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Gardens Below the Watchtower: Gardens and Meaning in World War II Japanese American Incarceration Camps Part II

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Gardens as Restorative Agents

Within the incarceration context, gardens were restorative agents. Gardening fostered a sense of empowerment, a way to ameliorate the camp conditions while contributing to the mental stability and physical well-being of the gardener and the incarcerated community. By inducing harmony within environments of chaos and confusion, interned gardeners cultivated tranquility and summoned a sense of normalcy.

Gardening was akin to horticultural therapy, forging people-plant relationships that induced a sense of connectedness to the earth and its seasonal cycles. The people-plant relationships were particularly strong in the victory gardens and agricultural fields,

where inmates developed and maintained the areas, nurtured the plants, and finally delivered their bounties to their block kitchen. In *The Healing Dimension of People-Plant Relations*, authors Francis, Lindsey, and Rice document and illustrate the restorative powers of uniting humans with plants (1994). Charles E. Lewis succinctly describes the people-plant relationship: "Through peace and tranquility, enhancement of self-esteem, demonstration of long and enduring patterns of life, connectedness to larger concepts, gardens and gardening are healing" (Lewis 1990, 250). The camp gardeners achieved a sense of pride in their work, while contributing to the well-being of their block.

Oh, it's really so hot, you see, and the wind blows. There's no shade at all. It's miserable, really. But one year after, it's quite a change. A year after they built camp and put water there, and green grows up. And mentally, everyone is better. That's one year after.

—Kango Nakamura
(Gesensway and Roseman,
1987, 123-124)

Transported plants were evidence of an enduring people-plant relationship. On the trains to the more permanent inland camps, many Issei transported bonsai trees, potted plants, and tree saplings to their new homes in the camps (Hosokawa 1942). Plants transported from home were companions and keepsakes in the newly developed camp gardens.

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Figure 10. Merritt Park, Manzanar Relocation Center, 1943. "Mrs. Nakamura and family in park, Manzanar Relocation Center, California." Photograph by Ansel Adams. Library of Congress, Prints & Photographs Division, [LC-DIG-ppprs-00138].

Like the inmates themselves, these plants were uprooted and replanted in a foreign environment; they were living continuities of interrupted lives.

In Japanese traditions, gender dictated the types of gardens that could be created by men and women. Monica Sone recalls her mother's response to arrival at the Puyallup Assembly Center: "Dandelions were already pushing their way up through the cracks. Mother was delighted when she saw their shaggy yellow heads. 'Don't anyone pick them. I'm going to cultivate them'" (Sone 1953, 174).

At the temporary incarceration centers and incarceration camps, women were active in victory gardening and laboring in the agricultural fields. For women and especially mothers, producing vegetables in the victory gardens and fields allowed them to contribute to their family and community welfare while reaping the untold benefits of informal horticultural therapy. While women regularly engaged in growing plants, Japanese-style ornamental gardening was a male-oriented domain and profession (Figure 11).

For the Issei, gardening was one mechanism in which they could feel comforted and empowered. The Issei men were burdened most by exclusion and incarceration, as their traditional familial role as patriarch and financial supporter had been completely undermined (Kitagawa 1967). Once in camp, their social power as community leaders was denied as well; the WRA allowed only American-born Japanese the right to hold representative political positions within the camps. As a result, the Issei had "little authority, responsibility, or opportunity to improve their futures or those of

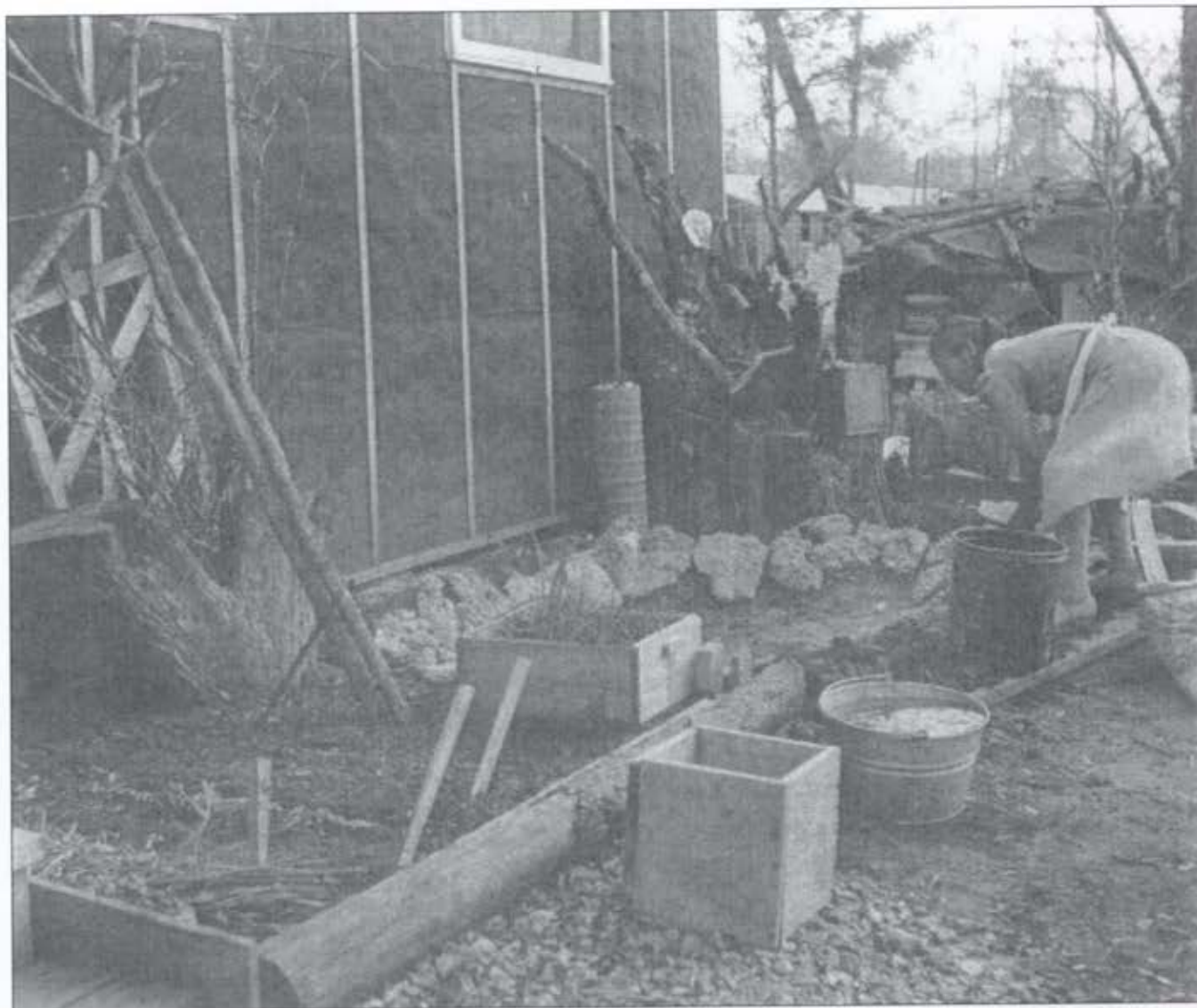


Figure 11. Jerome Relocation Center, Arkansas, November 17, 1942. "Mrs. T. Arima busily prepares her doorstep garden in Block 7. Besides odd plants and stump arrangements, there will be a pool with goldfish." While ornamental gardening was a male-dominated activity, women occasionally engaged in smaller vernacular-style garden building. Mrs. T. Arima's example demonstrates that some women were interested and active innovators of Japanese-style ornamental gardens. Photograph by Tom Parker. [WRA no. BE 242, War Relocation Authority Photographs of Japanese American Evacuation and Resettlement, BANC PIC 1967.014, v.14, The Bancroft Library, University of California, Berkeley].

their families" (Tamura 1993, 207). For the Issei, particularly those skilled in landscape work, developing Japanese-style gardens was one way in which they could assert control over their situation, improve the conditions for the community, and affirm their Japanese cultural traditions while soothing the everyday and long-term stress imposed by incarceration. It was

also an affirming venue for employing their accumulated landscape expertise.

The acts of visiting the gardens and parks, seeing them in the distance, or glimpsing them through a window were small measures of comfort. The gardens and parks were oftentimes the only greenery visible from inside the barbed wire fence. Arthur Ogami reflected on a

personal experience while he was interned at Manzanar:

When I first went to Block 16, I think I look out the window, and we could see the gardens. That one was between the firebreaks. It just gives you a good feeling. And it also shows that people cared. Even though we were confined,

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people cared about themselves and about their surroundings. (Ogami 2002, 12).

Ogami's memory illustrates that even sixty years later, the camp gardens evoke a sense of serenity. His memory substantiates Roger S. Ulrich and Marcia West's claims that views of plant life and landscapes promote mental health. Ulrich researched the correlation between landscape views and rate of recovery for indoor hospital patients (1984). West examined views from prison cells, finding a negative correlation between access to green landscape views and the number of health complaints by the penitentiary inmates (1986). These studies have particular relevance to the incarceration experience; incarceration was a form of imprisonment, both mentally and physically. In addition, the effects of gardening were cumulative; every gardening act was an incremental contribution to the well-being of the individual and the camp community.

In 1943 at Minidoka, a WRA Report shed light on the absence of natural beauty and how it had affected children in camp:

A member of the appointed [WRA] staff brought some roses from his home. Later the nursery school teachers...put the roses, one to each class, on tables in the nursery schools. They said the small children did practically nothing else all morning except look at and smell the roses. The children asked what they were and when told, they went around repeating over and over again, "Rose! Rose! Rose!" (WRA 1943, 2)

The psychological impacts of incarceration and the absence of beauty in camp were later addressed through school landscaping projects and victory gardens at Minidoka. At Amache Relocation Center in Colorado, the dust storms were so severe that school children addressed the problem with their teachers (Dumas and Walther 1944). The landscaping projects began with the children creating landscape plans and then digging, moving rocks, planting rye grass seed, and then maintaining the areas for the duration of their incarceration. These school landscape projects illustrated the necessity of ameliorating the camp landscapes for both children's and adults' physical and mental health.

In 1943 at Manzanar, a large-scale beautification project was approved by the WRA at the Manzanar Hospital. The project was specifically intended to contribute to the comfort of patients and their families, and for use by hospital staff. The hospital garden at Manzanar was located in front of the patients' ward where patients could easily move from their rooms into the garden and then sit in the rocking chairs overlooking the pond. For the Issei and elderly, the garden's Japanese aesthetics imparted cultural familiarity and comfort.

By creating an intimacy with the landscape through gardening, inmates could assert measures of power and control over their situation. Through vegetable and ornamental gardening, gardeners benefited from people-plant relations, boosted their self-esteem, and contributed to the physical health and mental stability of their

communities. Many studies have since documented the restorative power of gardens and gardening. Healing or therapeutic gardens are defined as "providing relief from symptoms, stress reduction, and improvement in an overall sense of well-being" (Marcus and Barnes 1999, 3). The restorative power of gardens takes on new meaning when analyzed within the context of the incarceration camps. For inmates, gardening was an acceptable expression of Japanese ethnic identity; it was seen as a politically benign practice that brought about personal and communal healing. However, the capacity to exercise control over one's surroundings was necessarily political since it reflected measures of freedom.

Communal Competition and Development

Large-scale gardens and parks were the result of collective action undertaken by Issei and Nisei landscape professionals who shared skills and exchanged ideas. In the autumn of 1943 at Manzanar, the *Manzanar Free Press* initiated a "Best Garden Contest." These friendly levels of competition summoned displays of high Japanese-style garden design, ingenuity, creativity, and craftsmanship.

At Manzanar, an inmate-led movement to improve the quality of life took shape in the development of ornamental gardens adjacent to the mess halls. The mess hall garden concept was first conceived by a popular and politically charged inmate named Harry Ueno; Ueno would later become the protagonist in the Manzanar riots. Three times a day, residents waited in line under



Figure 12. Block 34 mess hall garden (San shi en). Manzanar Relocation Center, 1943. The garden was modeled after a three-level Momoyama garden. Notice the crane and turtle islands floating in the pond. The large concrete pond was built in a traditional gourd shape, and featured a traditional mortar shaped elevation. See Figure 2 for a contemporary view of this garden. Photograph by Toyo Miyatake. Permission by Archie Miyatake.

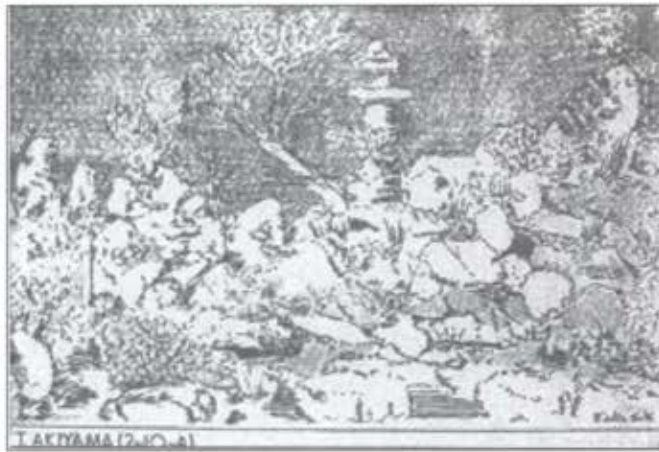


Figure 13. Akiyama garden. Minidoka Relocation Center, October 29, 1943. "The sketch was drawn from life by Eddie Sato, 19, formerly of Seattle, Washington. Akiyama in his off-shift hours gathered materials from desert and canal and found much pleasure in planning his garden." War Relocation Authority Reports. Copy of drawing in University of Washington Microfilm.

scorching sun to dine in the mess halls. These ornamental mess hall gardens were aesthetically ingenious waiting rooms, providing relief from one of the more monotonous aspects of camp life. The garden waiting rooms provided a culturally attractive setting for admiration, complete with architectural and water features, rocks and grassy mounds for seating, and trees for shade. These gardens were similar in size and location, as the standardized block layout provided limited space between the mess hall and adjacent barracks. In addition, the majority of the gardens were designed in the Japanese Momoyama style dating from the 16th century (Figure 12).

Individual Agency and Ingenuity

Inmates built thousands of individually inspired ornamental, flower, and victory gardens in the small, appropriated spaces adjacent to their residential apartments. In

1943, inmate Robert Hosokawa wrote a WRA report documenting camp life and describing the gardening activities at Minidoka. Hosokawa discussed a garden being created by Tomita Akiyama, a 48-year-old dye works operator from Seattle (Figure 13):

Asked why he had taken the trouble to plan such a garden when he might be here but a year or two, Akiyama said that this was a means of bettering the quality of life during that interim, no matter how short or long. It gave pleasure to his spare moments and it made his home more livable. At the same time it contributed to the community as a whole. (Hosokawa 1943, 3)

As an amateur garden builder, Akiyama was an example of an Issei who had turned to gardening through the combination of available natural materials, raw creativity, and a desire to make the best of the situation.

Another garden created by Mr. Yasusuke Kogita at Minidoka was recognized as one of the most creative, labor intensive, and renowned gardens in the incarceration camps. Kogita's garden is a rare and fabulous example of one Issei's creativity, sophisticated Japanese aesthetics, and hard work matched with an overwhelming pride and love for his garden (Figure 14). His sons, Ted and Paul, described their fathers' garden as "a part of him" that helped him endure incarceration while averting idleness.

What is truly remarkable about Mr. Kogita's garden is that its legacy continued beyond the incarceration period. When the camps closed in the summer and fall of 1945, Mr. Kogita hired a trucking company to transport all of the boulders and many of the plants back to Seattle. Initially, he recreated the garden in front of a small hotel he purchased in Seattle's International District. Today, his son Paul retains nearly

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Figure 14. Kogita garden. Minidoka Relocation Center, 1943-1945. With the help of his young sons, Ted and Paul, Mr. Kogita would make excursions into the sagelands behind the camp with a crow bar and homemade cart to collect plants, stones and boulders from natural basalt outcroppings. The majority of the collected rocks weighed hundreds of pounds, and the largest, nicknamed "Stove-pipe Rock" because of its hollow interior, weighed one ton. His plantings included willows transported on the train from Seattle, bonsai sagebrush, native water plants, and many annuals and perennials planted from seeds purchased through a Sears Roebuck catalog. Water was conveyed from the laundry overflow into the two ponds that were filled with local fish from the nearby canal. Copy of photograph courtesy of Paul and Taka Kogita.

all of the boulders and rocks in his own garden in Seattle. There are stepping stones, a stone structured pond and waterfall, and the large Stove-pipe Rock stands in two pieces along the sidewalk in front of Paul's house. The Kogita garden survives as a tangible reminder of the Issei garden-building legacy.

Gardens within a Political Climate

Inmates' resistance to their socially and politically-mandated confinement and the WRA bureaucracy persisted in various forms throughout the incarceration

period. Pile and Keith define resistance and power in sociological terms: "'Resistance' stands in implacable opposition to 'power': so 'power' is held by an elite, who use oppressive, injurious and contemptible means to secure their control; meanwhile, 'resistance' is the people fighting back in defense of freedom, democracy, and humanity" (1997, 1). Thus, within the incarceration camps, acts of resistance ranged from open revolt and deadly riots to daily acts of covert disrespect and repudiation of regulations.

Within the camp limits, every garden was created on appropriated space managed by the WRA. Nikkei claimed and privatized government land, developing an ownership and sense of place through these daily and incremental acts of appropriation. Location and placement of a garden often tested and contradicted the WRA's authoritative definitions of spaces. For example, a large-scale victory garden project at Manzanar was located in the fire break, which itself was a spatial mechanism for control and military order. Most

Gardens Below the Watchtower (continued)

often, the gardens were located in close proximity to living quarters for convenience and the need to create a partial refuge, but they also asserted a claim of ownership and the creation of defensible boundaries. This appropriation scenario is similar to John Vlach's analysis of slave quarters in *Back of the Big House*. African Americans "claimed their master's land incrementally until it virtually was 'theirs'" (Vlach 1993, 235). For Nikkei, appropriation of government land affirmed a sense of communal solidarity while testing the WRA's supremacy.

Creating a garden entailed engineering water into the garden, collecting landscape materials, and negotiating with the WRA administration for materials and access to vehicles. The use of trucks to collect garden materials despite wartime conservation efforts was a point of contention for the local townspeople adjacent to Manzanar. An editorial in the local newspaper, the *Inyo Independent*, wrote,

And why is it, Mr. Nash [WRA administration official], that a truck laden with Japanese can go almost a hundred miles round trip from Manzanar to near Darwin to secure a Joshua tree for use in adorning a rock garden being built at Manzanar. And here we are joining with the nation in a scrap rubber drive to secure rubber to keep the needed wheels of our nation moving (*Inyo Independent* 1942).

Securing WRA transportation for collecting landscape materials was a regular activity that tested power boundaries and took advantage of WRA property and government

materials to serve the collective interests of incarcerated Japanese Americans. In many cases, inmates disregarded WRA rules, lied, and pilfered materials from WRA stocks. In 1942 at Minidoka, inmates constantly snipped the fence, which outraged the WRA administration. Oftentimes, inmates defied their confinement and went into the backcountry to collect rocks and plants for their personal projects without permission.

At Manzanar, garden building and material collection repeatedly tested the WRA's leniency. The Block 22 garden-builders at Manzanar used forgery to acquire the necessary amounts of cement for its pond construction. Ironically, the Block 22 garden was nicknamed "Three Sack Pond," based upon the rule that landscape projects were allotted only three sacks of cement. The creators of "Three Sack Pond" successfully erased and forged paperwork, returning eight times, collecting three sacks each time, to acquire a total of 24 sacks of cement for their mess hall garden (Ueno 1998). After it was completed, "Three Sack Pond" won first prize in Manzanar's "most beautiful garden contest," a sign that definitions of beauty embraced a subversive quality.

Defiance was also displayed through the resurgence of pre-war Japanese cultural practices and values that arose in all ten camps, such as *judo*, *ikebana* flower arranging, *kabuki* theater, and *senryu* poetry (Okihiro 1984). While Japanese-style gardens were cultural ambassadors in the United States dating from the 19th century, particularly in parks aimed at Caucasian visitors, the creation of

Japanese-style gardens was an informed choice within the incarceration camps. The majority of the Japanese-style gardens were created for inmates and not for others. By designing Japanese-style gardens for themselves, they were affirming and maintaining cultural integrity and pride in a place of forced Americanization.

The Block 22 garden was the most politically charged, defiant, and popular garden at Manzanar, and its primary creator was Harry Ueno. Akira Nishi, who was a former nursery businessman and the brother of Kuichiro Nishi (designer of Merritt Park), designed the garden. Ueno collaborated with many of the men in the block to obtain the materials and to construct and maintain the garden. The group collected chicken wire, carp, and trout in garbage cans, as well as rocks from the mountains. The garden contained various *objets trouvés* rummaged from within the Relocation Center grounds and Inyo County areas, such as an enormous cottonwood stump, wagon wheels, and old barrels. Water in the garden was conveyed through a wishing well constructed by George S. Takemura, who had been a landscape artist in Los Angeles before entering camp (Figure 15). Stylistically and materially, the garden was an innovative fusion of ancient Japanese garden design with the frontier West, pre-war Los Angeles, and the Manzanar environment (Figure 16).

On December 6, 1942, the Manzanar riots broke out with Block 22 as its organizational center.⁸ The riots were the result of fomenting tension among the WRA

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administration, its reported Japanese American *inu* (dog or informer), and a large group of anti-WRA residents. Harry Ueno was the central figure in the riots, as he had been imprisoned for allegedly beating an *inu*. Ueno was the dynamic leader of the 1500-member *Kibei*-dominated Kitchen Workers' Union, and he had reported to the FBI that Caucasian members of the WRA administration had been stealing and profiting from the inmates' meat and sugar rations. Throughout the day of December 6, furious mobs of anti-WRA and Ueno supporters met in the Block 22 mess hall to coordinate how they would confront the WRA and negotiate Ueno's release. More than 2000 people stormed into the Block 22 mess hall at two different meetings that day. Located at the entrance to the Block 22 mess hall, the garden was a staging ground for the ensuing riots. The riots at Manzanar were the deadliest of the incarceration period; two people were killed, and ten were injured near the entrance to the camp where soldiers fired into the enraged crowd.

While the Block 22 garden was distinguished as the most beautiful garden at Manzanar, it was also a place of covert and overt defiance, vehement protest, and then the organizational center of the Manzanar riots. Put in other words, the Block 22 garden was a site of hidden transcripts and infrapolitics. According to James C. Scott, hidden transcripts and infrapolitics are activities that take place out of sight of the hegemonic party. Scott aptly summarizes the association between hidden transcripts and site locations:

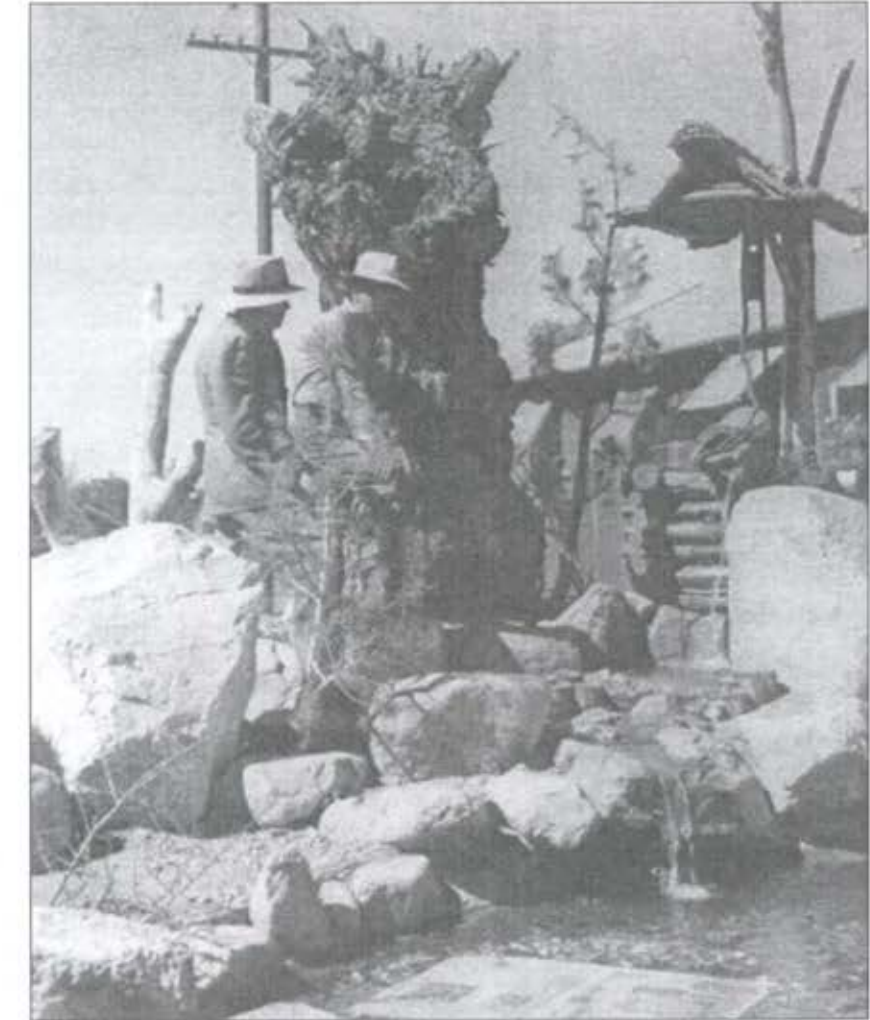


Figure 15. Block 22 mess hall garden (Otoha no ike). Manzanar Relocation Center. 1942. The garden, complete with a "wishing well," was named after O to wa no ike, believed to be a source of sacred water, at the Kiyozumi Buddhist Temple in Kyoto, Japan. Wishing wells were popular picturesque garden elements in the first Japanese-style gardens in 19th century North America, and their existence today is extremely rare. The wishing well at Manzanar illustrates the continuum of 19th century Japanese-style garden practices into the camps. Photograph by Jack Iwata. Gift of Jack and Peggy Iwata. Japanese American National Museum, Jack Iwata Collection (93.102.122).

"The social sites of the hidden transcripts are those locations in which the unspoken riposte, stifled anger, and bitten tongue created by relations of domination find a vehement, full-throated expression" (Scott 1990, 120). The Block 22 garden displayed the social and political complexities of the incarceration experience; it was highly appreciated, constructed through innovation and defiance, and a center for disgruntled in-

mates to voice their angers and transform anger into action.

While the Block 22 garden at Manzanar was the center of a backlash against the WRA, the entrance garden at Minidoka was intentionally designed to broadcast loyalty and patriotism to the United States. Approximately one-half acre in size, the Minidoka entrance garden was strategically located behind the Honor Roll board at the



Figure 16. Block 22 mess hall garden (Otoba no ike). Manzanar National Historic Site, 2001. Today, the concrete pond, bridge, organization of the rocks, and perimeter trees are still clearly evident. Photograph by the author.

entrance to the camp. The Honor Roll, listing the names of 1,000 soldiers from Minidoka, was situated just inside the only entrance to camp so that all visitors and inmates alike would see it as they entered. The garden contained mounds, basalt boulders arranged on and around the mounds, stepping stones, trees lining its edge, and shrubs and flowers planted throughout. The shapes and configuration of boulders placed on the largest mound resembled an eagle, complementing the eagle atop the Honor Roll board. A citation in the camp newspaper, *The Minidoka*

Irrigator, states that Fujitaro Kubota of Seattle supervised the development of the garden area in June of 1943.¹⁰ The combination of the Honor Roll board and Japanese garden encouraged visitors to stop and visit, admire and remember the young men fighting for the United States, and then stroll and reflect within the Japanese-style garden (Figures 17 and 18).

Both Manzanar's Block 22 garden and Minidoka's entrance garden had profound political significance and represented heartfelt responses to incarceration. Taken together, they epitomize the two dominant

factions of inmates: the anti-WRA resisters who eventually were sent to prison camps and the segregation center at Tule Lake, California, and the pro-American Nikkei majority who continually attempted to distinguish themselves as loyal Japanese Americans.

Conclusion

The relationship between the psychologies of incarceration and their evidence in the camp landscapes illustrates the complexities and contradictions inherent in the incarceration story. The camp gardens were the

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products of multiple motivations, diverse emotional responses to incarceration, and varied professional and personal backgrounds. The camp gardens embody Japanese cultural values of hard work, the will to persevere (*Gaman*), and the intent to beautify and ameliorate every dwelling place. The camp gardens were measures of place-making, communal healing, and political statements.

I think the gardens expressed that just because we're here, we have to do something to refresh our feelings. I think that the gardens are something that they want to express that there is hope for peace and freedom. And you can go to these gardens and feel it. (Arthur Ogami 2002, 16)

The legacy of early Nikkei gardeners along the West Coast is quickly fading, yet what remains are the physical relics of their hard work, ingenuity, and the incarceration experience. For early Japanese Americans, landscape gardening was "a foothold during a time of limited opportunities," and now the foothold is being left behind (Tsukashima in Noriyuki 2002, 32). For Issei and Nisei, landscape gardening was a common profession, yet they wanted more lucrative and prestigious careers for their descendents. This situation enhances the significance of the camp gardens. As relics of a bygone ethnic occupation, they exhibit an important period in the history of immigrants to the United States. The landscapes of Japanese American incarceration remain in differing states of preservation,



Figure 17. The Honor Roll. Minidoka Relocation Center, 1944. To the upper left it reads, "Americanism is a matter of the mind and heart. American is not and never will be a matter of race or ancestry." Franklin D. Roosevelt. The garden, created by acclaimed landscape designer Fujitaro Kubota, was located directly behind the Honor Roll. Courtesy of Mitsuoka Family Collection, Denshō: Japanese American Legacy Project.



Figure 18. Entrance garden and location of the Honor Roll. Minidoka Internment National Monument, 2002. The stepping stones, pathways, and mound were revealed during an archaeological excavation in 2002. Photograph courtesy of Emily Hanako Momohara.

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adaptive reuse, and archaeological remnants. The vast majority of the camp gardens have been destroyed and tilled under for the development of agricultural fields. Those gardens that remain extant now represent precious cultural resources that merit increased efforts for their preservation. These include gardens at the former incarceration camps at Gila River, Arizona; Granada, Colorado; Topaz, Utah; and gardens outside the property owned by the National Park Service at the newly designated Minidoka Internment National Monument in Idaho.

Nikkei experienced unimaginable grief, economic ruin, and undeserved racial prejudice, yet as a group they continually displayed an unwillingness to simply accept their circumstances. The camp gardens illustrate this struggle about a cultural community in motion. While most observers see incarceration as a period of stagnation, depression, and frustration, the camp gardens express raw creativity and ingenuity in action. The garden and park designs speak more to cultural fusion as well as personal and fashionable preference than to replications of traditional Japanese garden design. Together the spontaneous creation of ornamental and victory gardens demonstrates an abiding self-respect, a mode of self-preservation and growth that defied victimization.

The camp gardens were an antithesis to the incarceration experience and military ordered setting; they were places of adoration, symbols of strength and capacity, and testaments to a human connection to places forged out of prison-like landscapes.

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Notes

8. For a complete description of the Manzanar riots, see Harlan Unrau, *The Evacuation and Relocation of Persons of Japanese Ancestry During World War II: A Historical Study of the Manzanar War Relocation Center* (Denver, CO: U.S. Dept. of the Interior, National Park Service, 1996).
9. No historic photographs of this garden have been located to date. Personal accounts, archeological remains, and slim glimpses in historic photos document its existence beginning in 1944.
10. Fujitaro Kubota was Seattle's most famous Japanese landscape designer. He owned a nursery in south Seattle from 1923-1973, and developed a 20-acre Japanese-style garden adjacent to the nursery. The garden had waterfalls, various pools and ponds, bridges, and lush native and exotic plantings. The garden was used for displaying his various types of nursery plants, as well as a public place for people to enjoy. In 1987 the garden became a King County Landmark and was purchased by the Seattle Parks Department. The Kubota Foundation, in partnership with the Parks Department, maintains the public garden.

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Left to right: Brothers Ted and Paul Kogita standing next to a portion of their father's wartime garden that Yasusuke Kogita moved back to Seattle upon the closing of Minidoka Relocation Center. Paul Kogita is now the caretaker of the garden, which is presently located at his home in Seattle. Photograph courtesy of Paul Kogita, 2008.

Corrections:

In a recent conversation with Paul Kogita, the editor was informed that the photograph of his father's Seattle, Washington garden that appeared on page seven in Part I of this article (*Eden* 11, No. 3, Fall 2008) was incorrectly dated 1933. It was actually taken in 1930, the year before Paul Kogita was born. More importantly, it was not Mr. Yasusuke Kogita who paid to have his garden moved back to Seattle when the Minidoka Relocation Center was closed down. At that point he could not possibly have afforded the expense it would have entailed. When the government told camp inmates to pack up all their belongings as the government would pay to ship them back home, Mr. Kogita sat in the middle of his garden and, in effect, told officials, "These are all my belongings." And the government paid to have the garden shipped back to Seattle, rocks and all.



Pleasure Park/Merritt Park, 2008 (Aaron Landworth).



Preservation Issues

Vista:

Darian Garden

The following is an excerpt from the Newsletter of the Garden Conservancy 19, no.3 (Fall 2008), written by CGLHS member Russell A. Beatty, ASLA landscape architect and member of the Garden Conservancy Screening Committee:

For 45 years Dr. Mardy Darian, a retired veterinarian turned horticulturist, has traveled the world's tropics, seeing at first-hand the destruction of rainforests. Believing that the salvation of the earth is dependent on massive reforestation, he has collected palms and other tropical plants—many endangered, very rare, or extinct in the wild—and planted them at his 3.2-acre hilltop home site in San Diego County to create a model rainforest. His encyclopedic knowledge of tropical plants and ecosystems, his skill in developing diverse microclimates, and his extraordinary global perspective combine to create a beautifully designed tropical garden, an enchanting landscape that rivals similar tropical gardens anywhere.

Now at age 75, Dr. Darian wants to preserve the garden, and is trying to sell his home to an individual, institution, or corporation that would continue his legacy under his guidance.

Plants at the Darian Garden are skillfully arranged with ecological layering and associations as the main theme, from the high tree canopy overhead to vines, orchids, and epiphytes on the tree trunks, to

tree ferns, philodendron, and other understory plants below. This arrangement achieves maximum carbon sequestering, cooling, water retention, and oxygen production, simulating a true rain forest. Despite and maybe because of the ecological concepts, the resulting plant compositions create a unique aesthetic experience.

With a thorough understanding of the path of sunlight through the seasons, Dr. Darian has created six to eight different microclimates on his site by arranging plants for shade as well as openings for sun, by grouping boulders and rocks quarried from the site to capture warmth or shelter plants, and by creating artificial walls, grottoes and cavities, either to capture sun and trap heat or to create moist, shady places.

In a large poolroom (approximately 80' x 40') attached to the house, some of Dr. Darian's most rare and precious plants are arranged around a curving swimming pool under a broad, translucent roof. A broad terrace at the rear of the house features a large, exquisite waterfall over simulated rock formations, a backdrop to the outdoor dining area and koi pond. A large shade house creates another microclimate.

The Darian Garden is an inspiring example of one man's passion and knowledge of how to address global climate change. It is a well designed and planted, beautiful tropical garden, and has potential as

a research facility for the study and propagation of rare and endangered plants and an educational facility for the study of rainforests, ecosystems, microclimate design, and sustainability.

For more information or to arrange a tour, contact Mel Malkoff, 714.288.6200 or email mel@malkoff.com.



Phragmopedilum dominianum.
Bailey's Standard Cyclopedia of Horticulture (1900).

(Continued on page 14.)

Hortense Miller - Iconoclast to Icon by *Thea Gurns, CGLHS Immediate Past President*

I met Hortense Miller at her Laguna Beach home in 2004 when the slender, small-framed woman with a long fluff of white hair was in her mid-nineties and mildly crochety with it. However, she recognized redeeming compensation. "Age hasn't done a thing for me, she noted, "but it's done wonders for the garden. It gets better all the time."

Miller, known locally as "The Green Woman of Laguna," the author of *A Garden in Laguna* (2002) and creator of an acclaimed garden left in trust to the City of Laguna Beach, died on July 28, 2008 of natural causes. Born Hortense Mann in St. Louis on September 9, 1908, Miller was just shy of her one hundredth birthday at the time of her death. In later years, she said she was waiting to be recycled, then observed that "plants die in a much cleaner way."

Her garden, she tells us, began when her kindergarten teacher, Miss Obert, led her charges to the front yard of an abandoned house and onto a lawn of dandelions. Close scrutiny of nature enchanted and intrigued Miller. "The furriness, the curl, the shine, the depth of color, the abounding joyousness," she later wrote, "it was heaven." Nature became her study.

Born into a middle-class family of straitened financial means, Miller attended a college free to those who committed to teach. When she graduated and found no jobs available, she spent her time teaching herself to draw the natural world and local landmarks from book illustrations. Once hired and in possession of her own classroom, Miller's curriculum featured nature

displays and emphasized field trips. After several years in the education profession, Miller's life was transformed by a 1938 riverboat meeting with Chicago lawyer Oscar Miller—a chance encounter she characterized as "an act of heaven." The two talked for hours on an upper deck, Miller recalled, "completely delighted with each other." Five years later, after wrestling with her beliefs on a woman's status in marriage, learned from accompanying her mother to suffragette rallies, the two wed. She joined Oscar in Chicago and at last was free to take longed-for art classes at the Chicago Art Institute.

The wealthy couple also traveled to Asia, India, Iran, Russia, Europe, England, and Mexico. Miller's essay "Notes on Other People's Gardens" looked back on this period. "When traveling, always go to see any garden that happens to be around. It doesn't have to be a famous one—in fact, these can be the most disappointing as each has been repeated so much that it becomes stilted. Little gardens can have surprises and be very charming." Miller regarded Le Nôtre's landscape and turned adamant. "I don't like Versailles or the sort of thinking that brought it into existence. It represents money and power and is a stage for people. You wouldn't go to Versailles to see plants. To me, this is using what could be a garden for a very stupid purpose." The exuberance she saw in lush tropical Mexico, however, excited her imagination: red and purple bougainvillea against a blue sky! "When I saw my first Mexican garden, I realized a lawn was a waste of space."

After Oscar's retirement, the couple searched for a place where Hortense could cultivate a year-round garden. They moved to Laguna Beach and set about creating paradise. On a slope overlooking a canyon and abutting undeveloped acreage, the Millers found their haven. Though the property was rejected by earlier prospective owners for its steepness, Miller herself preferred land pitched to catch light, she said, as does a painting set on an easel. The architect Knowlton Fernald, Jr., working closely with the couple, produced a plan unlike Laguna's usual seaside cottage, instead designing a simple one-story modernist structure. In 1959, after six years of building, the Millers moved in. Sadly, Oscar died of cancer a month after they took possession. His widow later gave him every credit, making sure admirers knew that, if not for Oscar and his money, there would be no garden treasure.

Laguna Beach in the 1960s equaled California in the 1960s, with no special provision made for locale, its gardens matching suburbs Anywhere, not yet a part of a horticultural *avant garde*. Most properties featured tight green lawns bordered by vivid impatiens in the shade, marching rows of marigolds in the sun, all watered, fertilized, mowed and dead-headed, a commercial nurseryman's dream.

Miller envisioned a garden close to her heart, and she ended with a garden singular and idiosyncratic. Widely traveled, settled now in southern California, trained to see with an artist's eye, she mingled plants joined no place other than in

Preservation Issues: Hortense Miller (*continued*)

her garden, choosing the simple over the showy, single forms over double, many small flowers to a few large ones. Nursery forays, fueled by cucumber sandwiches, ranged from Carpinteria to Leucadia on the hunt for flora.

In advance of any actual garden work, the land had to be cleared of thousands of beer cans and bottles. The rubbish was pitched into sacks, hauled up the hill, and deposited at the curb for collection. That chore out of the way, plants were put in first around the house perimeter and then planted outward towards the property boundaries. The cliff demanded terracing both to keep plants in place and to allow safe footing. Plants requiring the same culture were bound into nooks, niches, and enclaves by stones, railroad ties, and whatever artwork Miller felt suited. Some 1200 species of plants were crowded in on two and a half acres. Miller gave home to what pleased her—golden bamboo, amaryllis, eucalyptus, coral and toyon trees, euphorbia, wildflowers, succulents, salvias, Easter lily vine, matilija poppies, roses, bromeliads, and Burmese honeysuckle. Benches rustic, refined, roughly carved, and highly stylized all found homes at the best viewpoints.

Sprinklers were turned on by hand—“until I can think of something really impressive to do with the time saved, I may as well muck around turning valves”—because Miller wanted water solely where and when needed. Poisons and pesticides were banned. In her prime, she pattered every day. The rule prevailing was “clean as you go.” Always, she counseled patience to let nature unfold. In the 1988 essay “Three Cheers,” detailing the years-delayed bloom of her rose

‘Félicité et Perpétue’, Miller wrote, “This article, which may seem like random gleanings of garden chaff, is really a moralistic lecture by which I hope to reach both young and old readers to encourage them to leave plants alone. Plants know what they are doing at least as well as we know what we are doing...leave plants alone. Go clean up the sink, sew on a button, read the dictionary. Leave the plants alone.”

Over the years, the garden’s structure remained relatively unchanged. As friend Marsha Bode described it, “the Hortense Miller garden retains the character of a private garden tended by a homeowner who loves the garden.” Miller herself wrote, “This is *my* garden, not Louis XIV’s.”

The garden she made was in its time an eye-opening, mind-expanding place to experience. Site-oriented, built to the hillside’s curve, the plot fanned out behind a narrow entrance fronting a suburban street. Situated atop a hill, suspended over a canyon, terraced with brick, stone and wood, and with paths too precipitous for its creator to manage in her declining years, Miller’s planting reflects and expresses a love of place where such vegetation can grow, mixing and merging into a garden capable, at its height, of attracting world-wide interest.

Visitors came to inspect and to cull ideas, and Miller loved escorting them. Magazine writers and photographers called, and the garden was featured in *House & Garden* magazine and made the cover of *Sunset* in May 1969, with an accompanying article. It’s been showcased in several books, including Stanley Schuler’s *America’s Great Private Gardens*



Amaryllis belladonna,
Bailey's Standard Cyclopedia (1900).

and *Beautiful Gardens* by Eric Johnson and Scott Millard.

When visiting Miller’s place on a hot August morning in 2004, I turned off the Coast Highway at Boat Canyon and found a pocket park, meeting spot for a docent and a dozen fellow guests. We piled into a van which followed a curving street high up until coming to a tall, elegant, wisteria-draped gate. The driver found a parking spot calculated to least annoy the neighbors, and after receiving a warning to watch our footing while exploring the delights of Miller’s property, we were off.

Inside the gate, a wide pebbled driveway constrained us to a straight entry, and we walked together through a serene entrance court paved again with pebbles now interspaced with brickwork and with squares of earth left for mallow and other greenery to spill over. Pots with plants sat near benches and

(Continued on page 16.)

Preservation Issues: Hortense Miller (*continued*)

vines and climbing roses hung from the slatted roof. Carved wooded slabs were set about, along with murals of organic forms painted in flower colors.

Outside the courtyard door, downhill terracing began. The group clustered to hear a docent's short presentation about the *what* and *how* of what we were about to see, and then, freed, the scramble began. Paths led down to exotics acquired from world travels or special-ordered from nurseries, wildflowers grown from scattered seeds which liked conditions and flourished, natives growing wild in the area and transplanted—all going their own way. A careful step around a corner revealed a glimpse of sea or a reach of coastal sage scrub. A pause in shadier spots brought evidence that the famous Laguna fog had dampened greenery enough to lift the sage scent and spiral fragrance outward. The garden overlooks the chaparral sprawl of the Laguna Coast Wilderness Park and its thousand of undeveloped acres, and seems perched at the edge of the world.

At an early point in our visit, Miller came out to greet us, at the same time outgoing and modest in showing her garden. Then aged 96, she soon retreated to the house's inner space, off limits to garden groupies, but I—*is this truly happening?*—was gestured into the presence. As we talked, Miller displayed a gingery personality, no sweet vanilla about her. At age twelve, the strong-minded Miller had taken a vow not to eat meat, marry, or have children, kept two of the three promises, and lost nothing of her spirited attitude. Open on her reading table was Jared Diamond's book, *Guns, Germs and Steel: The Fates of Human Societies*. She

thought television aired "slop." Her voice unstinting in certainty, she informed me that our earth was spoiled by development and that there were too many people in the world. Fewer people would be good, and more plants. In a 1988 essay, "Depredation, Disaster, Decline," she dryly pointed the way: "California is a gardener's paradise because plants like the climate. A reasonable citizenry would move the people out of southern California, keep the water, and devote all the land and water to plants."

As a child of St. Louis, Miller surely knew that, in 1889 Henry Shaw had bestowed his estate on her city to create the outstanding Missouri Botanical Gardens. Perhaps he served as a model for what to do with a piece of ground you love. In 1972, Miller placed her land in trust with the City of Laguna Beach. She, the good steward that every landscape needs, gave her garden to benefit people who love gardens. The street was declared private and a gate put in place to appease neighbors who feared sightseeing hoards. Miller commented, "You would have thought I was opening a brothel."

Laguna and its gardens have evolved between Miller's initial 1959 turning of earth and her 1972 bequest, and the way we view Miller's garden has transformed. Once its value lay in how the garden was different; now the mix of coastal sage and other natives and well-placed exotics shows us the virtues of preservation. It hangs over unimproved California coastal canyon and hill country, a garden caught in time, glowing like a superlative jewel set above the sunny radiance of turquoise blue sea.

In the aftermath of my visit, I think of Wallace Stevens' poem, "Anecdote of the Jar."

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

Unlike the jar—gray, bare and with a perfect manufactured roundness—Miller's garden too sprawls and is slovenly within its bounds, expressing a love of rowdy and unruly beauty. But like Stevens' jar, Miller's garden is located in defiance of convention and gives order, clarity and dimension to the untouched coastal sage wilderness and to the marauding mansions and condominiums crowding in just beyond the vision. It takes dominion.

Marsha Bode, garden trustee and former manager, tells me the garden will remain open to the public for docent-led tours. When I last saw the property four years ago, it seemed faded and ragged. Bode agreed, telling me it was about that time Miller became unable to navigate the pathways to the water system so the garden went completely dry. Also, money was a problem. Since then an endowment has been fattened. Two workers are there once a week and a garden manager has been hired for eight days a month. The all-important sprinkler system has been "electrified" and is now automated to give the garden regular amounts of water. Next up is replacing the house's roof. Plans are to maintain the garden as it exists, as Miller left it, how she wanted visitors to see it — "I like a garden that goes its own way"—replacing as necessary the plants which found particular favor with its creator.

Preservation Issues: Hortense Miller (*continued*)

An obituary appearing in the *Orange County Register* on July 31, 2008, described Miller as “a vegetarian, environmentalist, and early feminist.” Miller watched her garden endure ravaging deer, three wildfires, one of which burned “up to the support beams,” ferocious Santa Ana windstorms, mudslides, and drought. She fed wild critters at her door, watched raptors ride the winds, and kept a yellow cockatoo for over 30 years until a bobcat made off with it. Quietly, she endowed a National Audubon Society sanctuary deep in Caspar Wilderness Park for scientific research. An olive grove there is named for Oscar Miller. She measured the circumference of her rose ‘Belle of Portugal’ by climbing onto the roof, counted her beloved vines—43 in November 1978—and herself painted the murals and carved the wood panels enhancing both house and garden. She loved the native landscape in its fortitude and grace. “If the garden were all chaparral, we who work here could have fingernails like ladies and catch up with the society news.”

Royalties from *A Garden in Laguna* fund the support group, Friends of the Hortense Miller Garden. [See their website for details: www.hortensemillergarden.org.]

The book comprises 20 years of essays Miller wrote for the Friends’ newsletter. Within its pages, Miller passes along an early description of her part of the coast by Richard Henry Dana, recounts Greek myths and advocates for garden writer Victoria Padilla. Miller’s prose draws the reader in with its tart sense of the ridiculous and phrases both apt and individual. The short entry for October 1988 reads:

Ithl=Athel

Freya Stark, traveling rough and hard and alone in Hadhramaut in the 1930s with only a portable bed and an umbrella that could possibly be classed as luxuries, notes the tamarisk trees called ithl at Tarim. Bailey’s *Hortus* says that the tamarisk called the athel tree comes from western Asia. Fred Lang planted our athel trees below the turnabout in 1950 or so when the road was built. Somehow this knowledge adds romantic interest to these wild and woolly wanderers from the wadis of Arabia. I like to look at them. And I am relieved that I can do it here and not have to go to an Arabian desert with portable bed and umbrella to do so.

The full Hortense is on display—opinionated, feisty, knowledgeable, worldly, well-read, an enemy of excess of any sort. The garden photographer, Steven A. Gunther,

provides enlightenment with both tiny black-and-white and large color shots.

In July 1990, Miller wrote, “That this garden has been under one owner for thirty-one years is unusual in Laguna. A new owner generally has a very poor opinion of what the predecessor has done by way of a garden and so proceeds to rip everything out to start over again. This is one way of doing it, but many lovely plants are lost in this manner.”

The garden, now over 40 years old, creature of its time, unique and valuable, lives on as a record of what it was to live on the horticultural cutting edge on the southern California coast in the second half of the 20th century. It exists as a marvel in and of itself, a reflection of its creators’ sensibilities, a true timepiece. E.P. Teasley wrote, “This garden is a major living resource which provides examples of most of the Mediterranean-climate plants suited to southern California.”

Miller held firm in her spirit and ideas and created the garden she wanted in the place she wanted. Her little patch in its era surprised and charmed. She made her own style. So strong was her vision, that others have since seen the virtues in her approach, caught up and followed her lead. She teaches us to emulate her strength, to shape our own way when we make a garden or when we regard a landscape.

Hortense left no survivors other than her garden.

The Hortense Miller garden is open to visitors by appointment, Tuesday through Saturday. Telephone the City of Laguna Beach Recreation Department at 949.497.0716 to arrange docent-led tours.

(Continued on page 18.)



Sedum ternatum. Bailey’s *Standard Cyclopedia* (1900).

**Santa Barbara:
Santa Barbara Botanic Garden**

Working from the broad to the detailed scale, three primary issues in dispute are:

1. The SBBG's "Vital Mission Plan" proposed changes that put the existing historic character of the gardens at risk of permanent alteration. A draft "Historic Resources Assessment," dated August 2008, has now been submitted. It clarifies the original design intent for the Garden and evaluates the significance of the SBBG: "The period of significance for the Historic Garden extends from 1926, when property of Mission Canyon was first acquired for the establishment of a botanic garden, to 1950, when Maunsell Van Rensselaer resigned as the Garden's director." The HRA characterizes the potential impacts to the Garden this way: "The proposed Project will result in substantial alterations to the Historic Garden, including the relocation of a character-defining building, the addition of new buildings, new paving and hardscape features, and a new fencing system."
2. With regard to the Meadow Terrace project, it appears that the SBBG has attempted to abuse the EIR process by side-stepping the requirement for public feedback. The HRA calls the proposed alterations "a serious departure from the naturalistic and informal intent of the Garden's original design."
3. The Fencing Plan calls for a proposed safety fence within the interior of the Garden that would have significant visual impact within the Historic Garden area.

A 45-day comment period is now in effect and another public hearing will be scheduled.

**San Francisco:
The Presidio**

The debate over the proposed art museum continues. After an extraordinary level of community comment was received regarding the proposed Contemporary Art Museum at the Presidio (CAMP), the Presidio Trust has asked the designers to scale down and refine their proposal.

The art museum, funded by Donald Fisher, founder of the Gap stores, was to be a contemporary building, white in color, located at the head of the Presidio's Main Post. Comments from the California Preservation Foundation, the National Trust for Historic Preservation, city officials, neighbors, and many others, recognize this area to be one of the most sensitive and significant landscapes at the Presidio. Introduction of the art museum as originally proposed was vigorously opposed. The latest news is that the Presidio Trust has required that the design be refined in the following ways:

The building is to be reduced to one story by placing half of it underground. The overall size of the building is to be reduced from 100,000 to 70,000 square feet. The lodge component is also to be reduced, from 125 rooms and 95,000 square feet to 110 rooms and 80,000 square feet.

For more information on this subject, visit www.sfgate.com. To see virtual reality before and after images of the visual impact this building will have on the Presidio, visit www.savethepresidio.org.

**Fresno:
Roeding Park**

Frederick C. Roeding and his son, George C. Roeding, were important figures in California history, particularly in the San Joaquin Valley. Frederick Roeding (1824-1910) immigrated to California from Hamburg, Germany by way of South America in 1849. He worked in the mines near Folsom, then became a San Francisco businessman. By 1869, Roeding had joined a German Syndicate, engaging in real estate development in the San Joaquin Valley. This group invested successfully in the Central and Temperance Colonies, and brought water to the plains via the Centerville Canal Co. On 1 December 1883, the *Fresno Republican* noted that Roeding was starting a large nursery. This was the start of the famous Fancher Creek Nursery. The management of this business was soon taken over by Frederick's son, George C. Roeding, who later merged it with the California Nursery Co. of Niles, to become the the largest such enterprise in the state.

Henry W. Kruckeberg's biography, *George Christian Roeding (1868-1928), The Story of California's Leading Nurseryman and Fruit Grower* (1930), provides background for the establishment of Roeding Park. "In 1898, Chester H. Rowell, then editor of the *Fresno Republican*, called on the city to provide, either by municipal act or through the generosity of public-spirited citizens, some open spaces or recreation areas as breathing places for the ever-growing population of the city." Frederick Roeding answered the call, offering a tract of 230 acres for park purposes, the only condition being that the city must expend \$1,500 per year in the planting and developing of this tract. Another civic-minded citizen, August Weihe, offered an additional 40 acres that adjoined the Roeding property, but the city turned down these offers, feeling it was too "hazardous to pledge the annual expenditure stipulated in the Roeding offer."

Fresno:

Roeding Park (continued)

By 1903 both the city's population and its confidence that it could meet Roeding's stipulations had grown. This time Roeding's offer was accepted, though the original parcel had now shrunk to 72 acres. Stockton landscape gardener Johannes Reimers was hired to develop a landscape plan and superintend the planting of the park. In 1908 a further land gift of 47 acres was made, and in 1924 the city bought an additional 40 acres of land from the family, bringing the total to 159 acres. Kruckeberg described George Roeding's involvement with the park project in this way: "...George C. Roeding was an ardent champion of its development along artistic lines. Never for a moment during all the years did his interest in the park lose its force and momentum. Serving as park commissioner [from 1905-1912] he was, during its earliest period, in a position to shape its growth; as a nurseryman and plant lover he was ever liberal in the donation of plant material for its adornment; in his travels, both at home and abroad, his keen observations were always excited to secure new or little known shrubs and trees for his favorite park; never did he visit Fresno in his later years without a tour of observation through its grounds."

While some people appreciate open space, others seem unable to tolerate it, wanting to fill it with "amenities." After all, open space generates no income for the city, only expense for maintenance. Over the years, the park gradually acquired a zoo, children's playgrounds, tennis courts, and the like. Use fees were charged for some of these facilities and made money for the city. In more recent years, the city has been losing money on the park. In 2004, the city proposed to expand the zoo into a safari-style facility by annexing more than half of the open space within the park. Increased sales tax would pay for the expansion. An increase in parking fees at the park was also proposed.

Descendents of the Roeding family, who now live in the San Francisco Bay Area, wrote in protest to the city council. Not only did they object to the expansion of the zoo at the expense of the park's open space, but they asked that the city remove its unsightly maintenance yard from the middle of the park, and further desired that the band shell and surrounding park land be once again opened for concerts, picnics and general public access as was originally intended. They even threatened a lawsuit based on the original wording of the gift deeds, that the property was to be used as a public park or boulevard and that the city must maintain it as such or the property would revert to the Roeding family.

A Cultural Resources study is now under way as part of the EIR required for such a large proposed change as the City of Fresno is contemplating. Research into the work of landscape gardener Johannes Reimers has made little headway to date. (See Kurt Culbertson's website on Reimers.) He was a native of Norway born on 31 December 1858, and he immigrated to the U.S. in the early 1880s. Nothing is known of his early training, but there is ample evidence that he was an accomplished landscape painter as well as a landscape gardener. Prior to 1900 he lived at Highland Springs (Lake County). From about 1900-1910 he resided in Stockton and was described as landscape gardener of the San Francisco and San Joaquin branches of the Santa Fe Railroad. He delivered a lecture on the subject of landscaping railroad stations before the May 1901 Pacific Floral Congress at San Francisco, and his contributions in this field were acknowledged in the railroad-gardening section written by F.C. Seavy for the 1902 edition of Bailey's *Standard Cyclopedia*. In anticipation of his sons attending the university at Berkeley, Reimers bought land there and built a house. He lived

at Berkeley from about 1910-1916, and possibly longer. As was the usual practice for that period, Reimers is known to have taken on other work in addition to that he did for the railroad, but only a few of these commissions are known to date. In Fresno, he was hired to lay out Roeding Park in 1903 and Hobart Park in 1906. The *Fresno Republican* of 9 February 1906 referred to him as "the official gardener of the city." The *History of Tulare County* (1926) reported that Reimers was hired in 1910 to lay out Mooney Park, a 100-acre tract of valley oaks. Today, Mooney Grove Park still lies along Mooney Boulevard on the outskirts of Visalia. Reimers was the author of one novel and appears to have been friends with several members of the Bay Area artists and writers crowd, including Jack London. In the spring and summer of 1906, Reimers and his wife were guests at London's home in Glen Ellen. In her biography of London, his wife Charmain wrote that "Johannes Reimers tendered the benefit of his professional advice about trees and vines, and ordered for us a hedge of Japanese hawthorne (*Pyracantha*) to flourish between the orchard and house area..." In 1923 Reimers was once again working for the Roeding family with his son Frederick, an architect, on a restoration of the old adobe and garden on the property of the California Nursery Co. at Niles. Possibly there were other commissions where father and son worked together. By 1924, Reimers was divorced and living in San Leandro, where he continued to work as a gardener. He remarried in 1934 at the age of 75, and died of pneumonia on 22 August 1953.

Any assistance in finding evidence of other commissions carried out by Reimers will be greatly appreciated. Please contact Marlea Graham, 100 Bear Oaks Drive, Briones, CA 94553-9754. Email: maggie94553@earthlink.net.



Book Reviews & News

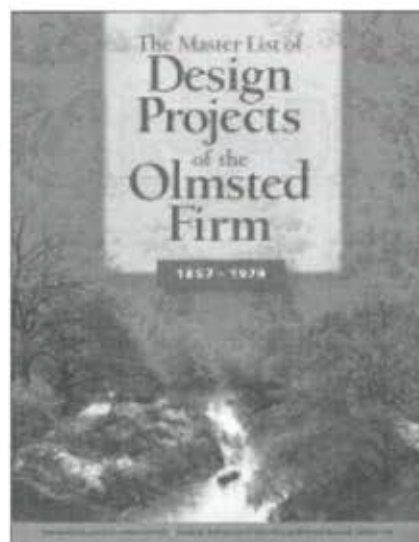
Olmstediana

Creating Central Park. Morrison Heckscher (New York: The Metropolitan Museum of Art, 2008), 75 pp., \$19.95.

In 2003 the Metropolitan Museum of Art in New York marked the 150th anniversary of the legislation authorizing acquisition of the land for Central Park with an exhibition and publication, *Central Park, An American Masterpiece*. *Creating Central Park* celebrates the 150th anniversary of Central Park's design, focusing on the competition submissions from April 1858 and continuing with the construction of the park. It was published as the Winter 2008 *Metropolitan Museum of Art Bulletin* but is available as a separate publication.

The history begins with the New York City grid, the decision to build a park, and the site selection. A review of other submissions in the 1857/1858 design competition makes it clear that the Greensward Plan for Central Park by Frederick Law Olmsted and Calvert Vaux was the right choice. Morrison Heckscher is chairman of the American Wing of the Metropolitan Museum of Art. He provides enough of the political drama to convince the reader that the final outcome was a political miracle. Few fine designers have been able to navigate political minefields as well as Olmsted.

Building the park was a complex process, both physically and politically. Subtle changes to the original plan came about as work proceeded. These enhanced, rather than detracted from, the original concept. The wide range of drawings and photographs illustrating this volume were culled from the Metropolitan Museum's own collections, the New York Historical Society, the New York Municipal Archives, the New York Public Library, the annual report of the Board of Commissioners, and other sources. *Creating Central Park* is among the best publications on this pioneering piece of urban design.



The Master List of Design Projects of the Olmsted Firm, 1851-1979. Lucy Lawliss, Caroline Loughlin and Lauren Meier, editors (Washington D.C.: National Association for Olmsted Parks, 2nd edition, 2008), 368 pp., \$55.00.

The new edition of *The Master List of Design Projects of the Olmsted Firm* is an invaluable resource for historians and preservationists. Its sheer weight calls attention to the wide-ranging influence of the firm. This new edition, long awaited, has introductory essays about the firm, including a how-to essay about researching an Olmsted landscape, and is illustrated with a selection of plans and photographs. The master list itself is arranged by project type: parks, city planning, residential subdivisions, college and school campuses, private estates, and so forth. Each section has a historical introduction. The list is then sorted by state, city, and date. The one-line entries give the job number, the job name, the city and state, the number of plans and their date, and the dates of pertinent correspondence. The referenced materials are all located in the Frederick Law Olmsted National Historic Site, operated by the National Park Service, in Brookline, Massachusetts. The collection is formidable.

The list can be difficult to use and is at times misleading. The projects are listed by the location of the property owner, which was not always the same as the project location. Consequently, St. Francis Wood in San Francisco is listed as being in Berkeley because Mason McDuffie and his Westgate Park Land Company were based in Berkeley. With that caveat, this is a basic reference work for all historians of the American landscape.

The Papers of Frederick Law Olmsted: Volume VII, Parks, Politics and Patronage, 1874-1882. Charles E. Bevrige, Carolyn C. Hoffman & Kenneth Hawkins, editors (Baltimore: The Johns Hopkins University Press, 2007), 784 pp., \$85.00.

The Papers of Frederick Law Olmsted are being published in a projected series of twelve volumes. The majority of the papers, consisting of letters, unpublished writings, professional reports, and journal articles, are taken from the Manuscript Division of the Library of Congress in Washington D.C. Volume V (1990) covered *The California Frontier, 1863-1865*. Volume VII is of local interest because it includes Olmsted's letters to William Hammond Hall, the designer and superintendent of Golden Gate Park in San Francisco between 1871 and 1876, housed in the Manuscript Division of the Bancroft Library at the University of California at Berkeley. The letters concern Olmsted's earlier plan for the university campus in Berkeley, his recommendation of the German, William Frederick Poppey, for the position of landscape gardener to the Park Commission of San Francisco, and advice to Hall about establishing a rural cemetery association in San Francisco. As always in this series, the letters are carefully annotated. A future volume will contain the material on Stanford University. —Margaretta J. Darnall, Assistant Editor

Reference Books

The Combined Rose List 2009 (CRL) is a necessary reference book that should be on the shelves of any person involved with a historical property that includes roses in its landscape. It is a labor of love turned out annually by two dedicated rosarians, CGLHS member Beverly R. Dobson and Peter Schneider. The first *CRL* was issued by Dobson in 1980; Schneider has been co-editor since 1992. Since 1980 this softcover book has nearly tripled in size, from a little over 100 pages to nearly 300. The book is a careful compilation of all roses known to be presently in commerce based on catalogues and lists received from world wide sources, and provides a list of nurseries from which they may be purchased. Historic roses run the gamut from 'A Longs Pedoncules', a light pink, fragrant Moss rose introduced in 1854 by Ms. Robert, and available in this country only from Vintage Roses of Sebastopol by custom propagation, to 'Zephyrine Drouhin', a medium pink Bourbon rose that is both fragrant and thornless, introduced by Bizot in 1868, and available from more than 50 American nurseries; some of them don't ship by mail and others handle only wholesale transactions. *The Combined Rose List* may be purchased by sending a \$24 (postpaid) check or money order payable to Peter Schneider, care of P.O. Box 677, Mantua, Ohio 44255. Books are shipped out in March, by the same order in which payment was received; those who want theirs soonest should send in their orders immediately.

Reprints

California Gardens of the Arts & Crafts Period, by Eugene O. Murmann (Atglen, PA: Schiffer Publishing, Ltd., 2008), hardcover, 115 pages, b&w photographs and garden plans, \$24.95.

This book was originally published in 1914 and offered readers "a way to plan and beautify a city lot, suburban grounds, or a country estate." Original copies in good condition are scarce and may sell for as much as \$160. The book contains 50 garden plans and 103 b&w contemporary garden photographs taken by the author. Unfortunately, the owners' names and geographic locations of the gardens are largely omitted, though southern California properties appear to predominate. Historians may recognize such widely photographed scenes as the McNally garden in Altadena, and the Schiffman and Letts gardens in Los Angeles. Examples of desert gardens appear to have all been taken at the Huntington estate in Pasadena. The book provides "a wealth of imagery and ideas about Arts & Crafts era sensibilities, Japanese-style gardens, and Mission-influenced landscape design." If your local bookstore doesn't have it, you may order this book directly from the publisher. Their catalogue offers other reprints of interest to members, such as Inigo Triggs' *The Art of Garden Design in Italy* and Richard S. Requa's *Old World Inspiration for American Architecture*. Contact Schiffer Publishing, Ltd., 4880 Lower Valley Road, Atglen, PA 19310. Tel: 610.593.1777. Email: Info@schifferbooks.com. Website: www.schifferbooks.com.

Several years ago we drew readers' attention to the out-of-print photographic collection by Louise Shelton titled *Beautiful Gardens in America* (1915, revised ed. 1924). It contains many precious images of historic private gardens, including a section on California gardens. While checking current prices for the 1924 edition (\$55 and up) it was brought to our attention that the book was reprinted last year in softcover format by the Kessinger Publishing Company and priced between \$26 and \$34.

Out of Print

The following are two interesting out-of-print books recently discovered on the shelves at the University of California at Berkeley's Environmental Design Library:

Picturesque Pasadena (Pasadena Post Printing Co., 1925). Unlike in the Murmann book, this little collection of historic b&w photographs of private properties is accompanied by lists crediting the architect, the landscape architect and the photographer for each image. The landscape architects mentioned include such names as Florence Yoch, Paul Thiene and Katherine Bashford.

Parks of Palo Alto (Palo Alto Historical Association, 1983, second ed. 1996). This little book is packed with historical information about Palo Alto parks, and could provide a useful guideline for any other city or private organization contemplating a similar project.

(Continued on page 22.)

Book Reviews & News (continued)

Coming Attractions: 2009

Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project, Charles A. Birnbaum editor (University of Virginia Press) is promised for Fall 2009. Details to follow.

Historic Virginia Gardens: Preservation Work of the Garden Club of Virginia, 1875-2007, by Margaret Page Bemiss, with photographs by Roger Foley (University of Virginia Press), cloth cover, 304 pages, \$49.95. Forthcoming in April.

Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century by Thaisa Way, Assistant Professor, College of the Built Environment at the University of Washington (University of Virginia Press), cloth cover, 288 pages, \$50.00. Forthcoming in April.

Orders may be placed with UVA Press, P.O. Box 400318, Charlottesville, VA 22904-4318. Toll-free tel: 877.288.6400. Email: vapress@virginia.edu.

The following reprinted books are promised for release in Spring 2009, concluding the ASLA's Centennial Reprint Series, begun in 1999 by the Library of American Landscape History in partnership with the University of Massachusetts Press:

Country Life: A Handbook of Agriculture, Horticulture, and Landscape Gardening (1866) by Robert Morris Copeland, with a new introduction by William H. Tishler, professor emeritus of landscape architecture at the University of Wisconsin-Madison and editor of *Midwestern*

Landscape Architecture (2000). *Landscape for Living* (1950) by Garrett Eckbo, with an introduction by CGLHS member David C. Streatfield, professor emeritus of landscape architecture at the University of Washington and author of *California Gardens: Creating a New Eden* (1994). "Streatfield chronicles Eckbo's life up to 1950, well into his early career as a landscape designer, author, and social activist."

The Art of Landscape Architecture (1915) by Samuel Parsons Jr., sums up the theories and built work that inspired America's first generation of landscape architects. A protégé of Calvert Vaux, Parsons (1844-1923) worked as superintendent of planting in Central Park and landscape architect to the City of New York for nearly thirty years. The book contains a new introduction by Francis R. Kowsky, professor emeritus of art history at Buffalo State College and author of *Country, Park and City: The Architecture and Life of Calvert Vaux*.

Orders may be placed through the Library of American Landscape History, P.O. Box 1323, Amherst, MA 01004-1323. Tel: 413.549.4860.

Commentary on these three volumes was excerpted from the Winter 2009 newsletter of The Alliance for Historic Landscape Preservation. To become a member, send a check for \$35 payable to AHLHP, care of Debbie Smith, 129 Lauryn, Natchitoches, LA 71457. Website: www.ahlp.org.

Journal Articles

For those who are interested in learning more about the eastern California region featured in our fall conference, the December 2008 *World of Interiors* (a British magazine) has a beautiful spread on the ghost town of Bodie, which lies north of Mono Lake. *Interiors* is usually available on the stands at Borders bookstore.

Site Lines 4, no.1 (Fall 2008), the journal of the Foundation for Landscape Studies, features several articles on Japanese-American gardens: Paula Deitz ("Plum Blossoms: The Third Friend of Winter"); Natsumi Nonaka ("The Japanese Garden: The Art of Setting Stones"); Marc Peter Keane ("Listening to Stones"); Elizabeth Barlow Rogers ("Tea and Sympathy: A Zen Approach to Landscape Gardening"); and CGLHS member Kendall H. Brown ("Fair Japan: Japanese Gardens at American World's Fairs, 1876-1940"). If you wish to receive *Site Lines*, send a contribution of \$100 or more to the Foundation for Landscape Studies, 7 West 81st Street, New York, NY 10024.

California History 86, no. 1 (2008), the journal of the California Historical Society, contains an article titled "The Good Doctor, the Social Engineer, and the Golfing Gems of California," by Edward Allan Brawley on the work of expert golf course designer Dr. Alister MacKenzie in this state. MacKenzie was brought here by real estate developer Marion Hollins to help with the design of the Cypress Point course at Pebble Beach in 1926-27, when Seth Raynor died unexpectedly before finishing his work there.

Book Reviews & News (continued)

Journal Articles (continued)

Pacific Horticulture 70, no. 1 (Jan/Feb/Mar) features articles by four former and present members of CGLHS. Paula Pannich gives her impressions of "The Central Garden at the Getty Center," and Glenda Jones relates the story of creating the native plant garden at her residence in Palo Alto. Of particular interest to historians are Marie Barnidge-McIntyre's account of the "Orchard Trees of Rancho El Cerrito," which focuses on the orange trees, and leads us to hope that this is just the first in a series, reprising her lectures on the same topic. Those who attended the CGLHS 2004 conference at Riverside will recall that it was Terrence C. Herndon who gave us a guided Sunday tour of the private Redlands estate that is now a house museum, and should particularly enjoy his account of its history in "Kimberly Crest."

New Journals

Preservation Education & Research (PER) is the title of a new journal established by the National Council for Preservation Education. Edited by Anat Geva and Nancy Volkman of Texas A&M University, Volume 1 contains six peer-reviewed articles and three book reviews. Of particular interest is the article "Landscape Preservation Education: Status in 2007," by Cari Goetcheus; and the review by Shantia Anderheggen of David Grayson Allen's book, *The Olmsted National Historic Site and the Growth of Landscape Preservation* (University Press of New England, 2007). *PER* will be published annually in the fall. To order a copy of the current journal, email the editors at

New Journals (continued)

perjournal@gmail.com.

The deadline for submission of a paper for the next *PER* volume is 1 February 2009.

Guidelines for submissions may be found on their website:

www.uvm.edu/hispres/ncpe/per.htm.

New from the Association for Preservation Technology (APT) is *APT Bulletin* 39:2-3 (2008), 71 pages, Pamela Jerome, guest editor. This publication includes "Considering the Authenticity of Cultural Landscapes" by Nora J. Mitchell, "World Heritage Historic Urban Landscapes: Defining and Protecting Authenticity" by Gustavo F. Araoz, "Applying Authenticity in Cultural Landscapes" by Mechtild Rossler, and "Authenticity in Aboriginal Cultural Landscapes" by Thomas D. Andres and Susan Buggey.

Also available from APT is *The Preservation Technology Primer*, a collection of 52 of the best articles that have been published in four decades of the *APT Bulletin*. The collection is organized in three sections, with the third covering archeology and cultural landscapes, with reprints of six articles of significance to landscape professionals. For more information, contact the APT. Tel: 217.529.9030. Email: admin@apti.org.

These three items were excerpted from the Winter 2009 newsletter of The Alliance for Historic Landscape Preservation.

CDs

"An Age of Gardeners: Mrs. Bancroft and Her Horticultural Contemporaries," the two-day seminar held at Walnut Creek on July 18-19, 2008 to celebrate Mrs. Bancroft's 100th birthday featured such gardening luminaries as Warren Roberts, Ted Kipping, Chris Rosmini, Roger Warner, Betsy Flack, Dick Turner, Dick Dunmire and Bob Hornback. They shared their memories of notable San Francisco Bay Area nurserymen and garden designers: Victor Reiter, Jr. (proprietor of La Rochette Nursery in San Francisco), Lester Hawkins and Marshall Olbrich (proprietors of Western Hills Rare Plant Nursery in Occidental), Gerda Isenberg (proprietor of Yerba Buena Nursery in Woodside), Ed Carman (proprietor of Carman's Nursery in Los Gatos, now continued in Gilroy by his daughter), Wayne Roderick (director at Tilden Park Botanic Garden and horticulturist at U.C. Berkeley Botanic Garden), and Harland Hand (El Cerrito garden designer). The lectures were recorded and are available as a set of nine CDs, including one on Ruth Bancroft, for \$35 postpaid. Contact The Ruth Bancroft Garden, 1552 Bancroft Road, Walnut Creek, CA 94598.

Website: www.ruthbancroft.org.



Ruth Bancroft
Photograph: Ruth Bancroft Garden.



Coming Events

6-7 March: CGLHS Spring Board Meeting & Strategic Planning Workshop

The Board of the California Garden & Landscape History Society is holding its annual spring board meeting in San Diego County, (location to be announced) on Friday, March 6th, to be followed by a Strategic Planning Workshop on Saturday, March 7th, at the Coronado Library.

The well-being and continuation of any organization requires the active participation of all its members. The Board of Directors needs your input to help decide what the future direction of this organization should be. Our original goal of publicizing information about archival collections throughout the state has largely been fulfilled. The next proposal made to document the history of individual California gardens has had little practical support to date. Should we be finding new ways to implement that goal, or should we set another goal entirely? Too few individuals now carry the burdens of producing our quarterly newsletter and annual conferences. When those members wish to retire, who will step forward to take their places? What additional services would you like our website to offer? Does the membership still want or need an annual directory? Would an index of *Eden* articles be of sufficient value to justify the cost? We earnestly solicit your thoughts on these or other CGLHS matters. If you wish to contribute your ideas or attend either of these events, please contact CGLHS President Tom Brown, 200 Fourth Street, Suite E, Petaluma, CA 94952. Tel: 707.765.6129. Email: hortulus@sonic.net.

The Cultural Landscape Foundation's 2008 *Landslide* report on the theme of "Marvels of Modernism" has been completed and can be seen on their website, www.tclf.org. Californians submitted three designees for threatened modernist landscapes worthy of preservation in this state: the Estates Drive Reservoir, Oakland (Robert Royston); the Kaiser Roof Garden, Kaiser Center, Oakland (Osmundson & Staley with associate David Arbegast); and the Parkmerced Apartments, San Francisco (Thomas Church). A traveling exhibit has been created to publicize these landscapes. Visit the website for projected venues.

In the meantime, submissions for *Landslide* 2009 are being solicited. To continue TCLF's program of public advocacy and publicize the fall release of the second volume of *Pioneers of American Landscape Design*, this year's *Landslide* theme will be titled "Shapers of the American Landscape," and will

celebrate the great American places, by seminal and regionally influential landscape architects and designers that are threatened with change. Picturesque parks and cemeteries, Colonial and Modern gardens, pleasure drives and parkways, campus landscapes and fairgrounds, plazas and playgrounds—these diverse landscapes collectively represent key benchmarks in our nation's origins; they've helped shape the American landscape. The 2009 *Landslide* initiative will tell the stories of these places, the individuals who created them and the groups championing their survival...the *Shapers of the American Landscape*. Nomination forms may be found on the website: www.tclf.org. **The deadline for submissions is 31 March 2009.**

TCLF's website also carries an extensive obituary notice for Robert Royston, who died on 19 September 2008.

29 January-26 July: The Santa Barbara Trust for Historic Preservation (SBTHP) and the Santa Barbara Conservancy present "A Legacy Set in Stone: Santa Barbara Stone Architecture, 1870-1940" at the Casa de la Guerra Historic House Museum, 15 East De La Guerra Street, Thursday-Sunday, from 12-4 P.M. Opening reception on **28 January** from 5-7 P.M., featuring co-curator Dr. Richard Oglesby and local stonemason Oswald Da Ros. A stone cutting and dressing demonstration will be given by David Tait Masonry on **5 February** from 5-8 P.M.

2 & 4 February: Author and CGLHS member Allyson Hayward returns to California for two lectures on her book *Norah Lindsay: The Life and Art of a Garden Designer* (reviewed by Phoebe Cutler in Winter 2007). The Santa Barbara Garden Club will host Hayward's 2 February

Coming Events (continued)

lecture at 10 A.M. at the Santa Barbara Art Museum. Contact Cynthia Nolen, SBGC.

The Beverly Hills Garden Club will host the 4 February talk at 11 A.M. at the Bel Air Garden Club, Greystone Mansion & Park. Contact Paige Doumani, BAGC.

February 27-28: The Garden Conservancy's "Gardens to Match Your Architecture" series continues in 2009 with "Gardens that Remake Themselves - A Discourse on Regeneration, Sustainability and Preservation" at the Los Angeles County Arboretum. Check the website for full details: www.gardenconservancy.org.

18-22 March: The July issue of the magazine *Pacific Coast Nurseryman and Garden Supply Dealer* informed us that the so-called San Francisco Garden Show which was originally staged at Fort Mason as a way to raise funds for maintaining San Francisco parks, will be moving even further south to the San Mateo Event Center after 12 years at the Cow Palace in Brisbane, South San Francisco. The dilapidated condition of the latter facility, owned by the California Department of Agriculture, is the reason given for the move to this new venue. This year's theme is "Sustainable Spaces - Beautiful Places." For full details, visit the website: www.gardenshow.com.

March: The Sixth National Forum on Historic Preservation Practice is to be held at Goucher College, Baltimore, Maryland. This series of National Forums, co-sponsored by a consortium of 11 graduate historic

preservation programs, has focused on the changing perspectives of historic preservation practice in the United States. The Sixth Forum's theme is "A Critical Look at Sustainability and Historic Preservation." Further details and registration information may be found on the host's website: www.goucher.edu/forum2009.

3-4 April: Next in The Garden Conservancy's "Gardens to Match Your Architecture" lecture series is "The Influence of China on West Coast Gardens" at the San Francisco Presidio. Check the website for full details: www.gardencoservancy.org.

16-19 April: "The Culture of Leisure - Rethinking the California Dream" is the theme of this year's California Preservation Foundation annual conference, to be held at Palm Springs. For details, visit www.californiapreservation.org. Or contact them at California Preservation Foundation, 5 Third Street, Suite 424, San Francisco 94103. Tel: 415.495.0349.

27-30 May: The Annual Meeting of The Alliance for Historic Landscape Preservation will be held in St. Louis. This year's theme is "At the Confluence of the Mississippi and Missouri Rivers: Managing Regional Change in Urban and Suburban Cultural Landscapes." The setting represents the goal of this year's meeting: an interdisciplinary converging of ideas about the interpretation, treatment, sustainability and management of changing cultural landscapes — especially, but not limited to, those

with a relationship to waterways. Each day will include morning presentations followed by afternoon tours to such local historic sites as the Missouri Botanic Gardens, but also the neighborhoods of Carrswold (Jens Jensen) and Brentmoor Park (Henry Wright), and the private gardens at Westmoreland Place. There will also be a trip to the French Colonial village of Ste. Genevieve (1735). **The deadline for submitting proposals for this conference is 2 March 2009.** Proposals for presentations that address landscape issues related to rivers and other waterways are especially welcome, but this should not discourage those wishing to address other types of landscape. To register for the conference or to submit a paper proposal, see the website, www.ahlp.org for details.

10-13 June, 2009: The Vernacular Architecture Forum (VAF) Annual Meeting at Butte, Montana, "Mining Metropolis: An Island in a Stockman's Paradise?" For full details visit their website: www.vafweb.org.



Japanese Flowering Quince
(*Chaemomeles japonica*)
Bailey's Cyclopedia (1900).

LONE PINE CONFERENCE

"If we admit the theory that water flowing from the melting snows and gathered in lake and stream is a private commodity belonging to him who first appropriates it, regardless of the use for which he designs it, we have all the conditions for a hateful economic servitude. Next to bottling the air and sunshine no monopoly of natural resources would be fraught with more possibilities of abuse than the attempt to make merchandise of water in an arid land."

—William Ellsworth Smythe (1861-1922).



The CGLHS 2008 annual conference was, as usual, a thoroughly delightful, educational and fun-filled event. After experiencing ten years of such events, one keeps expecting that "*the next one can't possibly top this one,*" but somehow they do, every time.

Our speakers were as personally engaging as were their topics. Chris Langley, Executive Director of the Beverly and Jim Rogers Museum of Lone Pine Film History started us off on Friday afternoon with a tour of the Alabama Hills that included some prime tidbits of shoot-'em up cinematic history and gossip. That evening Chris gave us a tour of the museum and a viewing of an old Randolph Scott film, "The Tall T."

On Saturday morning, the Manzanar National Historic Site's introductory film clip, "Remembering Manzanar," narrated by former internees and illustrated with historic film footage, had many of us reaching for our hankies. While it is one thing to read in an abstract way about the wartime hardships of others, hearing real people speak of having to leave behind their homes, jobs, gardens and family pets was no longer an abstract, but rather a wrenching experience, even at second-hand.

Our keynote speaker, Kenneth Helphand, professor of landscape architecture at the University of Oregon, followed up with his slide lecture on "Defiant Gardens: Making Gardens in Wartime." While the fact of these gardens' existence in adverse conditions speaks highly of the resilience of the human spirit, at the same time a somber note was sounded when the comment was made that now those in authority know better than to allow prisoners of war to have gardens.

Helphand nevertheless ended on an upbeat note by showing images of how U.S. soldiers, who are not imprisoned but nevertheless suffer from culture shock and homesickness, find ways to cope with wartime conditions in a Middle Eastern desert. Farm boys from Iowa planted a small patch of corn, while another soldier tended a tiny plot of turf just big enough to stand on and wiggle his toes in the cool blades of grass; he trimmed it with a pair of nail scissors.

We next drove off to see the gardens of Manzanar, under the guidance of National Park Service Ranger Richard Postashin and supporting staff. We were gratified to see the amount of restoration work that has been accomplished by just a handful of park personnel and a group of volunteers led by the Nishi family, descendants of Manzanar garden designer Kuichiro Nishi. Decades of debris had to be removed, by backhoe and by hand, from the ponds at Pleasure Park and Block 34 Mess Hall Garden. The "bare bones" of these gardens are again visible to visitors. One of the wooden bridges has been restored, as have some of the wooden edging posts around the pond's perimeter. The uncertainty of our country's present financial situation makes it impossible to estimate how much more may be achieved in this restoration.

Our next stop was to enjoy a box lunch at the site of the old Shephard ranch. Shephard's nine-room Victorian house was "the showplace of the Owens Valley" when it was built in the late 1800s, but nothing remains of it today other than the ruins of a chimney and the surrounding shade trees. From Manzanar we drove to the American Legion Hall at Independence and heard Paula Pannich's evocative presentation

on Mary Austin; we were then treated to a panel discussion with Pannich, Helphand and local author Jane Wehrey (*Manzanar*, and *Voices from this Long Brown Land*). After a walking tour of downtown Independence, led by Nancy Masters of the Independence Civic Club, and a book buying spree at the Eastern California Museum, we sat on a bench, stunned with fatigue, and enjoyed the sounds of birdsong and water trickling through a stream in the Mary DeDecker Native Plant garden, while gazing at those majestic mountains in the distance.

Sunday morning we were up bright and early for Mike Prather's guided tour of the newly re-watered Owens Lake and Owens River, this small touch of normality, plant and bird life restored through local community activism.

Thanks are owed to many: first and foremost to our convenors, Judy Horton and Aaron Landworth, and to conference committee members Paula Pannich and Libby Simon for putting in long hours of hard work to make this event a success; to our impressive array of enthusiastic and knowledgeable speakers; to Nancy Masters and those Independence garden owners who allowed us to traipse through their property; to the Lone Pine Chamber of Commerce for hosting our board meeting; to the Independence Civic Club for a fabulous spread; to our co-sponsors, the Museum of Lone Pine Film History, the Eastern California Museum, the Independence Civic Club, the Manzanar History Association, the Manzanar National Historic Site/National Park Service, the Owens Valley Committee, and last but not least, the Garden Conservancy. Blessings on you all.



Websites to Visit

Researchers seeking information about historically significant architecture or landscape sites on college and university campuses can now tap into the Council of Independent Colleges Historic Campus Program (HCAP), an online database of information on this subject, holding more than 5,000 images with accompanying script. Website: <http://hcap.artstor.org/cgi-bin/library>.

HCAP documents 2,800 places of historical significance that have been identified on nearly 400 private college and university campuses.

Institutions that wish to suggest additions or updates to HCAP can email gettysurvey@cic.nche.edu. Please direct other queries to Barbara S. Christen care of bchristen@cic.nche.edu.

The Getty Foundation's Campus Heritage Grants were designed to assist colleges and universities in the United States in managing and preserving the integrity of their significant historic buildings, sites, and landscapes. Projects supported through this special initiative focused on the research and survey of historic resources, preparation of preservation master plans, and development of detailed conservation assessments. Since 2002, the Campus Heritage Initiative has supported preservation efforts for 86 historic campuses across the country, including the following in California:

University of California, Berkeley
Scripps College, Claremont
University of California, Santa Cruz
Mills College, Oakland
University of California, Davis

According to a recent press release found on the Getty website, the Campus Heritage Initiative is now concluded. No further grants of this nature will be made.

Thanks to the Library of American Landscape History for information about HCAP.

In 2009 The Cultural Landscape Foundation (TCLF) will launch a new illustrated database, to be called *What's Out There?* It will be searchable by name, designer, landscape type, and location. "*What's Out There?*, generously supported by the Richard H. Driehaus Foundation, will elucidate the interconnectedness, breadth, and diversity of our shared landscape design heritage, assist scholarship and inventories, and bring attention to many otherwise invisible works of art." Additional details will be posted here as they become available. If you haven't visited www.tclf.org lately, you're missing all kinds of interesting information. Take a look.

The long-awaited *Index to the Pioneers of American Landscape Design, Volume I*, is now available as a 37-page downloadable .pdf file on the Library of American Landscape History's website. Visit <http://www.lalh.org/docs/PioneersIndex.pdf>.

Bits of History is the title of a searchable website featuring approximately 2,000 historic photographs of people and places in San Mateo County. The site was created through the joint efforts of the South San Francisco and Redwood City Public Libraries.

Photographs are grouped in alpha order under subject headings such as "Commercial Buildings," "Railroads," "Schools" and the like. Two photos of interest to landscape historians feature images of Wellesley Park, the first subdivision built in Redwood City in 1889. Located west of El Camino Real, this exclusive development of 153 lots was carried out by the Wellesley Land and Improvement Company, and was bounded by Edgewood Road, El Camino Real, Arlington Road, and Hudson Street.

The March/April 1889 issue of *California Florist* mentioned William O'Connell as the tract engineer and William Brown as the landscape gardener executing these plans. The latter may be the same man who was described in another reference as an assistant to San Francisco Parks superintendent John McLaren. One photo features two men posing with an immense statue of an Abyssinian lion, one of a pair that were placed at Wellesley Crescent, a circular street at the east entrance to the subdivision. The statues are still there today.



Members in the News

We received a letter from **David Blackburn**, our erst-while Vice President who is now doing a stint with the National Park Service in Massachusetts. We have David to thank for taking the first steps towards our conference at Manzanar.

"I *so* wanted to be with you all for the trip to Manzanar...I hope it was a success! I miss the organization and its work but am having a blast here in New England. On the 25th of September, my partner, Will, and I closed on a house in Chelmsford, Massachusetts. We have a single level ranch on a 3/4 acre lot! I keep telling Will that we need a goat for the 'back forty.' Since it is not a heavily wooded lot, we look forward to putting in a big garden next spring. We are also looking forward to planting bulbs galore, especially daffodils, and peonies.

My work with the National Park Service here in Lowell NHP has been fantastic. I'm getting involved with 'big picture' planning for the park and facilities and collections in my division (museum program, exhibits and a cultural center). The story is

fascinating and New England is spectacular. Yes, the winter is cold and snowy, but we are enjoying all four seasons. The fall color season has arrived and looks like it will be a good one. With Fall comes apple season, fresh squeezed cider and cider donuts. Yum! Please pass along my best to all. —David.

As of September, **Pamela Skewes-Cox** rejoins us as a full member in good standing. Formerly Pamela had received a complimentary membership from CGLHS for her review of Romy Wylie's book, *Bertram Goodhue, His Life and Residential Architecture*, which appeared in our Summer 2007 issue. She's a ceramic artist living in a 19th-century Colonial in Sudbury, MA, and has a very personal interest in Wylie's book as the granddaughter of James Osborne Craig (1888-1922) and Mary McLaughlin Craig (1889-1964), Santa Barbara architects of the Spanish Colonial Revival style.

Congratulations to **Christy Edstrom O'Hara**, who is now on the tenure track as Assistant Professor in the Landscape Architecture department at Cal Poly State University at SLO.

Judith B. Tankard has a new book out. *A Legacy in Bloom: Celebrating a Century of Gardens at the Cummer* focuses on the extraordinary gardens at the Cummer Museum of Art and Gardens in Jacksonville, Florida. The landscape architects associated with the property (formerly the home of the Cummer family, lumber barons from Michigan) include O.C. Simonds, the Olmsted firm, William Lyman Phillips, and Ellen Biddle Shipman. Photographs by Mick Hales show the gardens in all seasons. Currently available only through the Cummer Museum, www.cummer.org.

Congratulations to CGLHS election winners. Officers and board members for the new term of 2009-2011 are:

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Vice President:	Aaron Landworth
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	Gary Lyons
	Libby Simon

Our new Assistant Editor of Preservation Issues, **Cathy Garrett**, sends regrets that she will have to leave that position. She is going to have a full plate in 2009-11 as she assumes the presidency of the California Preservation Foundation. Congratulations, Cathy.

Now, who can we interest in taking over the Assistant Editor's job from Cathy? It entails keeping up with current events and summarizing any new happenings for *Eden* readers.

Directory Changes

Change of Address

David Blackburn, 7 Ansie Road, Chelmsford, MA 01824.
Libby Simon, 3302 Descanso Drive, Los Angeles, CA 90026.

New Members

David & Annie Burns, 12081 Rough & Ready, Rough & Ready, CA 95975.
Mark Goldschmidt, 2027 North Lake Avenue #3, Altadena, CA 91001.
Bill Holt, 359 Bocana Street, San Francisco, CA 94110.
Diane Kanner, 2355 Hillhurst Avenue, Los Angeles, CA 90027.
Sharon Marovich, 60 Circle Street, Sonora, CA 95370.
Francisca B. Neumann, 160 West Jaxine Drive, Altadena, CA 91001.
Pamela Skewes-Cox, 316 Goodman's Hill Road, Sudbury, MA 01776.
Gary Striker, 430 North Holliston #105, Pasadena, CA 91106.
Leslie Zasa, 315 Bellefontaine Street, Pasadena, CA 91105.



Odds & Ends

American Planning Association

CGLHS member Patricia Cullinan just recently discovered a scholarship program offered by the American Planning Association. They hold an annual contest for high school students, offering a scholarship prize of \$5,000 to the winners. The contest requires the students to write about critical planning issues facing their communities and develop a historic preservation plan that deals with those issues. The deadline for this year was 15 January 2009, but if you have teenagers who might be interested in such a challenge, check out their website for next year: www.planning.org/.

Japanese-American Nurseries

The former site of the Sakai, Oishi and Endo nurseries in Richmond, which is scheduled for redevelopment as "affordable housing," is still waiting on the completion of an Environmental Impact Report (EIR). The latest *Contra Costa Times* article on 19 September 2008 stated that "The city plans to work with the state to try to honor the historic importance of the site, such as by saving or relocating some significant structures."

In the meantime, two significant figures connected to that site passed away in 2008. **Francis L. Aebi** (1908-2008), son of Swiss nurseryman Frederick Aebi, died on 5 January 2008 in San Pablo, just six months short of his 100th birthday. In addition to taking care

of his own family's nursery during World War II, Aebi assumed the responsibility for protecting those of his Japanese-American neighbors as well. "He didn't hesitate in 1942 when the Japanese-American families that ran three neighborhood nurseries learned they would be sent to internment camps and came to him for help. For the remainder of the war, Franz and Carrie Aebi, their two children and two hired hands tended the nurseries of their colleagues and friends, collected and banked the proceeds for them and made sure it was all there when they returned." Flora Ninomiya, who was ten years old at the time, recalled that Aebi met her family at the train station when they returned from the Colorado internment camp. "My life would have been very different if we had had nothing to come back to after the war." Francis' father Frederick (1869-1945) immigrated to the U.S. in 1887 and had started a nursery in Berkeley by 1898. He continued these endeavors in various ways until 1931, when he moved the family to Richmond and joined the Mt. Eden Cooperative, growing plants for the cut flower trade. His children and grandchildren continued the family business until the late 1990s, though some of them eventually relocated at Gilroy.

Obituary notice by Chris Treadway, *Contra Costa Sunday Times*, 10 February 2008.

Sam Sakai (1909-2008), whose family started the Sakai nursery in Richmond, died in Oakland on 30 January 2008. He was described as

"a fixture in the San Francisco flower industry for seven decades and a crusader for civil rights for Japanese Americans after World War II...Mr. Sakai was president of the Flower Mart for 30 years and helped run his family's business, Sakai Nursery in Richmond, beginning in the 1920s...Sakai's parents had emigrated from Japan in 1898...After Mr. Sakai graduated from Richmond High School, he joined the family business and started selling roses at the San Francisco Flower Mart...In 1938 he was elected to the Flower Mart board and became president in 1940. When the United States went to war with Japan in 1941, Mr. Sakai leased the nursery and voluntarily moved with his family to Stockton, where they were interned at the Stockton Assembly Center. Later they were moved to the Rohwer, Arkansas Relocation Center...Mr. Sakai continued running the Flower Mart from camp, making mortgage payments and managing business by mail." After the war, Sakai was able to help many other Japanese Americans who had lost their businesses because of the internment. He was active in the Japanese American Civil Rights Defense Union, fighting to overturn the 1913 California Alien Land Law, and continued to serve as president of the Flower Mart until 1970. He retired from the family business in 1987.

Thanks to David Newcomer for the obituary notice by Carolyn Jones, *San Francisco Chronicle*, 15 February 2008.



Eden: Call for Content

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. We are particularly interested in hearing from our southern California members.

For book reviews, notices of interesting magazine articles, museum exhibits and the like, write to Assistant Editor Margaretta J. Darnall, 1154 Sunnyside Road, Oakland, CA 94610.

For items pertaining to preservation issues, contact Marlea Graham - see address below.

All other submissions should be sent to Editor Marlea Graham, 100 Bear Oaks Drive, Briones, CA 94553-9754. Telephone: 925.335.9182. Email: maggie94553@earthlink.net.

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

Back Issues of *Eden*

All issues of *Eden*, beginning with Volume 1, No. 1 (May 1996) onward, are available for purchase. Prices range from \$2.50 for single issues (under 20 pages) to \$5.00 for double issues (up to 36 pages). To order, write or email Editor Marlea Graham (contact information above). You may also obtain access to back issues at the following libraries which have full sets of *Eden*: Environmental Design Library, U.C. Berkeley; Helen Crocker-Russell Library, S.F. Botanical Garden; Science Library, U.C. Riverside; Blaksley Library, Santa Barbara Botanic Garden; L.A. City & County Arboretum; Copley Library, University of San Diego; Homestead Museum, San Diego; Chicago Botanic Garden; Brooklyn Botanic Garden, New York.

Eden

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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.



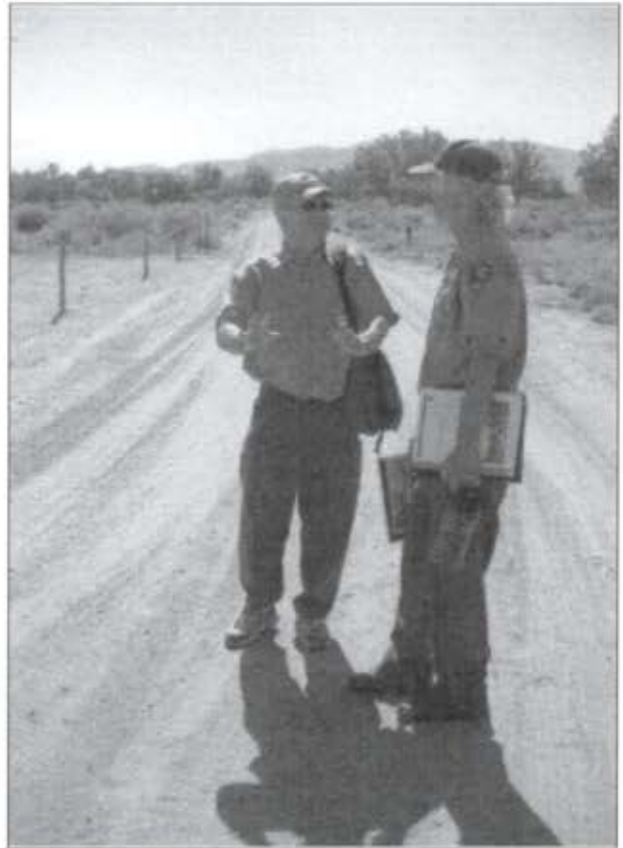
Chris Langley at the Alabama Hills. (Aaron Landworth, 2008).



Mike Prather at Owens Lake. (Aaron Landworth, 2008).



*Lone Pine Speakers and Tour Guides (l to r):
Kenneth Helphand, Chris Langley, Paula Pannich
and Mike Prather. (Aaron Landworth, 2008).*



*Lone Pine Speakers and Tour Guides (l to r):
Kenneth Helphand and Richard Potashin.
(Aaron Landworth, 2008).*



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*This Japanese American-style tea garden no longer exists at Roeding
Park. (Collection of M. Graham, c.1910).*

Address Correction and Forward Requested