had trained under Frank Lloyd Wright, was much influenced by his style, to the point that many people were under the impression Wright had actually designed the hotel. McArthur was finally driven to ask Wright to send a letter to the editors of the architectural journals, stating clearly that he had not designed the hotel. Wright was happy to oblige.

The California Botanical Garden

The following year proved to be equally busy for Daniels. On 10 January 1928, a grand announcement appeared in the *Times*, about the establishment of the California Botanical Garden at Mandeville Canyon in Santa Monica. Ernest Braunton, who wrote a regular column for the *Times* ("The Garden Beautiful in Southern California") had been campaigning for such a garden for quite some time. In 1924 he started up the campaign afresh. "That we need a government botanic garden in Southern California is conceded by all. For years this department printed pleas for one and strong reasons why it should be established. As the agitation bore no fruit, it was discontinued. Now comes Dr. L.H. Bailey, Ithaca, N.Y.. The world-famous horticulturist, in a mere incidental paragraph to a long letter on other matters says:

The distinctive need in Southern California is a real botanic garden, conceived not merely as a park or pleasure grounds, but organized under the highest ability as a scientific and educational institution and combining with it much of an experiment station enterprise."

From this point on, Braunton once again included at least one paragraph a month in his column about the need for a botanic garden. This time it bore fruit, as by 1927, Alphonzo Bell and his

associates took up the challenge as yet another opportunity for development. An article by Arthur S. Bent, President of the California Botanical Foundation, explained the acquisition of "2500 acres controlled by Mr. [H.C.] Oakley [who had already established a collection of tropical plants there as a hobby], and 1000 under option from Alphonzo E. Bell of the Los Angeles Mountain Park Company" through a \$2,500,000 bond issue. The botanical garden was to be financed by the usual scheme—sale of surrounding land for residences—and the money from the sales would support the garden. Dr. E.D. Merrill, dean of the College of Agriculture at U.C. was named director general of the project. Expeditions were financed to bring home exotic specimens. On 5 February the *Times* announced that, "The plan to make the California Botanic Garden a great park is taking concrete form through the efforts of Mark Daniels, landscape architect." A copy of a pamphlet showing Daniels' plan was found on-line at the Los Angeles Public Library. It was too large to reproduce well here, but, as one might expect, it featured a number of roads following the natural contours of the canyon. Among the names listed as being on the Board of Governors were Douglas Fairbanks and Mary Pickford. Publicity shots of Pickford planting trees at the garden may also be found on-line in the L.A. library's photo collection. Articles about the garden appeared in

publications ranging from *The Los Angeles Realtor*, to *Madroño*, Journal of the California Botanical Society. For the brief period of its existence, the Garden became another big selling point for developments in the area, just as did the promise of the new Occidental College campus, and the proximity of the UCLA campus. Unfortunately the Stock Market Crash of 1929 put a period to the Botanic Garden's existence as well. Land sales slowed to a halt with the economic crash, and by 1935, bondholders reorganized as the Garden Land Company and subdivided the canyon floor for residential building. Devastating rains followed by flooding in 1938 ravaged the



Mary Pickford plants a tree at California Botanic Garden, 1928.
(L.A. Public Library Photo Collection)

lower canyon area and further depressed sales, until 1954 when the company began active development once again. Southern California would not get another shot at having a botanic gardens for some years to come.

Capistrano Beach

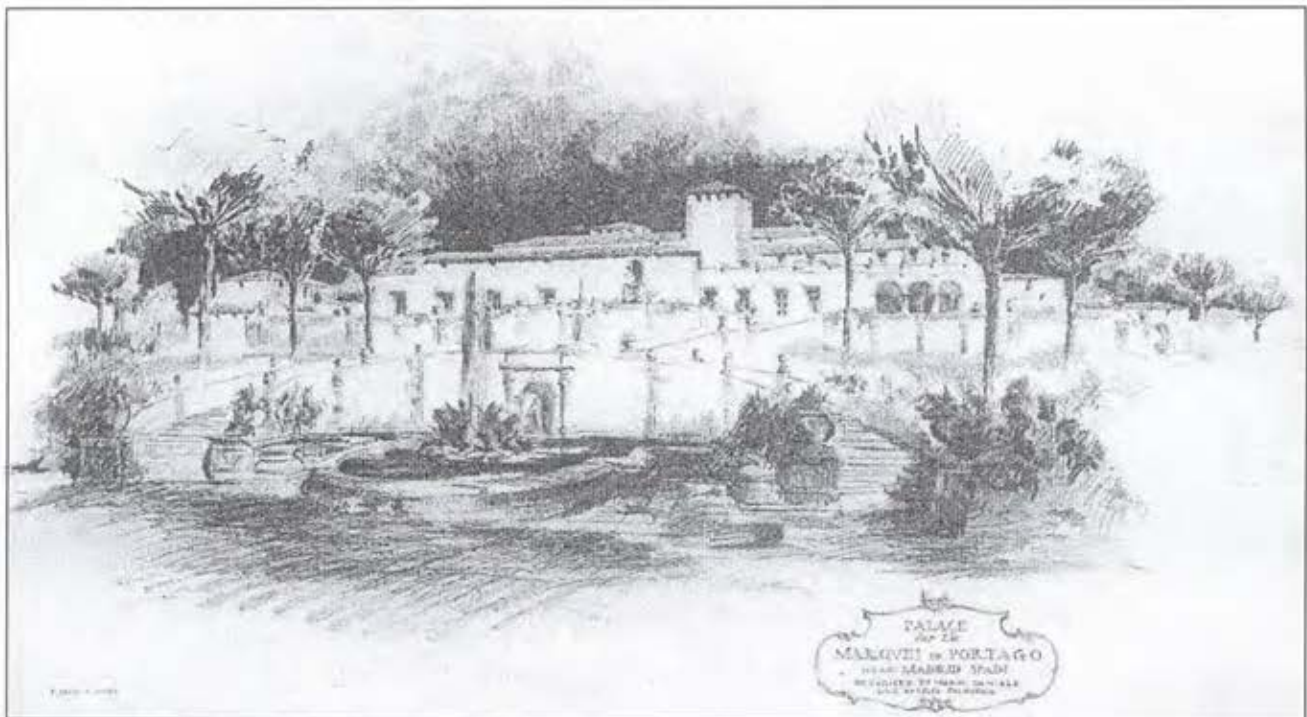
Also announced in January 1928 was the opening of a new tract at Capistrano Beach, between Dana Point to the north, and San Clemente to the south. Since the article stated that an attractive beach club was already under construction, it is assumed that the job had begun in the previous year. But this was the first mention of a connection with Mark Daniels, who was to have charge of the landscaping for this proposed development, which would be a combination of residential, commercial and income properties. The advertising seemed aimed at a lower income group than his other projects, and one wonders why he accepted the commission. As it turned out, his name was not mentioned again, and the project was soon taken over by oil millionaire Edward Doheny.

Castles in Spain

In the meantime, oblivious of the crash to come, Daniels' career continued to soar. In April, a *Times* article mentioned that Daniels had made "an intensive study of Spanish history in so far as it has affected architecture. He has visited Spain many times, traveling through the country,

and studying the famous buildings erected when its art and civilization were at their highest." No details of when these earlier trips occurred has been found. However the article also stated that "When the Marquis de Portago was in Los Angeles he arranged for Mark Daniels to design a \$600,000 home to be erected in Madrid, and the architect is to leave within the next six weeks to supervise the work."

The Marquis de Portago, in addition to being described as a Spanish grandee, was also captain of Los Piratos polo team, which had recently won the Pacific Coast championship at Del Monte in Monterey. He was married to the former Mrs. Frank MacKay of Minneapolis, widow of the "tin-plate" king, and it may have been her influence (and certainly her money) which led to Daniels receiving the commission to build a castle in Spain equipped with all the modern amenities. Daniels commented that, "I shall be gone eight weeks on this trip, arranging preliminary details, and it will take two years to consummate the plans for the castle and chapel, and six or eight years to develop the landscaping and planting of the grounds as planned." Owen's sketches of the front and back elevations appeared in the June 1929 issue of *California Arts & Architecture*. A later citation suggests that the castle was built, in spite of the coming economic crisis. Whether the extensive landscaping program was carried out is another question.



Back elevation, Palace of the Marques de Portago. (Ralph Owen, *California Arts & Architecture*, 6/29)

W.A. Clark Library

Daniels planned to combine work on two other projects when he finally made this trip to Spain. On 28 March it was announced that he had also been hired to complete the gardens of the Clark Library, just recently donated to UCLA. Clark had hired landscape architect Wilbur D. Cook, Jr. to design the grounds in 1916. Now the *Times* announced that "...formal gardens covering an entire city block and costing in excess of \$400,000 are being developed under the direction of Mark Daniels, landscape architect." He would stop over in Paris to consult with Clark, who was staying at his nearby villa. The *Times* quoted Daniels:

'It will take three years to bring these gardens to fulfillment as planned and the cost may reach \$500,000,' said Mark Daniels yesterday. 'The evolution of the gardens is to be entirely in conformity with the library building. Cross axes intercept in the middle of the library with two sunken gardens on the main axes in lawn. Features will be three shrines dedicated, respectively, to Shelley, Keats, and Goldsmith, where students may study their favorite author at his open-air shrine. A pavilion will overlook the main mall and another pavilion will grace the bathing and formal pool 40 x 90 feet.'

He also mentioned four large redwood trees that were transplanted from the Letts estate in Hollywood, in addition to two incense cedars and one Atlantic Coast cedar.

"Surrounding the formal gardens will be informal walks interspersed with fountains and pools. Landscaping and formal plans once established, no expense will be spared in the adornment by rarest foliage and floral culture. Mr. Clark's orders are, 'that no garden in the United States shall exceed this development in charm and beauty.'"

Before Clark lost all his money in the '29 crash, Daniels executed the long sunken lawn on the east side of the library, which extended Cook's main axis. He also planted additional hedges, built an outdoor pavilion, and modified the west steps, installing curving travertine copings that circle two water basins.

Biskra Oasis Hotel

In addition to all this, Daniels was going to visit Algeria, to garner inspiration for another commission, the newly projected \$1,000,000 Biskra Oasis Hotel near Indio. Daniels was to design the entire complex, including a "romantic Street of Shops, to be known by the native name of 'Souks.'" This hotel would be on a slope overlooking the Coachella Valley, the area studded with native palm trees. There was even a plan to import a herd of camels as a tourist attraction. This idea was several decades

ahead of its time. Indio was still too far away from civilization to figure as an attractive resort area. The project may have failed to draw sufficient investment money even before the 1929 crash, because on Daniels' return to Los Angeles, no further mention was made of it.

Mission Palisades & San Diego State College

Also announced in April of 1928 was the latest Alphonzo Bell development scheme at San Diego. The *San Diego Union* described Bell's standard development plan. He would donate a large amount of land for the school campus, and sell off the lots around it for residential development. Alexander D. Bevil (*The Journal of San Diego History*, Winter 1995) states that Daniels was responsible for the overall design of the campus, grading, placement of buildings, gardens, and landscaping at San Diego State College, though Howard Spencer Hazen was the actual architect of the buildings. Daniels was also responsible for laying out the adjacent Mission Palisades subdivision. The stock market crash led to poor sales and the development stalled. Bell went into debt and eventually sold the property to another developer. Bevil states that "the entire project was ultimately abandoned in 1936."

Mount Saint Mary's College

The religious order of the Sisters of St. Joseph of Carondelet was founded at Los Angeles in 1925. By 1928 they had purchased land in the Santa Monica Mountains near Brentwood, and Mark Daniels was hired to design the entire campus, both buildings and grounds. A few of the buildings were executed in the Spanish style before the crash. Photographs do not show any evidence of landscaping, though the plans were eventually carried out, and the school continues to thrive today, with a second campus in downtown Los Angeles occupying the historic Doheny estate. Whether Daniels owed this commission to his connection with the San Francisco archdiocese is unclear.

Daniels was also commissioned to design the Hollywood Riviera Club in 1928. He employed the usual Spanish style of architecture, with slightly more exotic tropical plantings.

The End of An Era

The following year started out well. On 5 May 1929, the *Times* headlined "Plans For Subdivision Announced. Emerald Bay Landscaping Program to Help Natural Scenic Beauty." Emerald Bay was to the north of the previous

year's Capistrano Beach project. "Mark Daniels, architect and landscape engineer, had been retained for the seacoast project. [His] instructions in laying out the subdivision were to take every advantage of the natural beauty of the property and create something different. He worked out a plan in which careful architectural restrictions and improvements are said to be combined into a community truly Californian." In June, the paper mentioned a "grove of graceful eucalyptus trees extending from the shore-line to the higher slopes of the coastal hills... Gracefully curving streets are being constructed as part of the general plan of development laid out by Mark Daniels, noted landscape architect." By November, property owners were attempting to reorganize into a new corporation to handle land sales, but there was no further mention of Emerald Bay in 1930.

Daniels wrote a piece for *California Arts & Architecture* in July 1929, capitalizing on his trip to Algeria with "The Unique Charm of North Africa." By September he was working on the editorial staff of that journal, and it was that issue which featured the article on Daniel's home at Santa Monica. The magazine was published in Pasadena, and often featured photographs of beautiful estate homes and gardens. Daniels continued working for this publication until 1938, and rather blatantly employed it to promote his own work at every opportunity.

[This concludes Part III of the Mark Daniels biography. The fourth (and final) episode of this saga will appear in our fall issue, covering the remainder of his career, from 1930-1952.]

WHAT NEEDS SAVING NOW?

The Oishi Nursery: Stege/Richmond/El Cerrito

In our Spring issue, we discussed the proposal to save portions of the Sakai and Oishi nurseries in Stege/Richmond/El Cerrito. (Stege was a district later absorbed into Richmond, and El Cerrito was incorporated from a section of Richmond at a later date.) Since then we have discovered that the Oishi nursery dynasty originated in San Jose before the turn of the last century.

The 1893 *California State Gazetteer* lists Oishi as a nurseryman in that city. The 1896 San Jose city directory lists "Oishi Brothers Japanese Nursery" on St. James Street between 11th & 12th Streets, about eight blocks east of St. James Square in downtown San Jose. A small advertisement describes them as "importers and raisers of camelias [*sic*], daphnes, hanging baskets, palms, roses, pinks, and lily bulbs." In 1900 the address of the nursery changed to the corner of St. James and Whitney streets. This appears to have been due to streets being renamed, rather than a physical removal of the nursery to a new location.

The proprietors' names were revealed in an 1897 directory as H.T. and S.O. [*sic*] Oishi. The 1900 U.S. Census listed three brothers in San Jose: H.T., (and his wife, Toyo); S.; and B.T. Oishi. The eldest at age 25, H.T. had emigrated in 1888 (some later reports say 1892), and the youngest brother, B.T., listed his occupation as



"orchardist," rather than "nurseryman" like his brothers. However, the 1902 directory listed all three brothers as proprietors of the nursery: H.T., S.N. and B.T. Oishi. An autobiographical history of Stege nursery families, titled *The Way We Were, Family Histories* (1996), listed the Oishi brothers' names as Tokutaro, Seizo, and Kotaro. It also confirms that Tokutaro's wife was named Toyo. B.T. Oishi is not mentioned. Possibly he died.

In 1904, only N.S. [*sic*] Oishi was listed as proprietor. The directories continued to list "Oishi Brothers" as well until 1907-08, when Toyo Oishi was cited as sole proprietor. By 1908-09, the San Jose nursery had been sold to one C. Hioki, owner of the Garden City Laundry Company, and by 1910-11, he in turn had passed the nursery business off to the S. Jio Company.

The Way We Were confirms that, "Sometime between 1908 and 1911, the Oishi family moved to Stege, a district in present-day Richmond." The 1910 U.S. Census lists two Oishi households on Felton Avenue in Contra Costa County. One is that of Tokutaro Oishi, his wife and three children. The other has his brother, Seizo Oishi, his wife and two children. Seizo's piece of land was immediately adjacent to that of Kotaro Sakai. Apparently he was a fourth Oishi brother. The Oishi and Sakai families both came originally from Sasayama, Hyogo-ken.

WHAT NEEDS SAVING NOW?

Because the Sakais' only son had died, by Japanese custom the Sakai family had adopted the youngest Oishi son (Zingiro) while both families still resided in Japan; Zingiro Oishi then changed his name to Kotaro Sakai, married a Sakai daughter, and later ran the Sakai family nursery business at Stege. Other neighboring nursery owners included R. Ota, S. Furuta, K. Maeda, and G. Matayama.

The family history explains that Tokutaro had a ten-acre nursery at Stege, "which he sold when the family moved to Oakland in 1922." The Oakland city directory of 1921 lists Oishi Brothers Nursery at 1420 [*sic*] Brookdale Avenue in East Oakland. There was no alpha listing under the "O"s to tell who the partners were at that time. However, the 1922 directory lists T. Oishi, florist, at 4020 Brookdale Avenue, residence same. No explanation is given as to why Oishi thought the family would be better off in East Oakland than in Stege, but a desire to expand the business seems the most likely reason. They probably needed more land.

In 1924's directory, Ben Y. Oishi, florist, is listed at the Brookdale address. Ben was Tokutaro's eldest child. He was born in San Jose, but educated in Japan from the age of twelve, later returning here to join the family business. In 1925, there was only a residential listing for Tatsuya Oishi (no occupation listed), residing at 3024 Blossom Street, Oakland. Tatsuya Oishi was Tokutaro's second son. The family history reports that, "When he bought a home at 3024 Blossom Street in Oakland, [Tokutaro] also set up both a wholesale and retail flower shop in San Francisco. The retail flowershop was called The United Flowershop." A perusal of the San Francisco city directories provides confirmation. The 1925 directory lists the United Flower & Supply Company, 463 Bush Street, San Francisco, with no proprietor's name



given, and no Oishis listed. By 1926, "T. Toshi," (another aural transcription error for "T. Oishi"), was described as manager. He was also residing at the shop address. Thus it would be logical for one of the Oishi sons (first Ben and then Tatsuya) to be maintaining affairs at the East Oakland address while their father established a presence in the city. In 1927, T. Oishi is clearly listed as manager of the San Francisco firm, and by 1932, his residential address was again in Oakland. The 1930 Oakland directory has H. T. (and Toyo) Oishi, florist, residence 3024 Blossom Street, Oakland. The 1930 U.S. Census also confirms that Tokutaro, his wife Toyo and their five children were all living at Blossom Street in Oakland. Tokutaro was listed as the proprietor of the business, Ben and Tatsuya were clerks in the florist shop, and daughter Sada was employed as the bookkeeper.

The United Flower & Supply Company, Inc.'s final listing was in the 1935 San Francisco directory. By 1936 they had closed their doors, though no reason for this retrenchment is given in the family history. It may have coincided with the period when a glut on the market greatly reduced prices and profits.

In 1937, there was a San Francisco listing for Y. Oishi, a florist employed by H. Furuta, residence Oakland. Ben Oishi married Yuki Furuta in the 1930s, and this listing suggests that she may have continued to work in her father's shop at 338 Grant Avenue up to a year after her marriage. The Oakland listing for 1937 has Ben

Oishia [*sic*], florist, and his wife Yoki [*sic*], residence 1828 Myrtle Street. By 1939, anti-Japanese sentiments had apparently led Tokutaro to begin using his American name of "Henry" in directory listings, and his occupation changed to "gardener."

By 1941, the Oakland directory has Ben (clerk) and Yuki Oishi; Masao (gardener) and Mijeko Oishi; and Tokutaro (gardener) and



Photo looking east over glasshouses of the Japanese nurserymen at Stege. (Richmond Library, ECHS collection)

WHAT NEEDS SAVING NOW?

Toyo Oishi, all living at the 3024 Blossom Street home in Oakland. There were no commercial listings under "Oishi" for a florist, landscape gardener or nursery.

In December 1941, all the East Bay Oishis, (except Tatsuya, a Stanford graduate who had earlier been forced to return to Japan to find work in his field of aeronautical engineering), were sent to Tanforan Assembly Center and then on to the Topaz, Utah relocation camp. Most of the Oishi family eventually returned to California. Evidently they were able to retain possession of their Blossom Street property because third son, Maseo Oishi and his wife Juen were living there when the family history was written in 1996. After the war, he again made his living as a gardener, as did Ben Oishi for a time.



the Jio Nursery in 1943, but by 1949-50, Joe and Salvador were back in business at their North 19th Street location. They were still in business there as late as 1979. The *San Jose Mercury* carried an obituary notice for Jio on 23 May 1988.

Rancho Guejito - Escondido Last Intact Mexican Land Grant

A recent article in the *San Diego Union-Tribune* warns of a threat to a 21,000-acre site northeast of the town of Escondido in San Diego County. The ranch is owned by the Rodney Company, whose principals are Nancy Coates—the widow of a Philadelphia millionaire—and her children. In February rumors were circulating about development plans for Guejito. At that time, Coates stated that, "We're trying to keep it in pristine state... We want to keep this as the greatest piece of California property anywhere." Consequently environmentalists and other concerned citizens were shocked to learn that the owners have more recently asked Escondido city officials to consider annexing the property, possibly for development of "a university medical school research campus," as well as for housing, business development, recreation and other uses. Staff writer J. Harry Jones said that the ranch is considered to be one of the most important open spaces remaining in the county. A spokesman for the Department of Parks and Recreation was quoted as saying that the area "has significant archaeological and historic values and contains significant flora and fauna resources of considerable diversity... The stand of Englemann oaks at Rancho Guejito [is] possibly the finest to be found anywhere."

San Francisco - The Presidio

The National Japanese American Historical Society is involved with a project at the Presidio. Plans have been made to turn Building 640 into an interpretive center, tell

When the Japanese Nursery of San Jose changed hands in 1909-10, it was still the only Japanese-owned nursery in San Jose, though in that year, the directory also listed K. Matsuyamma, florist, at 282 North First Street. The nursery continued to offer "ornamental plants, roses, carnations, all Japanese plants." Shiuitsu H. Jio and his wife, Toku, demonstrated their staying power by continuing the business for the next thirty years. By the 1920s, the Japanese Nursery's address had changed to 251 North 19th Street. Jio sons, Joe K. and Salvador S., were brought into the business as managers in the 1930s. By 1940, the political climate forced a name change from Japanese Nursery to Jio Nursery, and in 1941, Shiuitsu retired, his eldest son, Joe, being listed as the proprietor. Younger brother Salvador enlisted with the U.S. Army on 18 June 1941. No record of the family's internment has been discovered, but they turned out to be among the fortunate few who found friends willing to hold and maintain their property for them for the duration of their imprisonment. Ena Schnauer was listed as proprietor of

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Eden solicits your submissions of scholarly papers, shorter articles, book reviews, information about coming events, news about members' activities and honors, interesting archives or websites you have discovered. In short, send us anything pertaining to California's landscape history that may be of interest to our members. Please contact the editor, Marlea Graham, at 100 Bear Oaks Lane, Briones, CA 94553-9754.

Telephone: 925.335.9182. Email: maggie94553@earthlink.net.

Deadlines for submissions are the first day of March, June, September and December.

WHAT NEEDS SAVING NOW?

ing the story of Japanese American linguist soldiers trained there during WWII at what was then the first top secret Military Intelligence Service language school.

Carl Purdy's The Terraces - Ukiah

Our Fall 2006 issue contained information on nurseryman Carl Purdy, a native bulb and seed expert who, it turns out, also did a fair amount of garden design work for clients all over California. Turning up this information in the course of a web search for Purdy, Dona Blakely sent us an inquiry. Her 92-year-old mother was just a young girl when Purdy used to come to her home in Humboldt County to collect native bulbs in the surrounding hills. Dona wanted to take her mother to revisit Purdy's nursery at his home, The Terraces, in Ukiah, but wasn't sure where it had been located or whether it still existed. Could we help? From Purdy's biography, an early article about him, and nursery directory information, we were only able to narrow it down a little, and couldn't say if there was anything left of the site. A nursery directory listed a P.O. Box number and added a note that the nursery was nine miles southeast of Ukiah. The articles spoke of having to drive up into the mountains, and of The Terraces being about a mile from Lyon Valley. We advised Dona to check with the local historical society or the county recorder's office. She was kind enough to get back to us with the results of her search.

"I sent out inquiries to the Ukiah Garden Club and hit the jackpot. The Terraces is still in the possession of the Purdy family, though Purdy's gardens and planting beds have fallen into disrepair." However, the family was willing for Dona to bring her mother out for a look. "This quest is becoming cosmic. The other reason I am driving my mother down to Ukiah is to visit her sister for her 90th birthday." The sister is in a care home there, and it turned out that Carl Purdy's granddaughter is in the same facility, aged 93. Dona is hoping to be



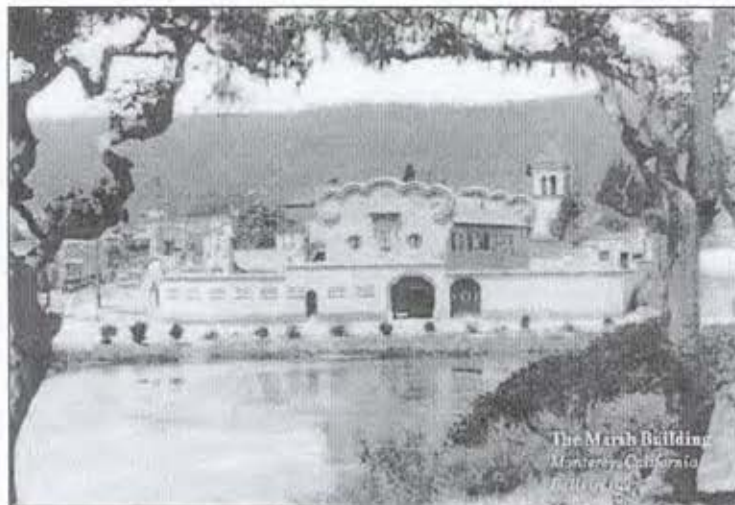
able to talk to her too. "I'm planning on taking pictures and trying to identify as many flowers as possible at The Terraces. I will let you know what I find."

Copia - Napa

An article in the *Los Angeles Times* alerts us to a change in the works at Copia: the American Center for Wine, Food and the Arts in Napa. Some of our 2005 conference attendees availed themselves of the opportunity to visit the gardens at Copia in their free time during that weekend. They may congratulate themselves on having done so, because now the *Times* says that Copia is reinventing itself this summer, unveiling "its new identity in the institution's gardens as vegetables give way to vineyards." Founded five years ago with a \$20 million gift from Mondavi, the facility included a 3.5 acre garden. The plan to elevate Copia into the top ranks of American cultural institutions having failed, its president is refocusing Copia on one single idea: wine. Thus the garden is gone, replaced by rows of grapes. Given that other aspects of the food-wine relationship, such as the restaurant, will remain, we fail to see why it was necessary to tear out the garden, but it appears to be a done deal.

The Marsh Building - Monterey

In 1927, George Turner Marsh built the last of several stores to display his collection of Asian art for sale. This building, we are told, was fashioned after a Chinese merchant's compound, housing three merchant quarters and two distinct walled gardens, one Japanese and the other Chinese in style.



View of the Marsh Building across the Estero (Orientations website).

The Catholic church acquired the property some years ago, and the building and adjacent gardens have been deteriorating ever since, as the church wanted to tear it down and use the land as part of their proposed new college campus. Now, new CGLHS member and author David Newcomer (*Public Japanese Gardens in the USA, Present and Past:*

WHAT NEEDS SAVING NOW?

Northern California) informs us that a San Francisco company, called "Orientations" and specializing in Asian art since 1974, has apparently purchased the property. They are currently restoring it and expect to move their business south to Monterey by this fall. Website: www.orientations.us/.



Garden Club has been struggling to document what was designed by Page and what was changed by local landscape architect Marion Packard.

Then there was Tom Christopher's "The Gardener's Almanac" column in the March issue of *House & Garden*, discussing a similar situation in Boston. The Museum of Fine Arts wants

to expand, and in order to do so, is planning to move *Tenshin-en*, the Japanese-style garden created by Kinsaku Nakane in 1987-88 to honor Okakura Tenshin, the first head of the museum's Asian art division, who joined the MFA in 1904 and was largely responsible for the superb quality of its collection.

Nakane departed from strict custom in the designing of this garden by his use of local stone and native New England plant species. He felt very strongly that "a garden must be of its place." This, of course, includes the incorporation of borrowed landscape into the garden's design. Christopher writes, "Given that the placement of garden stones and plants is the epitome of Japanese garden art, the personal brushwork by which masters reveal themselves, the proposal to disassemble *Tenshin-en* and reconstruct it on a spot near the future Asian arts gallery may be seriously misguided." Christopher reports that sadly, *Tenshin-en* is already half destroyed through improper care. "The maintenance crew personally trained by Nakane and [Boston landscape designer Julia Moir] Messervy was long ago replaced, apparently due to lack of funding. Pruning, which in Japan is a kind of live sculpture, has been left to less skilled personnel, with predictable results...The garden's gravel "sea" was unraked—what should have been a complex of rhythmic lines was merely a blank expanse of crushed rock." In contrast, Christopher describes the Adachi Museum of Art in Yasugi, Japan. It too possesses Kinsaku Nakane gardens which it highlights as a living complement to the paintings inside the museum. This garden has been judged to be one of Japan's greatest and is superbly maintained.

Thomas Kent advised estate owners (and perhaps, fellow landscape gardeners as well) to "Garden as though you will live forever." In other words, do not hesitate to plant things, such as trees, that may not mature until long after you are dead. Today's dictum seems to be, "Garden as though everything you create will be torn down within the next 10-20 years." Why are we so lacking in good, long-range planners?

Santa Barbara Botanic Garden

The June issue of *The Capital*, newsletter of the Pearl Chase Society in Santa Barbara informs us that "The draft environmental plan for the Santa Barbara Botanic Garden's expansion plan will be issued in early June. A group of concerned residents of Mission Canyon have formed to protest the size and scope of the project. Twenty-one new buildings are proposed, some on the ridgeline east of the garden. The story poles indicate these buildings will be highly visible. Also, the paving of the garden continues with walkways extending all the way to the redwood grove and the dam. Couldn't the garden planners have found some acceptable material, such as treated decomposed granite, rather than commercial concrete blocks? For more information, contact the Friends of Mission Canyon at their website: www.friendsofmissioncanyon.org."

QUERY:

If a historic garden is moved from its original place and later recreated in the same or a new space, can the garden still be considered to have been designed by the original creator?

This question has come to light on at least three occasions in recent years. First there was the Beatrix Farrand garden at Dumbarton Oaks. The university wanted to build a parking garage underneath it, requiring the temporary dismantling of the garden, which they would then recreate in the same space. *Eden* asked you to participate in a letter campaign and the consensus from the U.S. historical community was an unqualified "NO!" The garden was saved, at least for the time being.

Now we hear that the Columbus, Ohio Museum of Art is planning a huge expansion of their building. This will entail the removal of Russell Page's Sculpture Garden (dedicated in 1979) to a new location. The museum is landlocked and the garden is in a prime real estate location right next to the current building. The Columbus

BOOK REVIEWS and NEWS

Across Two Worlds: Memoirs of A Nisei Flower Grower, Yoshimi Shibata (Midori Books, 2006). Hardcover (\$26.95); softcover (\$16.95). This book may be ordered from the National Japanese American Historical Society, 1684 Post Street, San Francisco, CA 94115. Tel: 415.921.5007. Website: www.nikkeiheritage.org.

Zenjuro Shibata started up his flower nursery at Hayward in the early 1900s. After a time his wife suggested that he build a garden on a portion of the grounds. The business grew and the garden became known as the Mt. Eden Nursery Garden. During the war, the greenhouse was cared for by another flower grower, but the garden had to be let go. On their return, the Shibatas began the painful task of restoration. Shibata's son, Yoshimi, first wrote of the garden in a 1978 *Reader's Digest*, describing how it was nearly lost to freeway development during the 1960s. When the land was later sold for development, Shibata made it a condition of the sale that the garden be kept in perpetuity as a memorial to his parents. Today the garden remains as part of the Mt. Eden Business Park in Hayward and is open on weekdays. Now in his 90s, Shibata has recently written a book on his recollections of the flower business, his family history, and the Japanese American experience in California. The



family is still in business as the California Florida Plant Company of Salinas and Shibata continues to maintain the garden.

The National Japanese American Historical Society of San Francisco has a quarterly journal, *Nikkei Heritage*. The Summer 2001 edition (Vol. 13, No. 3) took the flower industry as its theme, with several articles on different aspects. Back issues are available. See their website: www.nikkeiheritage.org.

If you are planning to attend the CGLHS fall conference, have no particular knowledge of Japanese-style gardens, and want some advance instruction in understanding what you will be seeing, garden writer Paula Pannich recommends you read Marc Keane's book, *Japanese Garden Design* (1996), in particular the first chapter, which deals with the history of the development of the Japanese garden in a general way. Pannich writes that, "The use of large rocks in gardens, for example, is a highly developed art in Japan, codified in the eleventh century *Sakuteiki*—essentially a book of rules as to the disposition of stones and other elements in the art of garden-making." [Excerpt taken from Pannich's website: www.dirtgardenjournal.com/articles/japan_1_0402.htm.]

Blake Garden: History of Landscape Change, Linda Jewell and John Norcross, (Berkeley: Department of Landscape Architecture and Environmental Planning, University of California, 2006), softcover, 54 pages, \$20. The book may be purchased from the CED Archives, 280 Wurster Hall. Call 510.642.5125 weekdays.

The Blake garden is the 10.5-acre portion of the Blake property in Kensington developed by Anson and Anita Blake, and Anita's sister, Mabel Symmes, beginning in 1922. The house and its gardens were left to the University of California in 1957, with Mrs. Blake and Miss Symmes remaining until their deaths in 1962. The house is now the official residence of the President of the University of California system, and the gardens are a teaching and horticultural laboratory for the Department of Landscape Architecture and Environmental Planning (LAEP). Mabel Symmes, who had studied landscape architecture at the University, planned the grounds for

two family residences on 21 acres. The adjacent portion, which belonged to Edwin Blake, has been a Carmelite convent since 1949.

Blake Garden: A History of Landscape Change documents the garden and its transformation of



Photo of the grotto ca. 1924 (CED Archives, UCB).

BOOK REVIEWS and NEWS

Kensington pasture land into the densely wooded site we see today. It also explains the University's use and management of the property over the last 50 years, demonstrating the compatibility of horticulture, teaching, children's adventure gardens, and official entertaining on the property. A large part of the book is devoted to the change and teaching during the University's stewardship. Linda Jewell was the Blake Garden Director from the Landscape Architecture faculty from 2001 until 2005, and John Norcross has been the Blake Garden Manager since 1986. Both have contributed their expertise, enthusiasm, and experience to the garden and to this publication.

The Blake Garden is open to the public weekdays throughout the year and closed on weekends when the University President has use of the property. It is a remarkable garden, very much of its time, with the formal reflecting pool and grotto extending into the hillside from the entrance to the house. Other elements included a formal rose garden, meadow, woods and paths. The University, under the guidance of Mai Arbegast, Geraldine Knight Scott, Russ Beatty, and others, has



made sympathetic alterations while maintaining the spirit of the original plan.

This book is a useful history of the property and is well illustrated with black and white photographs of the garden from its beginnings through the transformations of the last 50 years. More information about

Miss Symmes and some comparison to other California gardens on this scale from the early twentieth century would be helpful in establishing the historical context of the undertaking.

—Margaretta J. Darnall

Ed. Note: Though Mabel Symmes did not graduate from U.C. Berkeley's landscape school, she described herself as a landscape architect, and did design work for other clients besides her sister. For example, the June 1927 issue of Architect & Engineer reports that she was working on garden commissions for Mr. Harry Una and Mr. and Mrs. Spens Black, both residents of Berkeley.

Bertram Goodhue: His Life and Residential Architecture, Romy Wyllie, (New York: W.W. Norton & Company, Inc., 2007), cloth cover, 224 pages, \$60.

Romy Wyllie's newly released book *Bertram Goodhue: His Life and Residential Architecture* is an engaging and well researched investigation into the life and work of one of the most talented and productive architects practising in the U.S. at the turn of the last century. In a highly readable text, Wyllie provides an analysis of 26 of Goodhue's most comprehensive commissions, as well as a description of the lives and sometimes excessive tastes of his clients. The author also tracks the progression of Goodhue's style—including his eventual break from tradition—and weaves all into a deft portrait of both the man and the artist.

Wyllie's research benefited greatly from the abundance of archival materials that have been carefully preserved by the Goodhue family and by academic institutions. However, it takes exceptional talent and perseverance to weed out the best of it. Wyllie has done just that. For example, Bertram Goodhue (1869-1924) was a prolific letter writer who wrote articulately about himself and others. Wyllie takes careful advantage of her sources, using them wisely to give a particular richness to the narrative. In a speech to his staff at the 1922 Twelfth-Night party, he says:

I can't begin to tell you how fond I am of every member of the office force—how much I value them all, and their various abili

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BOOK REVIEWS and NEWS

ties. Of this force I am but one, a man-in-a-blouse, so to speak, with this difference; that I have the power of veto. I believe it makes for happiness that men's work should be interesting and not always more work...And everybody is free to differ with me in my solution of any given problem...I often come back to find my own solution drawn out, with another, and distinctly better one, alongside. ["Twelfth-Night in Mr. Goodhue's Office," *Pencil Points* 3, no.2 (February 1922): 26.]

The reader comes away not only with a thorough knowledge of the architectural work and Goodhue's relationship with his clients, colleagues and staff, but also an appreciation of Goodhue as a human being.

For those drawn to an architect's vision of how a structure works in relation to its surroundings, Wyllie is generous in offering up this side of Goodhue's innovations with landscaping and gardens. A trip to the Mediterranean, India, and Persia in 1901 with his new client, James Waldron Gillespie, marked a turning point for



book comes at an opportune time. It nicely compliments the recent publications dealing with some of Goodhue's most outstanding contemporaries, notably Douglass Shand-Tucci's biography of Ralph Adams Cram; Hewitt, Lemos, Morrison, and Warren's monograph on

Carrere and Hastings; and Patricia Gebhard's study of George Washington Smith. Finally, for an overview of the period and its most talented practitioners, the reader may resort to Mary Woods' *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (1999).

—Pamela Skewes-Cox

Pamela Skewes-Cox is a ceramic artist living in a 19th-century Colonial in Sudbury, Massachusetts. She had a very personal interest in Wyllie's book as the granddaughter of James Osborne Craig (1888-1922) and Mary McLaughlin Craig (1889-1964), Santa Barbara architects of the Spanish Colonial style. Pamela has been researching her forebears' lives. James Osborne Craig, a Scot who immigrated to America in 1905 at the age of 16, was 20 years younger than Bertram Goodhue. Pamela learned recently, after finding correspondence between the two at the Avery Library at Columbia University, that Craig and Goodhue knew each other in Santa Barbara.



BERTRAM GOODHUE

HIS LIFE AND RESIDENTIAL ARCHITECTURE

Goodhue. From this point on, he became adept at integrating shallow reflecting pools, pavilions, exotic trees and shrubs, courtyards, fountains, and waterways into his plans. The Dater and Gillespie residences in Santa Barbara, and the Coppell residence in Pasadena, are a few of Wyllie's well documented examples of Goodhue's innovations and his ability to bring garden, landscape, and residence together seamlessly.

Bertram Goodhue will take his place alongside some of the best and brightest of his generation. Wyllie's

The Forestiere Underground Garden, A Pictorial Journey, Silvio Manno, (Fresno: Ionian Publications, 2006), softcover, 110 pages, \$30. Available from the publishers, Ionian Publishing, 4102 N. West Avenue, Box 17, Fresno, CA 93705. Tel: 559.229.2509.

This small book with beautiful photographs tells the story of an underground garden in Fresno which was created by Baldassare Forestiere, a Sicilian immigrant. He began digging through the hardpan of northern Fresno in the early 1920s and continued to dig and enlarge his underground home and expand his grottoes until he died of pneumonia in 1946. The home has an efficient water and natural air cooling system which Forestiere engineered to combat the intense heat of Fresno's summers. Light is carefully controlled through lightwells, vents, and portals. After digging through the hardpan, Forestiere created planters of hard pan soil-formed brick to hold the many citrus and olive trees which he planted in lightwells to shade and scent his home. Most of the plants in the garden are still alive though the garden is beginning to deteriorate because of the actions of water, insects, animals, and neglect.

BOOK REVIEWS and NEWS

The author, Silvio Manno, is an educator, historian, and long-time resident of Fresno. His photographs capture the underground garden's serenity and light; these vernacular gardens are truly a work of art that should be salvaged. The story of the Italian immigrant who worked hard above ground on his 1,000 acres of farmland, and then spent his evenings excavating his grottoes and gardens brings to mind the similarities to Simon Rodia and his Watts Towers landscape in Los Angeles. These are now on the Register of Historic Places. Hopefully this book will alert the public to the need for funding to protect and preserve Fresno's extraordinary cultural landscape.

—Sandra Price



The Biltmore Nursery: A Botanical Legacy, Bill Alexander, (Charleston, SC: Natural History Press, 2007), softcover, 91 pages, 45 photographs, plus a reproduction of the 1912 Biltmore Nursery catalog (189 pages including the index), \$26.99. Website: www.historypress.net.

In 1886, landscape architect Frederick Law Olmsted was hired by railroad baron Leland Stanford to design the campus of the proposed Stanford University at Palo Alto. An important part of Olmsted's dream for that plan, as displayed in his December 1888 design published in *Garden & Forest*, was an arboretum in the hills overlooking the campus. It was to have served as a fitting western counterpart to the great Arnold Arboretum Olmsted had designed at Boston. "The trees are to be planted in open order, and arranged with vistas and views, so that the Arboretum will have the features of a pleasure-ground in addition to its scientific character." Thwarted by Stanford's stubborn refusal to accept his plan as designed, by 1889 Olmsted had, essentially, washed his hands of this project and quickly turned his attention to a richer and more agreeable client of broader vision.

The story of the Biltmore Nursery would be significant if it were only about the connection between Olmsted and his wealthy patron, George Washington Vanderbilt. But the very scope of the project and Olmsted's determination to employ scientific methods to reforest land that had been denuded by years of poor farming practices make this one of the most significant enterprises in American landscape history. Olmsted's co-

operative work with foresters Gifford Pinchot and Carl Scheneck led to the establishment of the country's first school of forestry at Biltmore. Stanford's loss was South Carolina's gain.

Vanderbilt chose Olmsted to design his 125,000-acre estate in 1889 because of his renown as a park designer. The book's many quotations from Olmsted's correspondence reveal his attention to detail and how he not only designed the grounds, but also influenced aspects of the mansion designed by Richard M. Hunt.

As he had done at Stanford, Olmsted immediately recommended the establishment of a nursery in which the millions of trees, shrubs and other required plants could be propagated. He convinced Vanderbilt that the nursery would save money initially, and that, later on, excess plants could be sold commercially. Olmsted also initiated the Biltmore Arboretum, which he described as "a museum of trees." This scientific research site, which would attract scholarly botanists and students, stretched along 12 miles of roadways. A botanical library and herbarium that he established served naturalists from around the world.

Beatrix Farrand, Landscape Architect

For a new book on Beatrix Farrand (1872-1959), Boston-based landscape historian and CGLHS member **Judith B. Tankard** (author of *Gardens of the Arts and Crafts Movement*, 2004) would like to hear from members with any information about Farrand's California projects. Residential clients include Mrs. Robert Woods Bliss (*Casa Dorinda*) in Santa Barbara, Mrs. William Bliss in Montecito, Robert I. Rogers in Beverly Hills, and the Director's House at the Huntington Library (where Farrand lived). Institutional and campus projects include Caltech, Palomar Mountain Observatory, Occidental College, and the Santa Barbara Botanic Garden. Any information would be most welcome, especially present-day conditions and restoration efforts. Contact Judith Tankard, 1452 Beacon Street, Waban, Massachusetts 02468. Tel: 617.965.4167. Email: judith@tankard.net.

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For the first ten years, most of the nursery stock was used on the estate, but when the Biltmore Nursery began selling commercially in 1898, it was immediately successful. The enterprise began to decline after George Vanderbilt's death in 1914, and was destroyed by a devastating flood in July 1916. Although much of the nursery was washed away and the library and herbarium were severely damaged, much of Olmsted's forest and landscaped grounds survive. In 1968, Congress designated the Biltmore estate a national historic site, as the Cradle of Forestry in America.

Alexander's list of his primary research sources and two appendices will be valuable to researchers. Appendix A is a partial list (over six pages) of the institutions, businesses, and individuals that ordered plants from the Biltmore Nursery. Appendix B addresses complications due to taxonomical reclassifications, and the issue of invasive plants, many of which were imported and distributed by nurseries eager to offer hardy, fast-growing plants. A short list of invasive plants is included.

This book will interest scholars of landscape history as well as the more casual reader interested in estates of The Golden Age, or the work of the Olmsted firms. For those interested in the plants that were available to gardeners of that era, the extensive illustrated catalog alone is worth the price of the book.

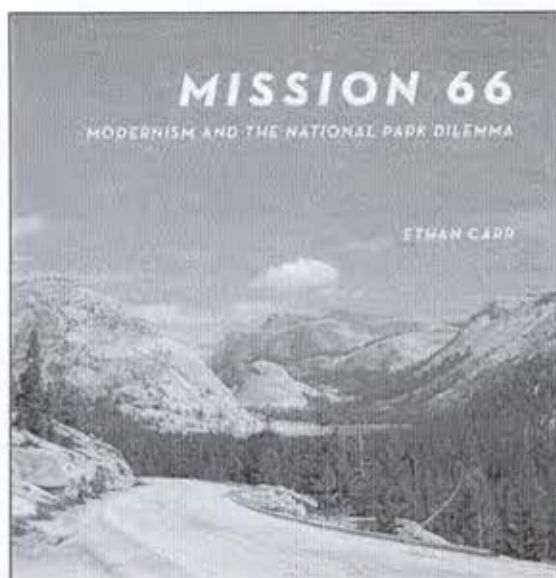
—Sharon Crawford

Sharon Crawford took the opportunity to visit the Biltmore estate some years ago. She has been a Californian since 1992, six years in Santa Barbara and almost seven years in Los Osos, with a two-year interval between in London, where her husband was director of a University of California study center for the U.C. students' study abroad program. She has a M.A. in Landscape Architecture from the University of Wisconsin/Madison (1983), where she researched nurseries and pioneer plant grower-sellers in Wisconsin for her thesis. Sharon is the author of: *Ganna Walska Lotusland: the Garden and its Creators* (1996, rev. ed. 2006); *Music Academy of the West, Santa Barbara: Fifty Years, 1947-1997* (1997); and *Gardens of Santa Barbara* (2000). She became a member of CGLHS in 2000. During the past year, Sharon has been writing feature articles on local gardens for the Home section of the San Luis Obispo Tribune. "It's free-lance work—I select the gardens, interview the owners and designers, and tell their story within the 500 word limit. It's challenging and fascinating, a good way to maintain some skills in my retirement years."



A World of Her Own Making: Katharine Smith Reynolds and the Landscape of Reynolda, Catherine Howett (University of Massachusetts Press, in association with the Library of American Landscape History, 2007), cloth cover, 396 pages, 150 illustrations, \$39.95. This is a new release, the story of a remarkable landscape in Winston-Salem, North Carolina. Websites: www.umass.edu/umpress and www.lalh.org. Tel: 800.537.5487.

In our last issue, we recommended Ethan Carr's work, *Wilderness by Design: Landscape Architecture and the National Park Service* (1998) as one of several excellent reference books for learning more about the history of the park service. Now comes the announcement of a new book published by the University of Massachusetts Press in association with the Library of American Landscape History. *Mission 66: Modernism and the National Park Dilemma* (2007), is the story of how a major federal program shaped the development of the National Park Service. Cloth cover, 424 pages, 200 illustrations, \$39.95. Websites: www.umass.edu/umpress and www.lalh.org. Tel: 800.537.5487.



BOOK REVIEWS and NEWS

Norah Lindsay: The Life and Art of a Garden Designer, by Allyson Hayward (London: Frances Lincoln Limited, October 2007), hardcover, 288 pages, 300+ color and b&w photographs and illustrations, \$65.



In the years between the wars Norah Lindsay (1873-1948) greatly influenced the course of garden design and planting. She developed her skills in her own magical garden at the Manor House, Sutton Courtenay in Oxfordshire, widely regarded as the most beautiful garden in England. Then, in 1924, facing financial ruin after the collapse of her marriage, she embarked on a career as a garden designer. Her commissions ranged from the gardens of quiet English manor houses to the grand estates of the country house set, to royal gardens in France, Germany, Italy, and Yugoslavia. Meanwhile, Lindsay managed to give the impression that she remained 'a social butterfly.' The truth is that although she dined at the tables of the rich, the next day she would be up at dawn to work with their gardeners. It is for her gifted creativity and her productivity that we admire her today.

Allyson Hayward has spent the last ten years following in Lindsay's footsteps, sifting through letters, diaries, and family scrapbooks in her efforts to document Lindsay's work. Hayward is an internationally acclaimed garden historian who writes and lectures extensively on topics related to gardens and their history. She is a graduate of the Landscape Institute of Harvard University, and for several years served as Chair of the New England Garden History Society. In 2003, she was awarded a Gold Medal by the Massachusetts Horticultural Society for her work in promoting New England's garden history. In previous years, Hayward has also been a member of CGLHS, and will be coming to California to lecture on Norah Lindsay. The book will be released sometime in October. To learn more about Lindsay or the author's lecture schedule, visit the website: www.norahlindsay.com.

The Journal of Japanese Gardening is a bi-monthly magazine based in Rockport, Maine. The organization also has a Japanese gardening training center, offers lectures and workshops, as well as an annual tour of Kyoto gardens. They sell a Resource Directory and some booklets on various subjects. Douglas M. Roth is the publisher. Subscriptions are \$35/6 issues within the U.S. See their website at www.rothteien.com. Send checks or money orders (no credit cards) to PO Box 1050, Dept. A-2, Rockport, ME 04856.



The April/May/June issue of *Pacific Horticulture* contained two articles of particular interest to garden historians: Saul Wiseman's piece on "Sacramento's Hamilton Square Garden" and Kathy Musial's documentation of "Some Plant Introductions from the Huntington Botanical Gardens." Wiseman's article tells of the work being done by the Heritage Roses Group and the Perennial Plant Society at Sacramento's Historic City Cemetery. Musial reminds us of the Huntington's long history of plant exploration and the people who implemented it. If you are not a subscriber, back issues may be ordered from the business office. Tel: 510.849.1627. Email: office@pacifichorticulture.org.

COMING EVENTS

Now through September 21: *Past Tents: The Way We Camped* is an exhibit based on Susan Snyder's book of the same name. Snyder, who is the head of Access Services at the Bancroft Library, used photographs and artifacts from their collection to illustrate the subject of western car-camping. Because the Bancroft is still in temporary quarters, with no room to house an exhibit, the California Historical Society is hosting this display of camping paraphernalia. Visit them at 678 Mission Street, San Francisco, Wed-Sat, 12-4:30 P.M. There are public parking garages nearby, and BART is about three blocks away. You may purchase copies of Snyder's book at their gift shop.

June 21 - October 21: *Landscaping America: Beyond the Japanese Garden.* Gardens are among the first forms of Japanese culture to gain popularity in the United States. Since their introduction to the American public at the 1876 Centennial Exposition in Philadelphia, Japanese-style gardens have proliferated across the country.



The Japanese American National Museum's new exhibition *Landscaping America: Beyond the Japanese Garden* reveals the personal stories, historical journeys, communities, and creativity that underlie the surface of the "Japanese garden." This multimedia exhibition highlights how West Coast Japanese Americans drew upon their agricultural and ethnic backgrounds to carve out a viable vocational niche in gardening while reinterpreting Japanese garden traditions, offering alternative approaches to working with nature and contributing to the diversity of the American landscape.

"Landscaping America" is made possible, in part, by major support from the Aratani Foundation and the Annenberg Foundation. Generous support was also provided by The James



Irvine Foundation, the National Endowment of the Humanities, and The Boeing Company. The museum is located at 369 East First Street, Los Angeles, CA 90012. Tel: 213.625.0414. Website: www.janm.org. Store website: www.janmstore.com.

July 20-21: The Garden Conservancy and the Ruth Bancroft Garden are co-hosting another seminar in 2007, this year's theme being "Influence of South America on the California Garden." This will again be a two-part seminar, held in Walnut Creek. The July 20th talks will touch on topics about Peru, Chile, Marin County and much more. The following day will include field studies of the Bancroft Garden, the South American collection of the U.C. Botanic Garden in Berkeley, and Davis Dalbok's Marin Oasis. Registration fees range from \$85 (lectures only for members) to \$305 (lecture and field study, general admission). Website: www.gardenconservancy.org. Email: wcprog@gardenconservancy.org. Tel: 415.561.7895.

August 9: Also repeated this summer is the lecture series partnered by Cornerstone Gardens and The Garden Conservancy. From 1:30 P.M. to 7 P.M., "Stone Primer: Ideas and Techniques for Incorporating Stone In and Around Your House." Details to be announced. Email: wcprog@gardenconservancy.org. Website: www.gardenconservancy.org. Tel: 415.561.7895.

September 6: Second in the Cornerstone/Garden Conservancy lectures, 2 P.M. to 8 P.M., "A Tribute to the Dewey Donnell Garden—Its Creator and Stewards," with a reception at the garden. See August 9 above for contact information.

September 9-16: A leisurely tour of classic Tuscan gardens. Stay in one place the whole time and take day trips as you walk through the evolution of Italian garden history. For details, contact Sandra Price. Tel: 707.963.9504. Email: pricea@interx.net.

September 10: The Smithsonian Institution's National Museum of the American Indian sits on a 4.25-acre site in Washington, D.C. The San Diego Horticultural Society invites you to hear Smithsonian horticulturist Christine Price-Abelow discuss the ten-plus years of planning to create the gardens of this unique landscape oasis. Learn how the collection of over 140 plants native to the East Coast/Piedmont Region, which are displayed within four simulated habitats, link to the collection of artifacts inside

COMING EVENTS

the museum. Hear how cultural influences of the Museum guide the management practices of this landscape and the future development of this garden. Surfside Race Place, Del Mar Fairgrounds, Jimmy Durante Boulevard, Del Mar at 6 P.M. Admission and parking are free and non-members are welcome. For more information, call 760.295.7089 or visit the website, www.sdhortsoc.org.

September 16: Pasadena History Museum 2007 Garden Lecture Series. CGLHS member **Kelly Comras** will speak on the landscape design work of Ruth Shelhorn. Kelly is presently writing a book on Shelhorn, and has found one of her gardens, still largely intact, in South Pasadena. Lecture attendees will have the opportunity to tour this garden with Kelly as guide following her talk. Lecture at 1 P.M., Avery Dennison Auditorium,



150 North Orange Grove Blvd., Pasadena, on the east side of the museum. Reservations required. Website: www.pasadenahistory.org. Tel: 626.577.1660 x 10. Ticket prices range from \$25 to \$35.

September 27-29: "Lost Landscapes, Preserved Prospects: Confronting Natural & Human Threats to the Historic Landscape," the 16th Biennial Conference on Restoring Southern Gardens and Landscapes, cosponsored by Old Salem Museums & Gardens, Reynolda House Museum of American Art, The Southern Garden History Society, and the North Carolina State Historic Preservation Office. To be held at Old Salem, Winston-Salem, North Carolina. For program and registration information contact Sally Gant. Tel: 336.721.7361. Website: www.southerngardenhistory.org/conference.htm. Email sgant@oldsalem.org.

September 28-30:

"California Japanese-Style Gardens: Tradition & Practice"

CGLHS's annual conference will be held at the Japanese American National Museum in Los Angeles. **Registration forms are enclosed in this issue, and are also available on our website (www.cglhs.org).** A special email link and telephone number to contact for further details may also be found on the website.

We will begin on Friday with an optional pre-conference bus tour for out-of-town visitors of UCLA's Hannah Carter Japanese garden and the Huntington's Japanese Garden in Pasadena. Seating will be limited for this event, so please do not delay sending in your registration forms.

Friday evening, the conference begins with an opening reception and tour of the exhibit at the Japanese American National Museum in Little Tokyo. Saturday will feature lectures and a walking tour of Little Tokyo, including a visit to *Seiryu-en*,

the garden at the Japanese American Cultural and Community Center. This will be followed by a no-host cocktail party in the roof garden of the New Otani Hotel, "Garden in the Sky." An optional dinner with a reading by author Naomi Hirahara will follow at the hotel.

On Sunday, we will tour an assortment of gardens and end with a closing reception at a private garden. **Registration deadline is 7 September 2007.**

A block of rooms has been reserved for Conference attendees at the New Otani. Call no later than September 5th for the special group rate of \$103 per night; reservation desk at 800.639.6826. Refer to the group name (California Garden & Landscape History Society). For a list of other hotels and general tourist information, visit this helpful website: www.seemyla.com.

California Garden & Landscape History Society presents

California Japanese-Style Gardens

TRADITION & PRACTICE
September 28-30, 2007 • Los Angeles, CA

A conference featuring an exhibition, lectures, and garden tours
REGISTRATION AND INFORMATION AT WWW.CGLHS.ORG
email: conference@cglhs.org • 323.462.2443

co-hosted by the Japanese American National Museum, the Garden Conservancy, and the Los Angeles Conservancy

COMING EVENTS

September 29-30: "Gardening Under Mediterranean Skies V - at San Diego. This symposium is co-hosted by the San Diego Horticultural Society, *Pacific Horticulture* and the Quail Botanical Gardens. It will showcase ways to have beautiful gardens while conserving water and using plants that thrive in our Mediterranean climate. For details, contact Susi Torre-Bueno at 760.295.7089 or info@sdhortsoc.org.

September 29 thru October 6: CGLHS member Judith B. Tankard will give four slide-illustrated lectures and book-signings on her new book, *Gardens of the Arts and Crafts Movement* (Abrams, 2004) in the Northwest this fall. Contact the organizers for specific times, locations, and registration details. Sept. 29: Historic Seattle (www.historicseattle.org); October 3: Victoria Heritage Foundation (www.victoriaheritagefoundation.ca); October 4: Vancouver Heritage Foundation (www.vancouverheritagefoundation.org); October 6: National Museum of Arts & Culture, Spokane (www.northwestmuseum.org).

October 5-9: ASLA Annual Meeting at San Francisco, theme "Designing with Nature: The Art of Balance." See their website for details: www.asla.org.



October 7: "Five Greene Gardens" is the final lecture in the Pasadena Museum of History's 2007 program. A new book, titled *Five Greene Gardens*, is to be released in October. Co-authors landscape architect Isabelle Greene and Pam Waterman tell the story of how Isabelle

came to garden design from a background in art and botany. Granddaughter of Henry Mather Greene, one half of the early twentieth century architectural team of Greene and Greene, Isabelle was raised in Pasadena. She has been creating garden works of art since 1964, and her influence can best be seen in the modern trend toward sustainable landscape design. Pam Waterman will lead the lecture, and Isabelle Greene will guide tour members on a visit to her latest gardens at the Blacker House, now the home of Ellen and Harvey Knell. Reception to follow. See details in the Sept. 16th notice above.

Late Fall (date to be announced): The Cornerstone/Garden Conservancy summer lecture series will conclude with a late fall date (to be announced in our September issue), 2 P.M. to 7 P.M., "Great Gardens: Ten Amazing Spaces that Inspire and Delight." See August 9 event in this issue for contact information.

MEMBERS IN THE NEWS

Earlier this year, CGLHS member **Phoebe Cutler** was appointed **Assistant Editor** for *Eden*. Abetted by Desmond Smith, she is currently working on a history of public baths for the San Francisco firm, Architectural Resources. The Golden Gate National Recreation Area is resubmitting a request to make the Sutro Baths site a National Historic District. An initial attempt was made in 2000 to gain National Register status for this scenic and fog-bound area on the far west side of San Francisco. Phoebe has discovered that the summer of 1892 construction reports, housed in the Bancroft Library at Berkeley, reveal nurseryman Charles Abraham (1851-1929) as the party responsible for planting the slopes leading down to the baths. By that period, Abraham had established the Western Nursery at 1630 Greenwich Street at Franklin. In 1892, clover occupied the despised role that albizzia and ice plant now fill at Sutro Baths.

April Halberstadt, curator of the Historical Museum of Saratoga and a speaker at our Saratoga conference last fall, tells us that she is putting together a plan to re-landscape the Saratoga Historical Park. "Our designer, Rebecca Dye, has just come up with a proposal that pulls together many of the plants patented or introduced in Saratoga by the Saratoga Horticultural Foundation (SHF), along with plants named for Saratoga residents, many of them horticulturists. The SHF gave us a grant for plant materials when they disbanded last year. We will have *Ceanothus* 'Ray Hartman' and a pelargonium named for Joan Fontaine. I am still tracking down a salvia named for Louis Saso. SHF was organized in 1950 and specialized in California natives, either patenting or introducing many plants now widely used in both landscaping and freeway plantings."

The Garden History and Design Committee of the Hillsborough Garden Club has elected to divide a donation of \$500 between CGLHS and the Smithsonian's Horticultural Services Division, home of the Garden Club of America Collection. CGLHS is honored to share this award with the Smithsonian. Our history as an organization goes back only 11 years. The GCA Collection originated more than 90 years ago, shortly after the founding of the Garden Club in 1913, when club members commissioned a series of glass lantern slides of their gardens. World War II and the advent of 35mm film brought a temporary halt to this initiative, and the collection was dispersed. In the late 1970s, the collection was reassembled and documentation was resumed. In 1992, the GCA gave its archive of 3,000 glass lantern slides from the 1920s and '30s, and approximately 30,000 35mm slides from the 1970s and '80s, to the Smithsonian. Mac Griswold and Eleanor Weller's indispensable book, *The Golden Age of American Gardens* (1991), is based on the glass slides.

The Hillsborough Garden Club, founded in 1922 by such powerhouses as Mrs. William Roth and Mrs. William Crocker, has continued with the documentation, doing a garden a year. **Phoebe Gilpin**, a member of both CGLHS and the Peninsula group, reports that recent gardens documented include the Bill Esherick- and Lawrence Halprin-designed house and garden for Mrs. Charles Spalding, and the Howard Hickinbotham garden done by Thomas Church and others.

We are grateful to the Hillsborough Garden Club both for this donation and for its on-going efforts to document historic gardens.

We regret to report that **Roy L. Taylor** has advised us he and his wife, Janet, will be discontinuing their membership with CGLHS. They are both still enjoying good health, but, "We are not traveling south very often (travel has become much more difficult between the U.S. and Canada) and we are trying to cut down on some of our outside activities." Farewell and best wishes to them both.

Peggy Darnall recently gave a talk on "Bernard Maybeck: Craftsman or Classicist?" at the quarterly meeting of the Contra Costa County Historical Society. We learned a few new things about the intention of Beaux Arts training and Maybeck's hierarchy of space design,

and think this talk, with the addition of a greater focus on Maybeck's landscape work, could be the focal point of a future CGLHS conference, perhaps held in San Francisco so that we could include a visit to Maybeck's Palace of Fine Arts. We invite members to suggest other segments that might compliment this talk and fit such a venue.

Betsy Fryberger, who is the curator of prints and drawings at the Cantor Arts Center, Stanford University, recently pointed out that we were employing art images in this journal and treating them like clip art, with no acknowledgement of their origins. True, true, though it was due to absentmindedness, not malice. From now on you will find a small credit on the last page of each journal. The logo for our "What Needs Saving Now" section is Pieter Brueghel the Younger's "Spring: Gardeners, Sheep Shearers and Peasants Merrymaking." The merrymakers and sheep shearers are rather in the background. It was the hard-working gardeners who caught



Spring (Pieter Brueghel the Younger).

our eye, and seemed very appropriate as an illustration for the subject of saving gardens from neglect or outright destruction. Gardeners at work seems to have been a popular theme for Flemish artists who wished to illustrate the essence of "spring." Pieter Brueghel the Elder appears to have created the original image, but Nicolas de Bruyn, and Martin de Vos later painted very similar scenes. The logo for Book

Reviews, a young woman sitting and reading in a garden, must remain anonymous for now. No artist's signature accompanied the original, which illustrated an article on gardening from some old (circa 1920s) magazine. We kept the photocopy of the page, but failed to note the source. The logo for our Coming Events section was meant to convey the delight we all experience at our annual conferences: scholarly lectures, garden visits, good food, and conversation with companions who share our deepest interests. Unfortunately, this illustration too must remain anonymous for now. The editor was quite certain she had borrowed it from a book titled *Gardens of Earthly Delight: Sixteenth and Seventeenth Century Netherlandish Gardens* by Kahren Jones Hellerstedt, but a close examination of its illustrations, while providing many similar scenes, did not contain the exact one we employed in *Eden*. If we encounter it again, we will certainly remember to note the appropriate credit.

REPORT ON NORCAL HALS CHAPTER'S QUARTERLY MEETING

The Northern California chapter of the Historic American Landscape Survey met on 15 May at the Pardee Home Museum, 672 Eleventh Street, Oakland. Author J.C. Miller (*Modern Public Gardens: Robert Royston and the Suburban Park*, co-authored with Reuben M. Rainey in 2006) was our honored guest at this meeting. Museum director David Nicolai gave us some historical background on the property and the efforts made to preserve it. At the conclusion of our meeting, CGLHS President Tom Brown, who was involved with initial restoration efforts in the early 1980s, gave us a slide presentation and talk on the history of the Pardee gardens. Chris Patillo and Cathy Garrett of PGAdesign took part in more recent garden restoration work, and Tom and Cathy gave us a guided tour of the grounds following the presentation. We also walked across the street to look at Preservation Park, where a number of Victorian residences displaced by the adjacent freeway construction were preserved for posterity. We concluded with a stroll through Oakland's grand new downtown development to a nearby restaurant for dinner.

Work on our three initial documentation projects continues. Frederica Drotos reports that the rehabilitation plan for **Piedmont Way in Berkeley** is now complete. University students (several fraternal organizations reside in buildings along the Way) are enthused about getting involved with the restoration and a planting day is scheduled for the near future. Tom Brown arranged an interview with Lisa Guthrie, whose husband, Walt, worked on the **Kaiser Roof Garden in Oakland**. Lisa may be able to help us contact John Staley, the landscape architect who oversaw the installation of the roof garden. Cathy Garrett reported that PGAdesign, Carol Roland-Nawi and Potomac Waterworks will work with State Parks and the Olompali People to complete the research, documentation and rehabilitation plans for the four-acre, Victorian-era garden at **Olompali State Park**.

Cathy also reported on her connection with Paul Dolinsky of the National Park Service at the recent California Preservation Foundation conference in Los Angeles. Dolinsky has offered to help seek funding for our chapter projects, possibly for the photography aspect. Progress on our website has suffered a setback—we are still in need of a webmaster to construct the site and input the data. In the meantime, committee member Betsy Flack of the Garden Conservancy has scheduled meetings to clarify the information needed for basic introductory pages on the website. Chris's recent submission of

an educational session for the coming ASLA conference in San Francisco this fall has been accepted. The session will focus on recent progress made by ASLA and NPS, the status of funding for HALS, and how chapters are organizing to do the documentation. Panel members will include representatives from ASLA, NPS, the Florida and Wisconsin chapters of HALS, and Chris, who will moderate the panel. If you plan to attend the conference and want to participate in this discussion, it will be held at 3:15 P.M. on Saturday, October 6th.

Our next quarterly meeting will be held on 14 August, location to be announced. If you are interested in participating, please contact Marlea Graham. Tel: 925.335.9182 or maggie94553@earthlink.net.



Pardee Home collection

MEMBERSHIP DIRECTORY: Additions and Changes

Please welcome and add these new members to your directory:

Jean Doble, 620 Sand Hill Rd #422-D, Palo Alto 94304.
John Doble, 126 Crescent Road, San Anselmo 94960.
Janet Gracyk, Terra Cognita Design & Consulting, 145 Keller Street, Petaluma 94952.
Diana Painter, 2685A Petaluma Blvd, Petaluma 94952.
Carol M. Sweetapple, 5691 Lilac Blossom Ln, San Jose 95124.

Directory changes:

Glenda Jones: new email address glenda.j@att.net.

WEBSITES TO VISIT

Toichi Domoto: Oral History On-Line

<http://content.cdlib.org/ark:/13030/hb8f59p20j/>

The complete oral history interview of East Bay nurseryman Toichi Domoto and his family, "A Japanese American Nurseryman's Life in California: Floriculture and Family, 1883-1992," is now available on-line. Toichi's father and uncles were responsible for establishing one of the earliest Japanese American nurseries in California, and they also provided training for many others.

Dumbarton Oaks Publications

www.doaks.org/Publications.html

You may be interested in viewing the list of publications for sale from Dumbarton Oaks on their website. These publications can often be found at institutions such as the College of Environmental Design Library at U.C. Berkeley. If you don't live near such a library, keep in mind that your local public library can sometimes borrow items on your behalf from the U.C. libraries through the Interlibrary Loan system for a small fee. If the topic is crucial to your area of interest, you may wish to purchase your own copy. Used copies may sometimes be found on such sites as www.bookfinders.com. The Dumbarton website offers new books grouped under three distinctive topics. You want the "Garden and Landscape Series." Those who have a particular interest in the history of theme parks, for example, may wish to read Young & Riley's *Theme Park Landscapes: Antecedents and Variations* (no. 20 in the "Colloquium Series"). A copy is available for \$28. The Colloquium Series publications are the printed versions of seminar talks on various themes that have been presented over the years. Another example of interest to CGLHS readers would be *Regional Garden Design in the United States* (Colloquium no. 15, \$50.00) edited by Therese O'Malley and Marc Treib. That colloquium was held at the Huntington some years ago, and contains some lectures that address aspects of garden design in California, among other regions.

Under "New and Recent Publications" is the work titled *Performance and Appropriation, Profane Rituals in Gardens and Landscapes*, edited by Michel Conan. The on-line abstract tells us that the second part of this book "provides striking examples of construction of self in...American Japanese-style gardens in California."

ODDS & ENDS

Alameda's Floating Museum

Last year, Alameda's floating museum, the Aircraft carrier USS Hornet put together an exhibit honoring **WWII Japanese-American soldiers**. The exhibit includes photographs, documents, uniforms and equipment that follow the careers of individual soldiers and the segregated combat units that earned a total of 21 Congressional Medals of Honor. "Not very many people know about them," said Brian Shiroyama, a Vietnam war veteran who helped organize the exhibit and continues to serve as curator. While no *Nisei*—second-generation Americans of Japanese ancestry—served aboard the Hornet, the museum wanted to include their part of the World War II story. Much of the exhibit commemorates the deeds of the 100th Battalion and the 442nd Regimental Combat Team, which fought in Europe and Africa and were among the first U.S. forces to help liberate the infamous German concentration camp at Dachau. In the Pacific Theatre, about 6,000 *Nisei* intelligence officers advanced the allied cause as interpreters, spies and interrogators, most of them attached to combat units. After the war, MIS soldiers served as diplomats and cultural ambassadors during the military occupation and reconstruction that followed. The USS Hornet Museum is open daily at Pier 3, Alameda Point. For admission times and prices, call 510.521.8448 or visit their website, www.hornet.org.

"If They Came For Me Today"

The San Francisco History Center at the S.F. Public Library recently concluded a three-month exhibition in the Skylight Gallery at the Main Library chronicling the experiences of Japanese Americans interned during World War II and how this civil injustice is seen by school children today. "If They Came For Me Today: The Japanese American Internment Project" was the work of students at three San Francisco schools, based on oral interviews with 15 men and women affected by the internment, and illustrated with artifacts borrowed from detainees, photographs, and biographies. A companion exhibition, "Relocation and Resiliency: Japanese American Internment in California," contained selected materials such as camp newspapers, art, photographs and text compiled by the History Center.

Call for Papers:

Vernacular Architecture Forum

The Vernacular Architecture Forum's 2008 Annual Meeting will be held on May 7-10 in Fresno. The conference theme is "In the Garden of the Sun: California's San Joaquin Valley." Although papers may address any aspect of the cultural landscape worldwide, submissions are welcomed on topics related to the conference theme, such as the settlement of the San Joaquin Valley, the New Deal in California, agricultural landscapes of the North American West, the immigrant experience and the shaping of communities, the spatial and social impact of railroads and irrigation canals, Native American communities, and vernacular landscapes of the National Parks. Also encouraged are proposals for complete thematic sessions, roundtable discussions, and any innovative means that facilitates scholarly discourse. VAF encourages paper and session proposals from graduates and undergraduate students, and from individuals involved in cultural resources management and preservation.

Proposals may be for a twenty-minute paper, or for a ten-minute "work in progress/notes from the field" presentation. Papers should be theoretical or analytical in nature, rather than descriptive. Presenter Fellowships are available to students and young professionals. For more information on the Annual Meeting and Presenter Fellowships visit their website:

<http://vernaculararchitectureforum.org>.

Deadline for submissions is 1 October 2007.

Proposals must be one page, fewer than 400 words, include paper title, author's name and email address, state clearly the argument of the paper, and explain the methodology and content. A one-page *curriculum vitae* is also required. Accepted papers must be submitted in full by 14 March 2008. Presenters must deliver their papers in person and be VAF members at the time of the conference. Electronic submissions in Word format are preferred. Please send email proposals to Gretchen.Buggeln@valpo.edu, or hard copies to Gretchen Buggeln, VAF c/o Christ College, 1300 Chapel Drive, Valparaiso University, Valparaiso, IN 46383. For information about the Fresno VAF meeting, contact Karana Hattersley-Drayton at karana.hattersley-drayton@fresno.gov.

Call for Papers:

American Public Gardens Association

The APGA's 2008 Annual Meeting will be held at Pasadena, the theme "The Big Picture," emphasizing important roles acted out by our public gardens, behind the scenes visits, and so forth. Abstracts for presentations are invited

for 15 minute individual presentations, 90 minute panel discussions, workshops, etc. Full details may be found on their website as of July 1st. Go to: <http://apga2008.abstractcentral.com>. Or you may call Sharon Malgire, APGA Meeting Manager, at 302.656.7100 x18. **Deadline for submissions is 15 October 2007, 5:00 P.M. eastern time.**



Japanese Tea Garden, L.A. Redman residence
(Architect & Engineer, 1/17).

Credit for logo images used in *Eden*: Our "What Needs Saving Now" logo is Pieter Brueghel the Younger's "Spring." The "Coming Events" logo is most likely another Flemish illustration of a garden party, but its exact source is not presently known. Likewise, the "Book Reviews" logo was taken from a c. 1920s article on gardening, but the exact source is unknown. Should we encounter either again, we will be certain to note their source here. In the meantime, if anyone else recognizes them, please advise the editor accordingly.

EDEN

EDEN (ISSN 1524-8062) is published four times yearly (Spring, Summer, Fall, and Winter), by the California Garden & Landscape History Society, a non-profit organization as described under section 501(c)(3) of the IRS code. Gifts in excess of \$30/person are fully tax deductible. Editor: Marlea A. Graham, 100 Bear Oaks Lane, Briones, CA 94553-9754. Phone: 925.335.9182. Email: maggie94553@earthlink.net. Material may be photocopied for academic purposes, with appropriate credit. Sample copies and back issues are available from the Membership Secretary, 3223 East First Street, Long Beach CA 90803 at \$2.50/each, \$5 for the double-sized issues.

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Deadline for copy for the next *Eden* is: Sept. 01, 2007

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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FIRST CLASS MAIL



Miniature scene at Bernheimer's Japanese Garden, Hollywood, ca. 1920 (M. Graham).

Address Correction and Forward Requested