



California  
Garden &  
Landscape  
History Society  
www.cglhs.org

# Eden

Journal of the California Garden & Landscape History Society

Vol. 12 No. 3 • Fall 2009

## Frank Lloyd Wright's Landscape at Hanna House

Julie Cain

Frank Lloyd Wright's design for Hanna House was a deliberate and seamless integration of the indoors and outdoors. He intended that the glass-walled house and surrounding landscape together make use of the four elements—air, earth, fire and water—to create a multifaceted and continuously changing environment that plays to the senses.

Paul and Jean Hanna, both children of clergymen (as was Wright), were raised in a succession of houses provided by assorted church parishes. This background, combined with a deeply ingrained love of nature, created within the adult couple a desire to live their married life in one permanent location and in a home of their own particular design. In 1930, they read Frank Lloyd Wright's Kahn lectures\* about modern architecture and felt they had discovered a kindred spirit.

\* *Modern Architecture: Being the Kahn Lectures for 1930* by Frank Lloyd Wright (Princeton University Press, 2008).

They wrote Wright a fan letter and, to their amazement, the celebrated architect wrote back. A year later, they visited Taliesin, Wright's home in Spring Green, Wisconsin. Discussion centered around Wright's concept of organic architecture: respect for the site, for the building materials, and for the past, all to be linked with a sensitivity to the client's needs.

Wright approached design with *gesamtkunstwerk*—a unity conceived from the largest construction to the smallest detail. He achieved this unity by designing not only the structure, but the textiles, fixtures, lighting, furniture and landscaping as well.

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Hanna House as it looks today. Courtesy Karin Moriarty.

## Hanna House (continued)

### The Hannas at Stanford University

In 1934, Paul Hanna was invited to teach a summer session at Stanford University. He and Jean, now the parents of three small children, fell in love with California. They found the relatively rural atmosphere of the campus a refreshing change from the crowded urbanity of New York City's Columbia University, where Paul had been teaching. When he was offered a permanent academic position at Stanford's School of Education in 1935, he eagerly accepted.

The Hannas immediately contacted Wright and asked that he begin thinking about a house that would meet their specific requirements. On the long cross-country trek from New York to California, they again stopped at Taliesin and spent three days with Wright discussing those requirements. Among other things the couple wanted was a house built into the contour of a hill, with "walls of glass so that we could always be visually conscious of sunrise or sunset, the fog banks rolling over the hills, or trees and grass in the fields."

When Wright mailed sketches to the Hannas in early April 1936, he noted "there is so much glass surface that the tracery of wood crossing the glass makes only a delicate screen wall—leaving tremendous visibility." He then mentioned "the unusual shape of the rooms," a casual reference to the unprecedented honeycomb design that employed an open 120-degree angle. "You will see, I think, a very direct pattern for simple living in the dining and working arrangement as related to living room and play space and terraces and garden."

The Hannas had requested a house that would cost no more than \$15,000 to construct. Their choice to build on a hilly site leased from the University inevitably increased the building expense, causing Wright to raise the estimate to a maximum of \$25,000, writing to Paul: "This a promising young man such as yourself with a job should not find outside the bounds of reason."

Wright routinely underestimated the realistic cost of executing his designs, and expected his clients to emulate his own carefree attitude towards money (or the lack thereof). Paul and Jean agonized over committing themselves to such a large debt, but ultimately decided to do so. Never dreaming the final price tag would total a staggering \$39,000, even after reducing the scope of the original plans, both of the Hannas maintained that the joy of living with Wright's design far exceeded the heavy financial and emotional costs involved in making their dream home come to life.

### The Original Trees

Although Wright was considered a building architect, his ability to blend structure and landscape was phenomenal. His creation of Hanna House is a prime example of his innate sensitivity to the environment. He nestled the house into the contours of the hill just as the Hannas had requested, and his design utilized all of the trees already standing on the site. He wrote to the Hannas: "We lose the old tree that is about lost anyway but the others come in so well that it looks as though we built them with the house."

These trees consisted of native valley oaks (*Quercus lobata*) and one exotic, a Monterey cypress (*Cupressus macrocarpa*). Wright encouraged the Hannas to keep the cypress, despite the fact that it stood where the carport was to go. Wright solved this problem by constructing the carport to encompass the large tree.

A brick container was built around the base of the cypress, and an opening was left in the carport roof through which the trunk could project. Fortunately the opening allowed for growth; the trunk has greatly increased in girth since 1937. The brick container surrounding the tree suffered storm damage and had to be rebuilt in 1950.

Two oaks originally leaned against the wall of the north terrace; one of these came down during a storm in 1994. Another stood sentinel at the south side of the house, outside the bedroom intended for daughter Emily-Jean. A fourth oak grew along the driveway, and three others resided in the backyard. These trees had a scrubby, unprepossessing appearance when the house was built in 1937. They had never received any pruning, watering or feeding, and it showed. The Hannas subsequently provided the trees with great care and they responded with tremendous growth over the next four decades. Most of these original oaks are still standing today, sharing a symbolic relationship with the structures Wright designed for the sloping, open hillside.

### A Wright-Designed Landscape

By means of a series of letters, telegrams, and telephone calls, the Hannas communicated directly

## Hanna House (continued)



*Hanna House as photographed by Esther Born for the Architectural Record, July 1938. Note the Monterey cypress at right rear with carport enclosing it. The valley oak at left is outside daughter Emily-Jean Hanna's bedroom.*

with Wright or with his secretary, Eugene Masselink, throughout the design process. Details of the house and landscape would mingle in long lists that moved back and forth between the parties; ideas would be modified according to the cost or the desires of the clients.

Grading and construction of the redwood, brick and glass house began in January 1937. By April the plumber received orders to connect faucets for irrigation at the "flower boxes," which were made of concrete faced with brick. One box was placed near the garage, one around the cypress tree (that one appears to have been made of brick only), two large ones at each end of the house (the north and south terraces), a small one on the east terrace and a long, horizontal one at the center of the front western retaining wall. The outlines of the built-in boxes extended the honeycomb or hexagonal pattern of the house floor out onto the terraces, linking the indoors with the outdoors.

In June, Paul wrote to the architect: "As soon as possible, we should like to have your landscape layout. We could get the soil in the flower boxes and start our plants. Also we could plant our shrubs wherever you want them along the retaining walls." Wright promised: "The landscape layout will be sent along as soon as possible." By this time the Hannas, like Wright's other clients, had come to realize that time moved much more slowly for Wright than it did for ordinary mortals. Construction often lagged while frustrated clients waited impatiently for promised plans to be delivered by mail.

On August 23, Paul wrote to Wright: "The planting sheet is just right as a setting for the house. We had a mental picture of flowers in some of the flower boxes. You show only vines and junipers. Could you allow us a few blossoms in these boxes?"

### The Wrightscape at Hanna House

Wright oriented the structure to take advantage of the prevailing natural elements—the terrain, the trees, the views, the wind, and the fall of sunlight and shade were all factored into his design. The numerous terraces that flow around the house anchor it to the ground, and their flat surfaces extend the interiors smoothly into the outdoors. The glass walls with multiple doorways that open outwards or slide along tracks further unify the indoors and outdoors. Wright's design for the landscape literally flows through and around the architecture of the building.

The views in 1937 were much more open and less tree-filled than they are today. Acres of pasture surrounded three sides of the house with only barbed wire fences marking the boundaries. For the north, south and east perimeters Wright designed a redwood fence that repeated the hexagonal geometric pattern of the house. The Hannas initially built only the southernmost fence, using it to divide the children's play area from the fruit tree orchard. They much preferred the open vista of pasture and mountain range to the east, and so did not erect the high wooden fence along the back of the property until 1961, when other people began building homes close by.

Wright did not specify an extensive plant palette on the landscape plan. He generally preferred to use native plants left in their natural state (no shearing or topiary) and would tell clients to transplant

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## Hanna House (continued)

natives from the nearby countryside whenever feasible.

For Hanna House, he simply recommended “different kinds of low lying junipers (to overhang edge)” for all of the flower boxes. Trumpet vine (*Campsis radicans*) or English ivy (*Hedera helix*) was to be trained to climb each of the five trellises that projected from the carport and house, softening the stark lines of the architecture.

Medium to tall evergreen trees were to be massed along the north and east fence lines, and the front of the property between the house and driveway was to be left as a natural meadow. Lawn would dominate the back of the property, along with a large flower and vegetable garden. Creeping ground cover was to be planted on the hillside that ran along the street below the curved driveway.

### Water Features

The Hannas greatly admired ‘Fallingwater,’ Wright’s most famous residential design incorporating a natural stream and waterfall into the structure of the house. There was no corresponding water source on the Hanna property, but Wright did design two separate water features. The first was a modest brick box that resembled the flower boxes. It was situated on the north terrace and marked “Pool” on the landscape plan. Paul called it the “fish pond.” Son John Hanna says that he vaguely remembers a few fish being placed in the water, but they didn’t last long. He also recalls skinny dipping in the fish pond with his younger brother, Robert, when the weather turned hot.



Paul Hanna working in one of the several hexagonal planter boxes Wright designed for Hanna House. Courtesy John Hanna.

Inspired by a simple plowshare disk fountain at Taliesin West, Wright’s winter home in Arizona, Paul designed a similar fountain for the Hanna pool in the mid-1950s. Paul and Jean wrote in *The Client’s Report* (their memoir about building and living in Hanna House): “The sound of the water splashing from disk to disk pleased us and attracted families of small song thrushes, who came to bathe, sing, and drink.”

The other water feature designed by Wright was the cascade. It consisted of two pools divided by a steep set of hexagonal steps, and was slated for the hillside immediately above the east terrace. Water would spout from the small upper pool and spill downward over the steps into a large lower pool. The cascade was one of the projects postponed in 1937 due to lack of funds. It would not be built until 1961, two years after Wright’s death.

### Junipers, Fruit Trees and Flowers

The Hannas took Wright’s plant recommendations to heart. A receipt dated November 10, 1937 shows a purchase of eleven junipers from the Charles C. Navlet Company nursery in San Jose. Eight of the plants were of the variety then known as creeping Japanese juniper (*Juniperus chinensis procumbens*), a smaller version of this feathery shrub with a blue-green color. The remaining three plants were the larger, gray-green Pfitzer junipers (*Juniperus pfitzeriana*). These were all planted in the flower boxes and can be seen in the photographs taken by Esther Born for the July 1938 issue of *Architectural Record*.

Between January 1938 and February 1941, the Hannas purchased numerous fruit trees, as well as fruit-producing shrubs and vines. They bought a few plants every month. In their own words:

## Hanna House (continued)

We preferred trees, bushes, and vines that earned their keep by producing fruit. In [our] first decade, we enjoyed some kind of fresh fruit from our orchard every month of the year. There were over sixty varieties, including several apples, plums, cherries, and peaches. Some trees and bushes were exotic: jujubes, *Myrtus ugni*, ice-cream sapotas, tangelos, and guavas. Other trees produced oranges, lemons, pears, apricots, prunes, loquats, figs, avocados, pomegranates, nectarines, and persimmons. Bushes and vines provided black and red currants, black and red raspberries, boysenberries, loganberries, gooseberries, and four varieties of grapes.

Many of the fruit trees were planted below the fence that separated the back yard from the

front. Others were planted in the back yard, set out within the lawn. The sapota tree (*Casimiroa edulis*), acquired in 1939, was placed close to the east terrace and still produces a vanilla custard-like fruit today. One of the pineapple guavas (*Feijoa sellowiana* 'Coolidge') was sited near the center of the back hill; it was featured in the September 1956 issue of *Sunset* magazine and is also still in place.

The Hannas did purchase a few flowers as well, generally red in color. Two of the flowering plants they bought were an orchid (*Epidendrum obrienianum*) and *Gazania* 'Fiesta Red'. They also had a fondness for star jasmine (*Trachelospermum jasminoides*).



Wright's cascade, not constructed by the Hannas until two years after the architect's death. Courtesy John Hanna.

### Outside In and Inside Out

Wright intended the effects of dappling sun and shade to be felt both outside and inside the house. He made it possible by using large glass walls and clerestory windows that enabled sunlight to reach the interior rooms. Intriguing shadows were created by tree branches and fenestration, as well as the numerous trellises that extended beyond the board and batten walls. Breezes flowed easily through the house when the multiple doors were left ajar.

The Hannas also absorbed Wright's disinclination to hang paintings on his walls. They wrote that they much preferred looking at a real landscape as opposed to one recreated in oils or watercolors.

The multiple uses of the outdoors (for the children to play, for dining, for gardening, for relaxing, for communing with nature, and for entertaining) were all paramount desires of the Hannas. The relatively mild climate of the Bay Area provided a perfect environment for their "outdoor living" passion to blossom. Their abiding love of nature was also one of the strongest motivations that drove Wright to create as he did. For him, "nature was the countenance of the divine."

### The Japanese Stone Lanterns

The granite Japanese lanterns placed around the grounds at Hanna House are a symbol of the long-running relationship between the Hannas and Wright. The Hannas were influenced by the art objects Wright chose to use in his own homes and gardens; they

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## Hanna House (continued)

wished to employ the same in their house and landscape. They ordered several stone lanterns from Japan for themselves, and additional ones as gifts for Wright and the Taliesin Fellows who had helped with the creation of their home. The Hannas later added a bronze seated Buddha and two stone temple dogs from Thailand to their back garden.

### A Japanese-Style Garden

In 1958, the Hannas were considering hiring a landscape architect to design a Japanese-style garden for them. They had admired many Japanese landscapes while on visits to that country. They also found a local residential Japanese garden, designed by Nagao Sakurai, very beautiful.

The Hannas had discussed changing their landscape with Wright. Not surprisingly, he was strongly in favor of them keeping the original landscape as he had designed it, with the hope that the cascade would someday be installed. While the Hannas were very interested in adding the cascade and enlarging their back terrace, they were entranced with the notion of a "strictly Japanese garden."

Wright died on April 9, 1959 at the age of 91. Within a week of his passing, Paul wrote a letter to Mr. E. Kunokawa and Mr. K. Matsubara, of the Japanese Garden and Architecture Service Center in Los Angeles. He canceled their proposed visit, as well as the notion of their designing a Japanese garden for Hanna House. Wright's death appeared to have recommitted the Hannas to the landscape design originally created by their much-admired architect.

### Cascade, Rockery and Teahouse

Wright had already designed the basic cascade in 1937, siting it adjacent to the back terrace. Now the Hannas intended to finally build it, but they also wanted to include a rockery and teahouse. If they were not to have a "strictly Japanese garden," they would at least have a Japanese section within their Wrightscape. Wes Peters, Wright's son-in-law and lead architect of Taliesin West after Wright's death, refined the cascade details and created a design for a teahouse that blended with the existing house and hobby shop. To avoid having to acquire a building permit, the Hannas referred to the teahouse as a garden shelter in the planning stages.

When Paul asked about the "treatment of rocks around cascade and pool," Wes responded: "We'll just toss them (*à la* FLW) and they'll seek a natural position alone." One of the bonuses of the cascade was that it was set to turn itself on at 6:30 in the morning, acting as an aquatic alarm clock for the Hannas.

### New Fence and New Plants

The redwood fence built in 1937 had worn out and needed replacing by 1961. The Hannas had it removed and a pyracantha hedge installed in its place. They also built the high fence along the back of the property to block out the view of the new houses going up nearby. They opted for planting more pyracantha along this back fence, rather than the line of tall trees Wright had suggested on the original landscape plan.

The backyard was not the only area of the property to suddenly become much more enclosed. Arizona cypress, olive and Douglas fir trees were all planted along the south fenceline to block out the view of the houses sprouting up to the left of the residence. Coast live oaks (*Quercus agrifolia*) and redwoods (*Sequoia sempervirens*) were planted along the steep hillside that fronted the street.

The Hannas were still determined to have some facet of Japanese style to their new garden, in addition to the use of the stone lanterns. In May, Paul wrote a note to himself: "I should get in touch with Mr. Domoto, a nurseryman in Hayward. His daughter is at the Stanford Center in Tokyo and I met her. Mr. Domoto is a very good friend of George Mizota.\* Mr. Mizota feels that we could get dwarf trees and Japanese shrubs for planting in our new garden at the house."

A receipt from the Toichi Domoto Nursery dated June 1961 shows that the Hannas purchased two types of juniper, rosemary, mugo pines, 'Green Ripple' ivy, a Japanese maple, and cotoneaster. Most of these plants can still be seen near the cascade and along the retaining walls today. Other plants from Domoto included the camellias planted near the front door (*Camellia sasanqua*), and for the six containers placed on the terraces, 'Chinese Goddess' bamboo and the improperly named Heavenly Bamboo (*Nandina domestica*). A Japanese pine was placed in a planting box built into the exterior of the teahouse.

\*Mizota was a graduate of Stanford Law School.

## Hanna House (continued)

Azaleas joined the rockery plants, and horsetail (*Equisetum hyemale*) was planted in the top pool of the cascade.

Two additional plants, spirea and ceonothus, were planted in a semi-circle around the new Japanese block drinking fountain. The relatively short-lived ceonothus is now gone but the spirea still blooms every spring. The tile-embossed seats were salvaged from Wright's originally designed barbeque and relocated to embrace the drinking fountain.

### The Imperial Hotel Urn

In light of the fact that the Hannas hoped the house would one day be used as a "permanent memorial to Wright," it is not surprising that Paul would be interested in salvaging something from the 1923 Wright-designed Imperial Hotel in Tokyo once it was slated for demolition in 1968. Paul wrote a letter to Ichiro Immaru, the managing director of the hotel: "We could use anything in stone that was part of the exterior or the interior, or something in glass, or



Maya Revival Style urn from Imperial Hotel, Tokyo. Courtesy John Hanna.

murals or anything else that you think might make an interesting linkage between Frank Lloyd Wright's inheritance from Japan and our own Stanford house architecture."

Immaru wrote back: "I felt that I must give you this interim report on the stone lantern [*sic*] from our old hotel which we wish to present to Stanford University. It was removed by the wrecking constructor with painstaking care and is in fairly good shape, though somewhat eroded. It weighs over a ton, and they tell me that the removal cost amounted to 300,000 yen." This was about \$833.00. On Paul's request, the U.S. Navy declined to ship the urn for free.

The urn arrived in mid-July 1968 and was unpacked in the Hanna driveway amid much fanfare. It had suffered some damage during the voyage, but Paul was confident it could be repaired. He contacted Wes Peters to help with the restoration, which was successful.

The urn and the house suffered severe damage from the 1989 Loma Prieta earthquake. The house was closed for ten years before it was restored, and the urn sat in a storage crate for the next 20 years. This summer it was finally restored by stone sculptor Oleg Lobykin and has been returned to its rightful place within the Hanna House landscape. The gardens are also currently undergoing a phased restoration.

### Hanna House Today

The Hannas did not live to see their beloved home ruined by the earthquake. Jean Hanna died in 1987 and Paul Hanna in 1988. They had given Hanna House to

Stanford University in 1974, after living there for nearly forty years. Moving to a campus apartment due to declining health, they wrote that what they missed most was "the 120-degree angle flow and complete unity of house and garden."

Today, visitors can experience for themselves a Wright-designed house and landscape, with its resultant play on the senses, as they move through the indoors to the outdoors at Hanna House.

Note: To tour Hanna House, make a reservation by leaving a recorded message at 650.725.8352 or booking online at <http://hannahousetours.stanford.edu>.

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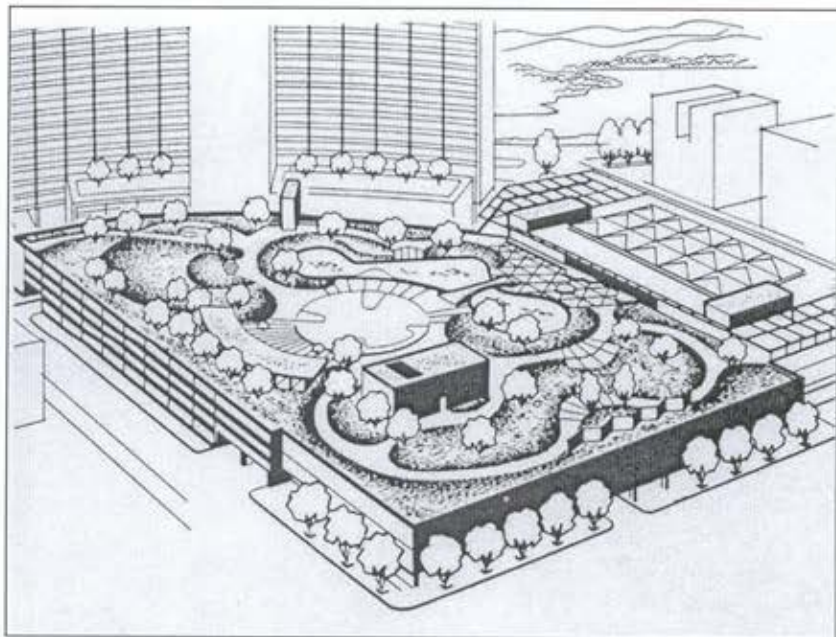
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# Trouble in Paradise: Today's Aging Kaiser Roof Garden

Marlea Graham

Some changes occurred in the garden plan even before it was completed. The bridge over the pool and the garden shelter it lined up with to provide a focal point from the main entrance were eliminated to cut costs, as was a wind screen along the north wall of the garden. However, the intention to some day install the bridge was demonstrated by its continued inclusion in later illustrations as a “proposed” feature.

While Kaiser staff began moving into the office tower in December 1959, the garden was not completed until October 1960. As early as 1965, the first threat to the garden cropped up when Kaiser Industries took the next step in the development of Kaiser Center with the construction of the Ordway Building. It was first proposed that the new office tower be erected on top of the 20th Street Mall. This idea was discouraged when it was pointed out that it would detract from the aesthetic impact of the original tower. The decision was then made to build the Ordway tower on the east side, leaving sufficient sunlight for the garden. Next it was proposed that a covered pedestrian pathway linking the two buildings be built directly on top of the garden, effectively destroying its design. That plan too was soon discouraged. The bridge between the Ordway and Kaiser towers was moved down one level to the parking garage. Osmundson later suggested that an open walkway top that structure, allowing entry to the garden without altering its design.



*This illustration from an undated Kaiser “Employee Guide” includes details omitted from the final installation. Note the bridge over the pool leading the eye across the oval lawn to the curved garden shelter. In front of the wall at lower right is a zig-zag shaped wind screen that was to have contained stained glass panels. Edgar Kaiser Papers, BANC MSS 85/61c, Carton 199, Folder 10. Bancroft Library, University of California, Berkeley.*

In 1973, an important meeting of leading European and American financiers and businessmen was to be held in San Francisco. (This was the era of the first OPEC oil embargo and the international economic effects were dire.) Because the Kaiser garden provided a venue that was relatively secure, it was chosen as the site of a conference banquet. In order to accommodate the guests, temporary restrooms were installed next to the ventilation building in the garden. It was also decided that this was the correct moment to build the “proposed” bridge over the pool. The original bridge was to have been a suitably modern structure composed of Kaiser products, as per Henry J. Kaiser’s

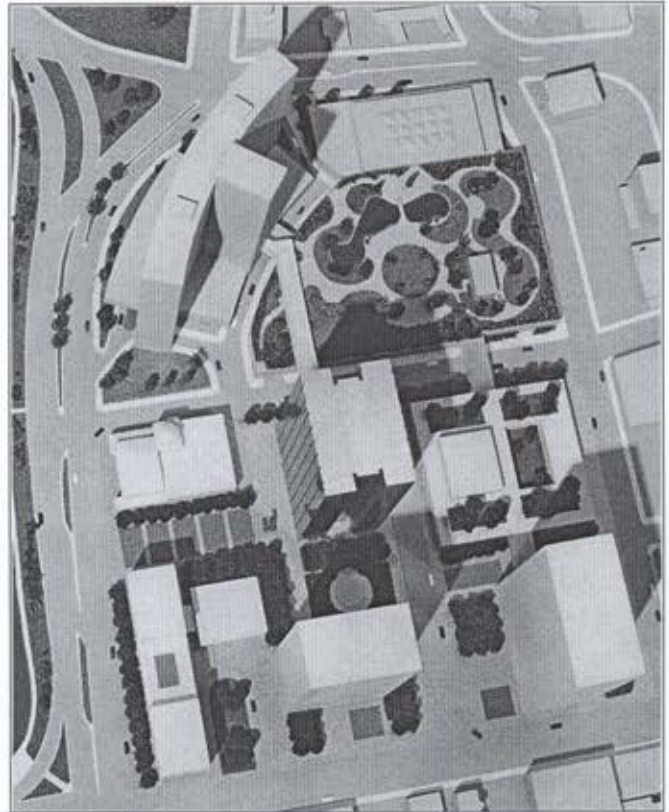
instructions—a steel frame topped with a brushed, lightweight concrete finish and aluminum handrails. Henry no longer being alive to object, Edgar Kaiser decided that there was no need for this extra expense and instead had in-house Kaiser engineers create a wooden bridge. Kaiser executive Conrad Maier recalls being told that it took three attempts before they could come up with something Edgar Kaiser would accept. Unfortunately, the wooden bridge is totally inappropriate to the style of the garden and the building’s architecture, but according to garden preservation principles, it would be equally inappropriate to rip it out and substitute the original design that never was built.

## Kaiser Roof Garden (continued)

A year later, the temporary restrooms were converted to a storeroom for gardening materials. At some point, universal access ramps were provided from the office tower and the mall, but the dates for this work were not entered on the plans. It seems ironic that these were not provided from the beginning, given that Edgar Kaiser Jr. (who was stricken with multiple sclerosis during WWII) was confined to a wheelchair when the garden was being designed. Universal access simply was not part of the public consciousness in the late 1950s.

The garden was originally meant to be illuminated at night, and electrical fixtures were designed and placed to light plants as well as pathways. Kaiser aluminum wiring was used throughout and later proved its unreliability. Over the years it failed and the cost of replacing it with copper was apparently deemed prohibitive because of the necessary accompanying excavation it would require. Today the only source of night lighting in the garden comes from overhead security floodlights. Only one of the original light fixtures remains in the garden, hidden in the overgrown shrubbery behind the garden shed.

The irrigation system was replaced in 1988 by Herzer Landscaping; additional work was done in 1991 by Berkeley landscape architect Barry Friesen, but some areas of the garden still get too much water, and others not enough. While Sue's sculpted earth mounds add greatly to the garden's perspective, they also dry out faster. Portable lawn sprinklers must be employed to keep them green.



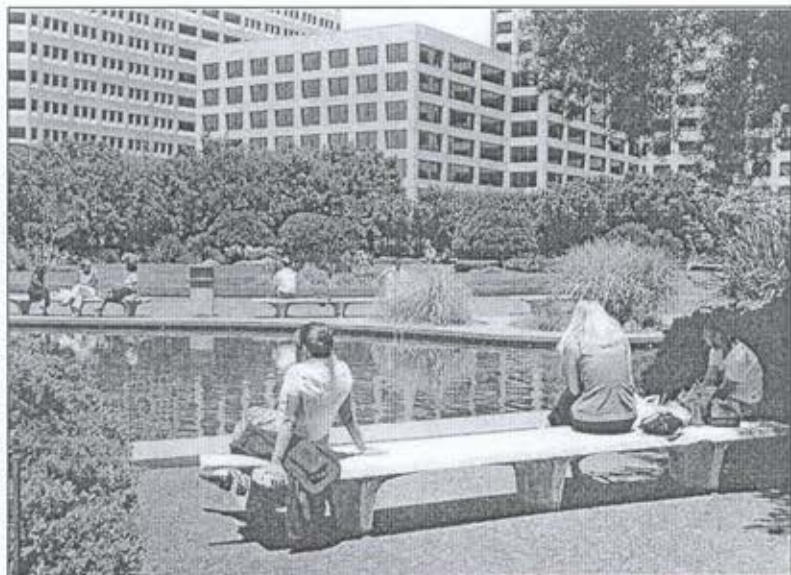
*Aerial photo of model, June 1968. Note that the pool is shown with the "proposed" bridge in place. A covered pedestrian walkway between the Ordway and Kaiser buildings is laid on top of roof garden, destroying the symmetry. Eugene Trefethen Papers, BANC MSS 87/35c, Carton 10, Folder 20. Bancroft Library, University of California at Berkeley.*



*This wooden bridge with its built-in planter troughs is elegant enough in its own right, but projects a loud sense of "wrongness" in this Mid-Century Modern garden. Image 93-146-086, Courtesy College of Environmental Design Visual Resources Center, University of California at Berkeley.*

*(Continued on page 10.)*

## Kaiser Roof Garden (continued)



*These one-of-a-kind cast concrete benches designed by John Sue are suffering the effects of old age. The one in the foreground, for example, now shows spalling around the edges of the aggregate finish. The three benches positioned on the opposite side of the lake "disappeared" in the disruption to the garden following the 1989 Loma Prieta earthquake. While the edge of the pool was also intended to serve in this capacity, even Ted Osmundson noted that seating in the garden is inadequate. Theodore Osmundson. Roof Gardens: History, Design & Construction (1999).*



*These three bowl-shaped planters at right, evocative of the Mid-Century Modern style, have also disappeared from the garden. Theodore Osmundson. "Kaiser Center Roof Garden." Landscape Architecture 53, no. 1 (October, 1962): 16.*

The greatest physical damage to the garden occurred during and immediately following the 1989 Loma Prieta earthquake. The parking garage was originally constructed as three separate units that were connected with a system of expansion joints, meant to limit

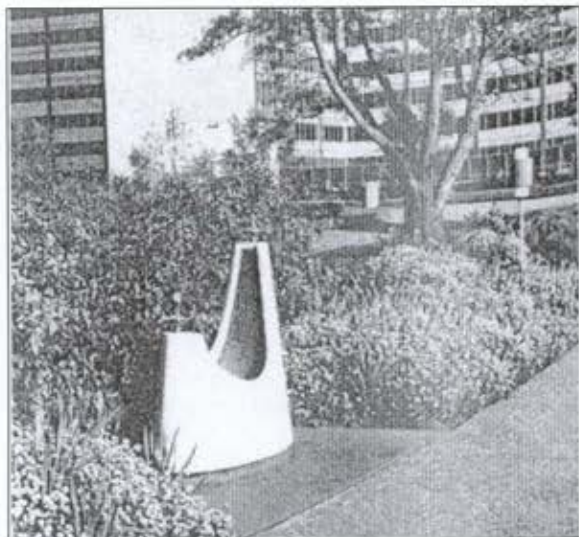
damage during an earthquake. The joints functioned as they were supposed to in 1989, but while the buildings suffered relatively little damage, it was necessary to excavate a trench across portions of the garden in order to access the joints for repair work afterwards.

Sections of concrete paving were torn up and later replaced using materials that did not match the originals in color or texture.

Lists of plants and statistics about the number of trees, the amount of water in the pool and the one acre of lawn were provided in a press release created by John Staley in 1960. John Sue, who created the original planting plan, was given the assignment of choosing plants having naturally spreading and fibrous roots that would best survive in the relatively shallow soil of a roof garden environment. He was then just a few years out of Berkeley's landscape school. Looking back from the vantage point of experience gained over a long and successful career, Sue said that he would make different choices today.

From the beginning, changes were made to the original plant palette. Mrs. Edgar Kaiser wanted some color in the garden and donated more than 700 Hybrid Tea roses to that end. Roses persist to this day, though they've never done well in the garden. Three different styles of printing and another set of initials below Sue's on the planting plan indicate that some of the changes were made by "W.G." after Sue left the project at the end of 1959. Presumably this was Walt Guthrie, then still an employee of Osmundson & Staley. Other changes were probably made by Al O'Mara after he took over as the first head gardener at Kaiser Center. (O'Mara was an experienced nurseryman and landscape designer formerly employed at McDonnell's Nursery in Oakland.) Some plants simply didn't do well in the roof garden's challenging environment.

## Kaiser Roof Garden (continued)



*This fountain has "disappeared" in a different way - being now almost entirely engulfed by overgrown shrubbery. There are two of these fountains in the garden, another unique John Sue design with faucets placed at both the high and low ends for children and adults. The hypoparabolic curve design was meant to prevent excessive splashing, but Sue said that aspect was not a success. The fountains are made of concrete and lined with colored mosaic tile pieces.*



*The overhead concrete trellis fronting the main entry of the mall fell off during the Loma Prieta earthquake and was replaced with metal. Note one of the original upright light fixtures at left in the foreground. The circular form at its base contains one of the recessed spotlights used to illuminate the trees at night. Theodore Osmundson. "Kaiser Center Roof Garden." Landscape Architecture 53, no. 1 (October, 1962): 16.*

When Al O'Mara retired, Anthony Flood was promoted to head gardener. Flood had been hired by O'Mara a year or two after the garden was opened; he was primarily a turf expert, having previous work experience at a local cemetery. During his tenure as head gardener at Kaiser Center, most of the shrubbery lining the walls of the garden became badly overgrown. A majority of these shrubs are now well over 20 feet high. When Deborah Lindsey, the last in-house head gardener employed at Kaiser Center, took over from Flood upon his retirement in 1991, she began a slow course of renovating the garden. She also convinced management to let her replace portions of the high-maintenance bent grass with a meadow mixture that included yarrow, chamomile, clover and other plants requiring less water and fertilizer.

In light of what we know about Mediterranean plants today, it may seem amazing that neither the landscape architects nor the earlier gardeners gave much thought to the problems that could arise from growing olive trees in turf with its high water requirements, but only consider how much has been learned and how many new plant introductions have been made in the last 50 years.

Lindsey, who describes the garden as being the equivalent of a giant bonsai tray, says that inadequate drainage has been a problem from the beginning and now the soil is infected with every water-borne disease imaginable. Out of the 20 olives (*Olea europea*) originally planted in the garden, only twelve are still alive today. Removing a

*(Continued on page 12.)*

## Kaiser Roof Garden (continued)

circle of turf from around the base of each tree helped somewhat, as did European pruning techniques—cutting out dead centers to promote new side growth. To replace those trees that were lost, Lindsey looked for a compromise that would survive this garden's conditions. *Ginkgo biloba* turned out to be disease-resistant and provided some fall color, formerly lacking in the garden; but Lindsey also wanted trees with multiple trunks—as most of the original olives had. *Rhus lancea* (African sumac) became a reasonable substitute, with foliage of a color and texture similar to the olive as an added bonus.

Wind can be quite a problem in roof gardens. The addition of many more and ever taller buildings in the surrounding neighborhood over the years has only increased the problem. Trees along the north edge of the garden (where that windscreen was supposed to go) have been blown over in winter storms. Luckily, they fell into the garden rather than down three stories to the pavement below.

In 1988, Kaiser Aluminum was acquired by Charles Hurwitz/MAXXAM Group (a Texas corporation infamous for its part in the savings and loan scandal and the hostile takeover of the Pacific Lumber Company, among others). Following an established pattern, they soon gutted the worker's pension fund. In 2002, Kaiser Aluminum declared bankruptcy and in the following year, the Kaiser Center was sold to a southern California development firm, Summit Commercial Properties. They terminated in-house staff, including all the gardeners. Only the building engineers and security guards remained. When Summit's

plan to build another tower on the north side of the garden was turned down by the City of Oakland's Planning Commission, they quickly sold the property to San Francisco based Swig Company in 2004.

Swig too is looking to develop the "air rights" that come with ownership of the Kaiser Center. Initially they proposed putting two new towers on top of the 20th Street Mall. When it was pointed out that this would block all western light from reaching the newly built Cathedral of Christ the Light, Swig offered as an alternative the same idea that Summit had before them, to put the towers on the north side, on top of the garden. To ameliorate the environmental impact, they are proposing to landscape the top of the mall. While this would effectively destroy the original garden design, it would actually increase the square footage of the garden overall by 4,554 feet. Surely anyone but a historian or a preservationist would no doubt agree that this is a reasonable proposal. It remains to be seen whether the Planning Commission will hold firmly to their objections.

The current downswing in the economy has provided a temporary respite from these plans, but Swig takes the long view. In the meantime, a property that was once maintained with love and pride by four full-time gardeners now receives maintenance on a contractual basis, four hours of care twice a week, with time for little more than "mow-and-blow." Lindsey was hired back as an occasional consultant and used this period to inventory the present garden and create a maintenance guide for the contract firm, but a recent visit to the garden showed

that the guide is not being followed as closely as one would wish.

Low spreading junipers that had formerly extended their feathery, drooping branches gracefully into the pathway at strategic points, softening the effect of the paved area, have been brutally and thoughtlessly chopped back to keep the paths clear, without consideration for aesthetic effect. While it was good to see that the bottom of the pool was receiving some badly needed resurfacing, this also meant that the shrubs framing the pool on one side had been chopped back to provide access for the resurfacing work. And while the water to the pool was turned off, water was also cut for the whole north end of the garden, except for the lawn. Plants and trees all along the perimeter of the garden showed signs of extreme drought. Accidental? Perhaps.

In a meeting the author attended between Swig management and HALS NorCal representatives, Swig President and CEO Jeanne Myerson admitted that she'd just as soon have the garden go away. Building engineers consider roof gardens an added hazard in earthquake country. There's no question that extra weight at the top of a building is a definite liability here, though green roof proponents never seem to mention this. Too, the cost of a full garden restoration seems prohibitive in today's financial climate.

In his article "Axioms for a Modern Landscape Architecture" in *Modern Landscape Architecture: A Critical Review* (1992), Marc Treib called the Kaiser roof garden "a major and skillful design," but is it one worth fighting for?



## Members in the News

### **Eden Has a New Editor**

At our January board meeting in Coronado, our editor of the last twelve years, Marlea Graham, announced her intention to retire by the end of the year. The newly formed Communications Committee and the assistant editors (Margaretta Darnall and Phoebe Cutler) began a search for her replacement.

We are pleased to introduce our new editor, **Carrie L. McDade**. She is a longtime fan of *Eden* and thrilled to take on the challenge. Carrie has an M.A. in art history and is completing an M.L.I.S. (library and information science) at San Jose State University. Many of us knew her when she was working as an assistant in the Environmental Design Archive at the University of California, Berkeley. She continues helping there on special projects, as well as curating exhibits for the Environmental Design Library. She has also done freelance editorial work.

Phoebe Cutler and Margaretta Darnall will continue as assistant editor and book review editor, respectively. Marlea Graham will also continue as a contributor to *Eden*. Her files are full of ideas for future articles—they just need someone with the time to do the needed research. Now she will have it.

This is the last issue to be turned out by Marlea. Carrie will take over for the Winter edition, with Marlea providing any needed assistance to bring her up to speed.

**Judith Tankard's** new book on landscape architect Beatrix Farrand is now available from the publisher. See Margaretta Darnall's review in this issue, page 17.

Our eagerly awaited copy of *New Profiles from the Pioneers of American Landscape Design Project: Shaping the American Landscape* (2009) arrived the other day. The list of contributing writers reads like a who's who of the California Garden & Landscape Society.

In alphabetical order, you may read biographical sketches written by Virginia Begg Lopez, Carolyn Bennett, Julie Cain and Marlea Graham, Susan Chamberlin (who tops the list with four contributions), Kelly Comras (co-author with Bennett again), Phoebe Cutler, Duane Dietz, Waverly Lowell, our new editor, Carrie McDade (three essays), Christie O'Hara, David Streatfield (three essays), Judith Tankard, and Noel Vernon.

Past contributors to *Eden* include Melanie Simo and Thaisa Way, who provides so much useful information about coming events and new books. Then there are those whose names you may recognize through their work on the Historic American Landscape Survey (HALS) or through their books being reviewed in *Eden*. Somehow, recognizing the author's name makes the reading that much more interesting.

**Betsy Fryberger** has retired from her position as Curator for Works on Paper at the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University, effective the end of August 2009. Congratulations, Betsy.

The *Pacific Coast Nurseryman and Garden Supply Dealer* (September 2009) informs us that the Los Angeles County Arboretum has a new CEO, Los Angeles native **Richard Schulhof**, effective in October. Schulhof most recently finished a seven-year stint at the Arnold Arboretum in Boston. Prior to that he was the executive director of Descanso Gardens and served a horticultural internship at both the Huntington Botanical Gardens and the Mildred Mathias Gardens at U.C.L.A. He earned his undergraduate degree in landscape architecture from U.C. Berkeley, and an M.S. in public garden administration from the University of Delaware and one in forestry from Harvard University. Schulhof specializes in innovative education programs and the interpretation of historic landscapes. No, he is not yet a member of CGLHS, but perhaps he should be?



## Preservation Issues

### Santa Cruz: UC's Arboretum

CGLHS Founder Bill Grant has sent out the warning that UC Santa Cruz is once again trying to get rid of its arboretum.

A perusal of the oral history, *The UCSC Arboretum, A Grand Experiment* (introductory history written by Irene Reti, Director of the Regional History Project; UCSC Library, 2007) tells us that the establishment of the UCSC Arboretum began with the planting of a grove of eighty eucalyptus tree seedlings, a gift from eucalyptus enthusiast Max Watson\* to the University's Founding Chancellor Dean McHenry in 1964. Under the thirty-three year long leadership of founding curator and director Professor of Geography Ray Collett, the garden grew into "one of the premiere arboretums in the world, known for its collections of Australian, South African, and New Zealand plants. Today the UCSC Arboretum is an invaluable resource for the campus, the surrounding community, and far beyond."

\* Though the craze for planting eucalyptus was declared 'over' by Professor E.J. Wickson in 1921, Max Watson of San Diego continued to promote and plant eucalyptus throughout California. When he moved from San Diego to the South Bay in 1924, he established a nursery near Sunnyvale and another on Alum Rock Avenue in San Jose. Until his death in 1968, Watson continued to promote the spread of what he described as "this valuable genus of trees" throughout temperate regions of the world for ornamental and reforestation purposes and for soil erosion control. See *Eden* 7, no. 2 (Summer 2004) "California's Eucalyptus 'Boom'": 8.

The Arboretum has always operated on a shoestring. Bill Grant has long been active in the membership support group, Arboretum Associates, and has organized many of their annually offered lectures and slide shows. Major plant sales occur in spring and fall. Through these sales, many new plants suitable for growing in our Mediterranean climate have been introduced to commerce and to our gardens. Friends of the Arboretum operates the Norris Plant and Gift Shop seven days a week. The Associates raised the money to construct the Horticulture Building, which provides a meeting place for local area garden clubs and houses the Jean and Bill Lane Horticultural Library. The Arboretum also publishes a *Bulletin* which provides information about new plant introductions made from the Arboretum collections. Dean McHenry edited the *Bulletin* for ten years.

Forty-three years after it was established, the Arboretum "grows nearly ten thousand plant species from around the world. Over 2,500 ornamentals were originally imported [with great difficulty due to USDA restrictions] by the Arboretum, and an extensive California native plant collection has generated many new native plants for California gardens. Seventy thousand people visit the gardens each year. Forty to sixty students a year are employed in work-study positions. Arboretum staff and volunteers teach undergraduate classes, make presentations to K-12 classes in area schools, offer plant consultations to members of the community, provide legal testimony on rare species, and participate in

international research efforts and local conservation initiatives. The collection of rare Southern Hemisphere plants is the only one of its kind in the Northern Hemisphere. The present University leadership is evidently prepared to throw all this away.

Reti points out that, as early as 1994, "the campus had begun a five-year phase out of funding for the Arboretum. While the David Packard Foundation provided a three-year grant that helped the Arboretum weather this loss of state funding," further challenges were to come. In 1997, Ray Collett, who had received the mere pittance of \$200/month for his work as Arboretum director for thirty-three years, resigned that position. Interim director Ron Enomoto "had capitulated to pressure to make part of the Arboretum's banksia field available for construction of a faculty housing project, and it was only activism of the Arboretum Associates that prevented this from taking place."

Readers may recall a notice that appeared in *Eden* 3, no. 2 (Summer 2000): 2-3, "California Garden Restoration Projects - What Needs Saving Now?" about this threat to the UC Santa Cruz Arboretum. The *Santa Cruz Sentinel* of 2 June 2000 carried the article:

Opposition grows to plans for new staff headquarters. A resurrected plan to build staff housing between the UC Santa Cruz Arboretum and nearby Farm and Garden is sprouting opposition even before the blueprints have been drawn. Construction apparently would mean that some land along

## Preservation Issues (continued)

### UC's Arboretum (continued)

Empire Grade, now being used by the Arboretum and the Farm, would be covered by housing. The University wants to build about 80, maybe more, townhouses for faculty and staff on the southern part of the campus.

This move was successfully opposed by those who love the arboretum, as well as by residents of Western Drive, who had fought off a housing plan for 140 apartments there a decade earlier. This warns us that the University is prepared to take the long view to achieve their goals. They've been trying to build apartments on that piece of land since approximately 1990, and may now be launching their third attempt, albeit somewhat indirectly.

University officials maintain that the need to make cuts due to the current state budget crisis is responsible for their cutting out Arboretum Executive Director Dan Harder's salary, effective August 2009. That such short notice of this change was given suggests that the University did not *want* to allow Harder sufficient time to try and find outside funding to pay his salary. They want him gone. Since he began at Santa Cruz, Harder has worked diligently and effectively to find other sources of income for the Arboretum. In 2008 alone, the Arboretum raised \$600,000 in grants, gifts and other revenues. With the chief "rainmaker" out of the picture, Arboretum funding is likely to drop.

Harder is one of three people Reti interviewed for her oral history. He emphasized "the importance of three major aspects of the Arboretum's mission: research, education and outreach, each of which is conceived of and achieved within the context of the Arboretum's botanical collections. 'The value of

the collection in and of itself is our main mandate, keeping it together, maintaining it, growing it,' said Harder." If Harder's salary is cut, his only alternative is to, in turn, make further staff cuts that effectively thwart vital maintenance of the collection.

A special issue of the California Native Plant Society's publication, *Fremontia* 36, no. 2-3 (Spring/Summer 2008) featured descriptions of the native plant collections found in arboreta and botanic gardens throughout the state. Brett Hall, Director of Horticulture and Living Collections at the UCSC Arboretum wrote the article on "California Natives in the University of California, Santa Cruz Arboretum." This reveals the extensive collection of native plants now grown at UCSC. (See the website: [www.cnps.org](http://www.cnps.org) to access a pdf. file of this document.) The University has received several grants from the Slosson Foundation (which supports horticultural research) for developing their native plant program, the California Native Province gardens. A 12-acre parcel contains northern California plants. Another parcel of 40 acres is jointly managed with the Natural Reserve System on campus and holds plants from the central western California regions. The Arboretum's unique cross-section of soil types and microclimates is what makes it feasible to study such a wide range of plants.

The Arboretum's website advises that you can help by donating a gift (specifying that the money is to be used for the Arboretum Staff Fund), by becoming an Arboretum Associate (\$45+), by patronizing the gift shop and biannual plant sales, or by becoming a volunteer at the garden (docent or weeder). See their website: [www2.ucsc.edu/arboretum.html](http://www2.ucsc.edu/arboretum.html).

Plant Science faculty members have sent a memorandum of protest to Chancellor George Blumenthal, Campus Provost and Executive Vice Chancellor David Kliger, and Vice Provost for Academic Affairs Alison Galloway. They pointed out that the deletion of Harder's salary will necessitate other cuts in Arboretum personnel which in turn could threaten its ability to fulfill current obligations of grant and contract work. They also pointed out that \$5 million in endowments was made to the University with the expectation that Arboretum collections would be maintained by UCSC for research purposes.

You too can send letters of protest to local newspapers and/or to these University officials. Address the latter care of 200 Clark Kerr Hall, University of California, Santa Cruz, CA 95064.

### Saratoga: Villa Montalvo

The Garden Conservancy's newsletter (Summer 2009) contains a notice (warning?) about the rehabilitation of the Italianate style garden at Villa Montalvo. Susan Finocchio, a member of the Montalvo board and the garden committee, emphasized that "We're not restoring the garden. It's a rehabilitation. We want to respect its historic values while bringing it to life for today's purposes." Translation: the garden, a popular setting for weddings, will become a stage for sculpture exhibits as well as a place for the public enjoyment. Is any attention better than none?

### Santa Barbara Botanic Garden

A final vote on the Garden's Vital Mission Plan is expected from the county Planning Commission at their next meeting on October 26th. The decision will be appealable to the County Board of Supervisors.



## Book Reviews & News

*Living Modern: A Bibliography of Greenwood Common.*  
Waverly B. Lowell (Richmond, CA: William Stout Publishers,  
2009), cloth cover, 176 pages, \$45.

Greenwood Common is a residential enclave in the north Berkeley hills where eight homes surround a common green. William Wurster, the well known architect and one-time Dean of the College of Environmental Design in Berkeley, was its developer and master planner. He acquired his 1903 house, designed by the campus architect, John Galen Howard, at the time he purchased the land. His house overlooked, but was not part of, the development.

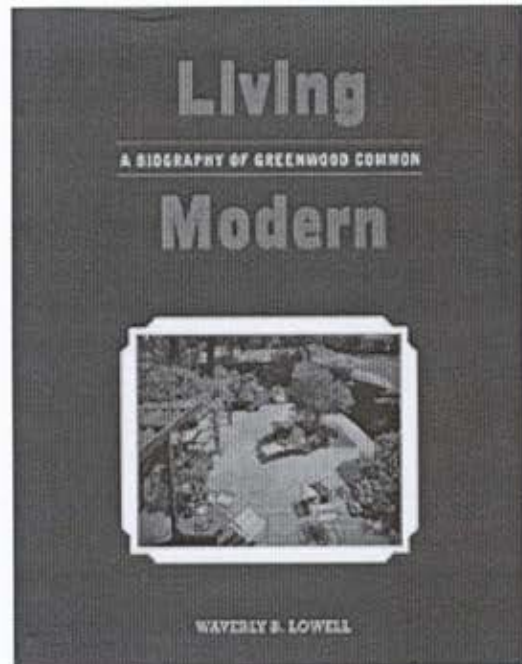
From my perspective as an occasional guest at homes in Greenwood Common over the last 25 years, the rich and convoluted history presented in this “biography” is astounding. Greenwood Common was planned and the homes and gardens were designed by some of the most talented designers of the 1950s. Yet some of the most successful features of the final plan, including the configuration of the common, were serendipitous.

*Living Modern* is divided into three parts: the context and history of the land, the landscape of the common area, and histories of the individual homes, their owners and their gardens. Waverly Lowell, the author, is the Curator of the Environmental Design Archives at the University of California, Berkeley. Most of the archival material used for the book is under her wing. The architectural photographer, Morley Baer, owned a house on Greenwood Common, and the book is graced by many of his fine photographs, now housed at the University of California, Santa Cruz. Baer’s house grew from an R.M. Shindler cottage, the only existing structure when Wurster began development.

The common itself was designed by the San Francisco landscape architect, Lawrence Halprin. It is just that, a green common with a grove of Monterey pine, a plum allée, and a few shrubs, focused on views of San Francisco Bay and the Golden Gate. No swimming pool or tennis court intrudes. Halprin also designed gardens for four of the homes. Geraldine Knight Scott designed another; two of the gardens were designed by the architects; and one by its owner.

Lowell does a wonderful job of pulling together masses of drawings and information. Occasionally, however, the forest is lost for the trees and less could be more. This may be especially true for readers unfamiliar with the site. A fold-out site plan would also have been helpful for orientation as the reader goes through the individual histories. Overall, *Living Modern* is an amazing record of a special and unique suburban environment.

—Margaretta J. Darnall



**Beatrix Farrand: Private Gardens, Public Landscapes.** Judith B. Tankard (New York: The Monacelli Press, 2009), cloth cover, 240 pages, \$60.

Beatrix Farrand (1872-1959) was one of the eleven founding members of the American Society of Landscape Architects. She had a successful practice as a landscape designer from 1896 until the 1950s. The gardens of Dumbarton Oaks in Washington, D.C., originally a private residence and now a Harvard University research center, are perhaps her most well known.

Farrand lived in San Marino, where her husband, Max, was the first director of the Henry E. Huntington Library from 1928 until 1941. She did relatively little landscape work in California and of that, hardly any survives. Her most notable California landscape, despite an adversarial relationship with its other designer, Lockwood de Forest, is the Santa Barbara Botanic Garden, and even that is in jeopardy. Her work for Occidental College in Los Angeles and for the California Institute of Technology in neighboring Pasadena was lost as the schools expanded. Little remains of her plantings at the director's house at the Huntington Library or of the gardens she devised for Mrs. Bliss, her Dumbarton Oaks client, in Santa Barbara.

Following Max's retirement, the Farrands moved to their summer home, Reef Point, in Bar Harbour, Maine but continued to winter in Santa Barbara. Reef Point became a serious center for horticultural

research. The six-acre gardens and the library were generally accessible to visitors. Financial considerations led to the closing and demolition of Reef Point, and in 1955, Farrand donated her professional files, a collection of Gertrude Jekyll material she had purchased, 150 prints and engravings, a small herbarium, and her extensive landscape library to the University of California, Berkeley. She also left the University of California a fund for scholarships, research, and library acquisitions in the landscape field.

Beatrix Farrand has been the subject of numerous studies since the 1970s. Judith Tankard's is the best and the first to do complete justice to her professional achievements. Tankard has done a superb research job, combing the Environmental Design archival material in Berkeley as well as the archives of Farrand's clients and the professional and popular journals and newspapers through Farrand's career. The illustrations include an outstanding selection of plans, watercolor presentation drawings, historic photographs, and new color photographs of surviving works. These all demonstrate the high quality of her work.



Tankard gives excellent critical assessments of Farrand's design achievements as well as an outline of her life and career. My only quibble with Tankard's view is that she judges Farrand a snob: a perfectionist, of course; private and reserved, certainly; formidable, perhaps; but, from all second hand reports, never a snob. She had no need to resort to that.

*Beatrix Farrand: Private Gardens, Public Landscapes* is well written and is both a pleasure to read and to look at.

—Margaretta J. Darnall

(Continued on page 18.)

*Hearst's San Simeon, the Gardens and the Land.*

Victoria Kastner (New York: Harry N. Abrams, Inc., 2009), hardcover, 240 pages, \$50.

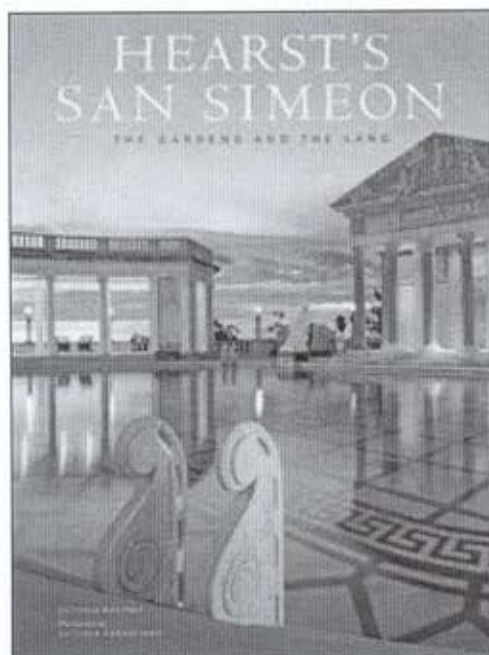
Eighteen months ago, the Heritage Rose Foundation met at San Simeon. On the evening before this book was sent to its editor, I, along with fellow conferees, lived high. On an upper terrace, we savored wine and sampled *hors d'oeuvres*. We looked down on the famous Neptune pool, complete with Romanesque curlicues and statuary, a set piece which serves as cover shot for this book. The late spring day had been gorgeous and now flared into spectacular sunset. Our view was framed by formal terraces. My vision swept out to the orchards, pergola, menagerie and the slope down to the now dark cerulean ocean with tiny San Simeon village and pier standing at water's edge. I looked along the ranging coast, surveying the farther hills and a reach up to mountains studded with pine, palms, native oaks and toyon. An earlier California lived on, a privilege to behold.

The Hearst family donated their hilltop estate to the State of California in 1957. A conservation easement was negotiated in 2005, involving the surrounding ranch lands. It assures that the expansive views will forevermore remain pristine, unsullied by golf course, clubhouse or luxury development. Thirteen miles of historic panorama is preserved for the appreciation of all who visit the California State Park at San Simeon.

*Hearst Castle, the Biography of a Country House* is the companion piece produced in 2000 by historian Victoria Kastner, with photographs by Victoria Garagliano. That volume concentrated on the history and development of the manor house. It was "dedicated to the creative spirit of William Randolph Hearst and Julia Morgan," the client and architect who collaborated on the 165-room residence.

This second book—again written and photographed by the two Victorias—leaves the house behind to explore the estate's 250,000 acres of surrounding garden and landscape. Kastner begins the Introduction with the phrase, "William Randolph Hearst's ranch at San Simeon," and the book follows what is conjured by those evocative words. Image, memories, feelings and recorded facts are explored.

Chumash and Salinan lived first on the land, then Spanish explorers arrived, followed by missionaries, cattle ranchers and cowboys during the rancho period. After California was admitted to the Union in 1850, Swiss-American dairy farmers moved in. Silver miner George Hearst turned up and began buying land. At the port of San Simeon, a whaling wharf was in place, and a



sawmill and general store were added to service what was foreseen as a coming boom era. A ranch house was built, and the property used for breeding race horses. Hearsts became the dominant landowners in the geographically isolated area. Chapters "The Land in Its Place" and "George Hearst and Phoebe Apperson Hearst: Early Pioneers," detail this story.

Then comes the era of the built environment with which we are most familiar, the small coastal enclave superseded by a hilltop village crowning the sweep of landscape. What the millionaire's son named *La Cuesta Encantada* (The Enchanted Hill) is better known to us as Hearst's Castle.

Threads of story are fitted into the sweep of the history, and Kastner deems the estate a last exemplar of the Country Place Era. Together, Hearst and Morgan planned and

## Book Reviews & News *(continued)*

built the main structure—Casa Grande—and three cottages. Gardens of 1000 roses surrounded by boxwood, citrus and palms knit the buildings into a harmonious whole. Centuries-old native oaks were left in place or laboriously moved to enhance a view. Landscape designs followed the period rival style, that period morphing over the decades from Moorish Spanish to Italian Renaissance. A chapter is devoted to each, with intervening discussion of construction technology and the rigors involved in providing practical infrastructure of roads, water and power. Also built were a back-country lodge, airstrip and reservoir.

This second, more refined collaboration by the Kastner-Garagliano team allows the separate talents of each to enhance the other's reporting. Kastner had access to the Morgan papers, which include 10,000 drawings and thousands of letters exchanged with Hearst during the 28-year building period, along with a thousand staff letters, plus newly discovered Morgan diaries and letters.

Choosing from this material, Kastner exhibits a sense for the apt quote. To manifest Hearst's feel for the land, she selected a letter written to his mother while camping with his wife and five sons above San Simeon Bay. "I love this ranch. It is wonderful. I love the sea and I love the mountains and the hollows in the hills and the shady places in the creeks and the fine old oaks and even the hot brushy hillsides

—full of quail—and the canyons, full of deer. It is a wonderful place. I would rather spend a month here than any place in the world."

A sturdy grasp of both the Hearst and San Simeon stories allows Kastner, as scholar-storyteller, to recount the history in a confident voice. Here is beautiful writing. The text harbors no inartful phrase to make the reader stumble. Each sentence carries weight and moves the narrative forward. This is not a work for gulping at one sitting, though the photographs are delectable enough. It's a story meant for readers willing to study and digest slowly.

Garagliano's eye has had time to recognize all the best artistic angles, and she produces stunning photos. There are no mediocre images here, though I find enigma in the choice of cover photo. Sense of place is present, but hardscape design dominates. Save for a few trees which fringe the meeting between balustrade and dusk-mottled sky, there is a scarcity of the natural. Perhaps it's a bookend photo, outdoor pool chosen to match the first book's cover of indoor pool. Possibly it's just the most luscious photo appropriated for sweetest spot. Golden light and majestic sapphire atmosphere ensorcel, textural disparities of cloud and stone animate tension, translucence of sky and water melt—all rouse a need to pick up the book, look into its pages. The moment a serious garden and landscape history reader—or even a frivolous sensualist—has hoisted and examined, the book *must* be possessed.

My puzzled response to the cover photo allowed the fun of searching through the pages for an alternate nominee. My choice would be the photo gracing pages 54-55. The caption explains, "A coast live oak (*Quercus agrifolia*) beside House B. These majestic evergreens have spreading, silver-brown branches and small, hollylike leaves. Morgan's plot plans noted the locations of these centuries-old oaks, and in the early years the hilltop buildings were sited around them." Indeed, this is a cover-worthy oak photograph, and the words serve as a fine sample of Kastner's prose: fluid, cool, assessing, precise.

A welcome appendix appears at book's end, "Plant List Arranged by Historic Use at San Simeon," followed by a section for endnotes, an extensive bibliography and an index.

As a souvenir of an enchanting day the book delights, but greater merit lies in charting the history of a uniquely California environment and the interplay between structure and setting. I am happy to provide this enlightening volume shelf space.

—*Thea Gurns*

*Note: A compilation of the best of 100 years of articles from the San Diego Floral Association magazine was edited by Thea Gurns to celebrate their centennial anniversary. We hope to review it as soon as it is available.*

*(Continued on page 20.)*

***Fruits and Plains: the Horticultural Transformation of America.***  
Philip J. Pauly (Cambridge, MA: Harvard University Press, 2008),  
cloth cover, 336 pages, \$39.95.

Last year our founder, Bill Grant, shared his thoughts about Philip J. Pauly's important book, *Fruits and Plains: the Horticultural Transformation of America*. Judith Taylor, M.D. seconds Bill's opinion and shares additional insights into its importance. She also tells me that the Council of Botanical and Horticultural Librarians gave it their annual award. -Editor

Pauly begins his book rather slowly, dissecting the arguments which raged in colonial days about whether the soil and climate of the New World had a deleterious effect on vegetation. Many savants held that these factors destroyed Old World crops and that American agriculture would not amount to much over the long run.

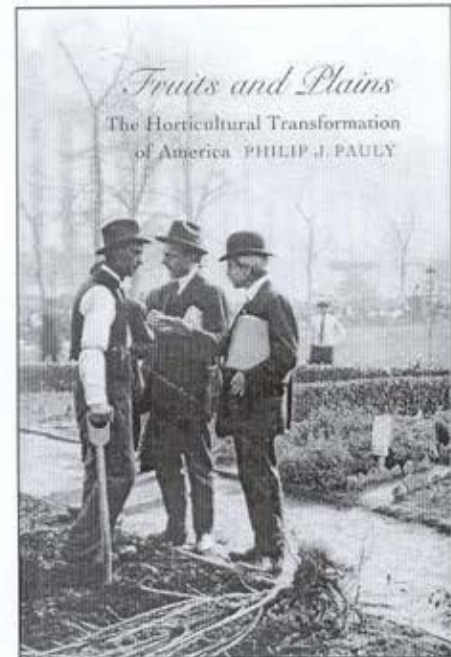
Things did not improve when the "Hessian" fly appeared, killing the wheat crop. The name "Hessian" was purely political and had very little to do with the origin of the pest. It was probably established long before George Morgan had the happy inspiration of equating it with the predatory Hessian mercenaries, stealing the colonists' very substance from them. Whatever the source, it gave the London authorities an excuse to prevent the importing of American crops into England.

I often wondered why there was so much emphasis on growing pears at the end of the nineteenth and the beginning of the twentieth centuries in this country. Pauly explains: *nouveaux riches* became gentlemen farmers when they bought their estates. They needed a focus for their agricultural activities. Breeding animals, other

than race horses, was too plebian. Other crops were very commercial and thus *infra dig*. This left pears. Pears had long aristocratic antecedents in Europe.

In 1850, Dr. Louis Berckmans, scion of a wealthy Belgian family, sent his 19-year old son, Prosper, to look for a good place to settle in the United States. Papa was very radical and had fallen afoul of the authorities in the 1848 red revolution [when Karl Marx was banished from Brussels]. He needed to escape quickly. Louis Edouard had been trained as a physician and scientist, but had grown pears. When his son found the best place was Augusta, Georgia, the Berckmans family packed up the pears and emigrated from Belgium, carrying scions and seed of dozens of varieties with them. Settling initially in New Jersey, which proved too cold, they then moved south to Augusta. It was not long before their skill and knowledge were recognized, and the orchards expanded rapidly. Prosper took over from his father and rose high in Georgia horticulture, founding the peach industry and the Georgia Board of Horticulture.

Remnants of the passion for pears are still visible. The gentlemen's fruit orchard at Filoli is replete with pears, some espaliered and producing a lot of fruit even now. The Bourn's cook could run out to pick in the afternoon and effortlessly prepare dessert for the evening.



Active debates about landscape style and what to plant raged for decades. The nativists insisted that only plants from the region itself should be grown in the new parks springing up around large cities. The Arnold Arboretum outside Boston ended up as a compromise with native and exotic trees laid out along the allées in taxonomic order. In Melbourne, Australia, Ferdinand von Mueller did the same thing at the municipal botanical garden. This same argument between the nativists and the exoticists continues today.

The Federal government played a key role in the dialogue about crops and imported plants. It had a *laissez faire* attitude at first but soon changed as agricultural output became a growing share of the national prosperity. This meant that harm from imported pests was very serious throughout the country. States asserted their rights, but after many years of political fighting, the Department of

## Book Reviews & News (continued)

Agriculture was able to take charge. Charles Marlatt, a political powerhouse in the early 1900s, cannily made sure his department had enforcement power. Modern policies of plant quarantine and limited imports to prevent new pests derive from this epoch.

This book opens a new approach to landscape history and fills many irritating gaps in our understanding of how things come to be the way they are. Once you get through the first section, Pauly gallops from one Eureka! moment to another. I highly recommend *Fruits and Plains*.

—Judith M. Taylor

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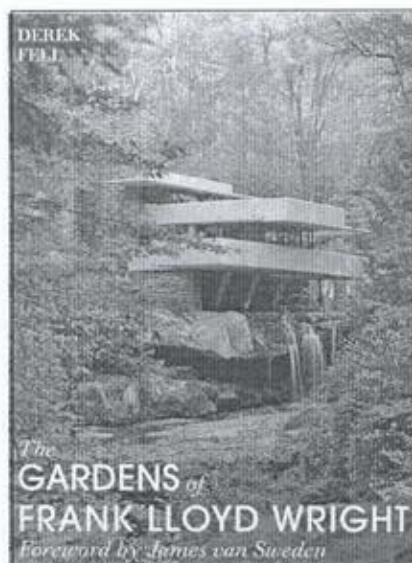
***The Gardens of Frank Lloyd Wright***. Derek Fell (London: Frances Lincoln Limited Publishers, 2009), cloth cover, 160 pages, \$40.

This new Wright book by well known garden writer/photographer Derek Fell is not a scholarly work; only three historical photographs and no original plans are included in the book. The otherwise copious illustrations are all the author's. Famed 'Fallingwater,' the house that Julie Cain mentions as having been designed to accommodate a stream of water running through it, takes pride of place on the cover.

The first four chapters cover Oak Park, Taliesin, Taliesin West and Fallingwater in chronological order. Next in order are chapters on "Wright's Garden Sculpture" and "The Influence of Jens Jensen." Following these is a section on "Other Wright Landscapes." It includes only one California property, the Walker house at

Carmel—rather an odd choice, as that owner requested Thomas Church's help with the planting, giving rise to umbrage from Wright. Chapters on "Wright's Prairie Style Garden" and "Wright's Desert Style Garden" include close-up photos and descriptions of specific plants employed in those gardens. The back of the book offers "Ten Landscape Tips from Frank Lloyd Wright," which the author says were "gleaned from many sources—mostly his autobiography, lectures, magazine articles and comments he made to staff and students."

There is also a section on "Visiting Wright's Landscapes and Other Sites." The author advises that "The best way to appreciate Wright's genius for landscaping is to start by visiting the four properties that are the focus of this book. If possible, go in chronological order..." This is followed by a more complete listing of Wright sites that are open for public tours, a short chronology of Wright's life and career, a bibliography and an index.



## Television/DVD/Book

"The National Parks: America's Best Idea," is the latest made for television documentary by well known film-maker Ken Burns. If you miss the televised version, the book (co-author Dayton Duncan, \$50) and DVD (set of six, \$99.99) are also available now. Newspaper reporter Chuck Barney, writing for the *Contra Costa Sunday Times* of 27 September 2009, noted that "Checking in at 12 hours, 'The National Parks: America's Best Idea,' features plenty of lush, jaw-dropping scenery from what [John] Muir called 'nature's sublime wonderlands.' But the film isn't a simple travelogue crammed with pretty pictures. It's a rigorous examination of the evolution of the national park system from 1851 to 1980. It's also the biographical saga of unsung heroes and famous figures from various backgrounds who committed themselves to preserving the nation's wilderness sanctuaries for all to enjoy. As presented in the film, the national parks concept is nothing less than a rousing expression of American democracy." Shelton Johnson, one of the few African-American national park rangers in the United States, is featured in the film. He "was thrilled to see President Barack Obama and his family visit Yellowstone last month." Now he wants another big-name celebrity to return to nature. "If Oprah Winfrey took a road trip to the national parks, it would send a message that this is an environment that is also for us. It would do more than I've done in my whole career," he says, referring to his ongoing mission to attract more people of color to the parks...Born and raised in Detroit, he visited Yellowstone as a youth and says it was a life-changing experience."



## Coming Events

**12 September 2009 - 3 January**

**2010:** "Thomas Jefferson's Academical Village: The Creation of an Architectural Masterpiece" is the title of an exhibition containing original drawings, books, tools, and early views. It accompanies the release of the revised edition of a book of the same title by Richard Guy Wilson. For information contact the University of Virginia Art Museum, Charlottesville, VA. Tel: 434.924.3592. Website: [www.virginia.edu/artmuseum](http://www.virginia.edu/artmuseum).

**15 September 2009 - 31 May**

**2010:** A companion exhibition to the one above, "From Village to Grounds: Architecture after Jefferson at the University of Virginia," will be on show at the Main Gallery of the Albert and Shirley Small Special Collections Library, University of Virginia.

**2 October - 20 November**

A photographic exhibit on the Japanese American nursery community in El Cerrito/Richmond commemorates the once vibrant flower growing industry. The exhibit was arranged by the El Cerrito Historical Society, El Cerrito Senior Services, the National Japanese American Historical Society, the National Park Service, and Sakura Kai. At the El Cerrito Senior Center, 6500 Stockton Avenue, El Cerrito. Call 510.559.7677 for open hours.

**23-25 October:** TCLF presents "Landscape for Living: The Post War Years in Northern California" at U.C. Berkeley's Wurster Hall Auditorium. See page at far right or visit [www.tclf.org](http://www.tclf.org).

**31 October:** An opportunity to learn about writing personal histories from Naomi Hirahara, "Once upon a Time in My Life" is a three-hour writing workshop at the Pasadena Museum of History, 470 W. Walnut Street. Fee: \$25 for non-members. Information or reservations:

Tel: 626.577.1660 x10; Website: [www.pasadenahistory.org](http://www.pasadenahistory.org).

**November 2-6:** At the Millenium Biltmore Hotel in Los Angeles, the APT 2009 Conference will include a field session on "Preserving Synergy of Natural and Modern Landscapes and Architecture." See the website: [www.apti.org](http://www.apti.org).

**9 November:** In San Diego, horticulturist David B. MacLaren will present a slide lecture on "Liu Fang Yuan—From Dream to Reality: Development of the Huntington's Chinese Garden." Fee: \$5 for non-members, 6:30 P.M. San Diego Horticultural Society, at Surfside Race Place, Del Mar Fairgrounds, Jimmy Durante Boulevard, Del Mar.

**20-21 November:** "Jefferson, Palladio, Art and Architecture and the University of Virginia" is the title of an interdisciplinary symposium which will serve as the key program for the two major exhibitions listed above. The symposium is free, but registration is required. Contact Patty DeCourcy, Admin. Asst., Dept. of Architectural History, Campbell Hall, UVa, Charlottesville, VA 22903. Tel: 434.924.1428. Email: [pbm7v@virginia.edu](mailto:pbm7v@virginia.edu).

**2010**

**14-18 April:** The Association of American Geographers' Annual Meeting at Washington, D.C. will include a session on "North American Landscapes Past and Present." Papers with a historical component are especially encouraged. If you are interested in participating, please submit your abstract and registration PIN by 21 October 2009 to James Hanlon, [jhanlon@siue.edu](mailto:jhanlon@siue.edu). For conference and registration details visit the website: [www.aag.org](http://www.aag.org).

**21 April:** The Society of Architectural Historians is holding a pre-conference symposium for their landscape chapter: "SB470 and Beyond: Methods and Content in Landscape Histories." The conference will be in Chicago on 22-25 April. Visit their website for details. [www.sah.org](http://www.sah.org).

**May:** "Foreign Trends on American Soil" is the theme of the 2010 History of Landscape Architecture Symposium at the University of Maryland, College Park, MD. Contact Raffaella Fabiani Giannetto, Ph.D., Asst. Prof. of Landscape Architecture, Dept. of Plant Science and Landscape Architecture, UMD, 2140 Plant Sciences Building, College Park, MD 20742. Email: [rfg@umd.edu](mailto:rfg@umd.edu). Tel: 301.405.4341.

**May 14-15:** "Designing for Biodiversity: Wildlife Habitat," is the theme of the spring symposium for the Garden and Landscape Studies program at Dumbarton Oaks. Tel: 202.339.6460.

The California Garden & Landscape History Society is proud to be a co-sponsor of

## Landscape for Living: The Post War Years in Northern California October 23-25, Berkeley, California

A symposium presented by The Cultural Landscape Foundation, celebrating the publication of *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project*, (University of Virginia Press, 2009).

*Landscapes for Living* will place a focus on the unique post war legacy of public and private landscapes in northern California through actual participants who played an active role during what is now thought to be an unprecedented time of innovation and experimentation. Speakers will provide rare insights and will include critical participants of the era in addition to present-day practitioners and historians.

On Friday the 23rd, the CGLHS fall Board & Committee Meetings will be held at the Bellevue Club in Oakland. Any CGLHS member wishing to attend should contact Margaretta Darnall at 510.836.1805. Seating is limited. From 6-8:00 P.M. a reception will be held at the College of Environmental Design, Wurster Hall, University of California at Berkeley. This will include a viewing of the "Marvels of Modernism" exhibit and an archival display on local area landscape pioneers.

Saturday the 24th will be a day of lectures (8-4:30 P.M.), again at Wurster Hall. A stellar list of speakers, including TCLF president, Charles A. Birnbaum and CGLHS member, Marc Treib, Professor of Architecture Emeritus, UCB, will discuss the influence of such well known Bay Area landscape architects as Robert Royston, Hideo Sasaki, Lawrence Halprin, and Garrett Eckbo.

Sunday's self-drive tour will be preceded by the CGLHS Annual Membership Meeting (9-9:45 A.M.) at Suzman & Cole Design Associates, 1265 Battery Street, 5th floor, San Francisco. We will then visit public spaces and private gardens designed by several of the "modernists" profiled by Saturday's speakers. The tour will include work by Robert Royston and Lawrence Halprin. Accompanying the group will be landscape architects, historians, authors and others who will share their impressions of these significant Modernist landscapes in San Francisco and Marin County.

Complete details for all three days are on the conference website, [www.tclf.org/events/pioneers/berkeley](http://www.tclf.org/events/pioneers/berkeley).

**Landscapes for Living: The Post War Years in Northern California**

A symposium celebrating the publication of *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project* University of Virginia Press, 2009

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**October 23-25, 2009**  
Wurster Auditorium  
College of Environmental Design  
University of California, Berkeley

info + tickets  
[www.tclf.org/events/pioneers](http://www.tclf.org/events/pioneers)



## Websites to Visit

### Alcatraz Gardens Goes Online

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

The Garden Conservancy's Summer 2009 newsletter informs us that Alcatraz Gardens now has its own dedicated website. Take a virtual tour of the gardens, find out what's blooming, read about the island's history and plants, check the event calendar, find out when and how you can visit. And more.

The Historic Gardens at Alcatraz just received two prestigious awards from the California Preservation Foundation—the highly regarded Trustee Award for Excellence and an Annual Preservation Design Award in the small rehabilitation category. The Trustee Award has only been previously given to the Golden Gate Bridge, Griffith Observatory, and the Leland Stanford Mansion.

The rehabilitation of the island's long-neglected historic gardens was begun in 2003. From 2004 to 2008, CGLHS member Carola Ashford directed a largely volunteer crew in this remarkable effort. Carola died of pancreatic cancer on 24 February 2009. Those wishing to make a contribution to the Carola Ashford Alcatraz Gardens Fund may do so by contacting Kathryn Morelli, Director of Development at the Golden Gate Conservancy. Tel: 415.561.3000. Email: [kmorelli@parkconservancy.org](mailto:kmorelli@parkconservancy.org).



*Shelagh Fritz (r.) accepting the awards on behalf of Alcatraz Gardens from California Preservation Foundation's president and CGLHS member Cathy Garrett (a principal in PGAdesign of Oakland).*

### Digital Newspaper Collection

<http://cbsr.tabbec.com/>

This project for digitizing California newspapers for free public use (rather than by subscription to a private agency), is being carried out by UC Riverside students through the Center for Bilingual Studies and Research (CBSR). It includes newspaper articles from the *Alta California*, the *Los Angeles Herald*, the *San Francisco Call* and the *Sacramento Daily Union* (among others), some of them dating from 1849 and up to 1911 to date.

Selecting the "advanced search" mode allows you to specify just one newspaper or all, and you can set specific dates within which to search as well. This "beta" version is still a little cranky at times, but persistence pays benefits.

A quick search on Mark Daniels turned up several new citations, mostly to do with his university days and therefore not too helpful, but a few useful new facts were gleaned from among the chaff. For example one item, reciting details of a university play Daniels starred in, noted that he was a cousin of Frank Daniels, the actor. On 30 August 1910, the *S.F. Call* reported that "One of the pretty new homes which is being added to the Berkeley colony is that which Mr. and Mrs. Mark Daniels are taking possession of...Recently they have been living in Piedmont..." A fair return for 15 minutes of online searching.



## A Letter from the Editor

I want to take this opportunity to thank the supportive members of CGLHS for providing me with a unique opportunity over the last twelve years—to explore a previously unsuspected passion for what author Thaisa Way (*Unbound Practice*) described as “my love of research and the hunt for knowledge.”

Particular thanks are owed to CGLHS Founder Bill Grant, for starting the organization, nagging me into becoming a member, and glaring at me pointedly when he called for a volunteer to take over the editing of *Eden* during my first CGLHS conference at Berkeley in 1997. I warned everyone at the time that, though I had some years of experience as an editor of the Heritage Roses Group quarterly journal, I had absolutely none in the field of California’s garden and landscape history. No one objected, being grateful that someone else was foolish enough to take it on. My learning was acquired on the job, and often had to be expanded beyond garden history to history in general. This proved to be much more interesting than anything I ever learned at school.

While the hunt for knowledge is rewarded every time a new gem of information is uncovered, the joy is intensified by the opportunity to share this knowledge with interested others. *Eden* provided me with that opportunity.

Another serendipitous occurrence in my new life as history detective was the encounter with my

research partner Julie Cain. This came to pass in a rather round-about way through an enquiry about California landscape gardener Rudolph Ulrich, sent by CGLHS member Sandra Price to Catha Grace Rambusch, then head of the *Catalogue of Landscape Records in the United States* at Wave Hill in New York. Catha sent the query shooting back to me and asked if I could possibly help Sandra. The search for information about Ulrich piqued my interest, and with the help of our then President Mitzi Van Sant and Filoli’s head of grounds, Lucy Tolmach, I was able to track down Julie, who shared this interest in Ulrich because of her involvement with the restoration of the Arizona Garden at Stanford University. Eleven years later, there are still unanswered questions about Ulrich, one being his direct involvement with designing Sandra’s property of interest. While it seems extremely likely, we are still looking for convincing supporting evidence.

The time has come to turn *Eden* over to someone new who will bring other skills and enthusiasms to the job, though I am by no means ready to quit writing for *Eden*, nor what my husband likes to call “the hunt for dead gardeners.” One of the most keenly felt deficiencies in my knowledge of garden history is a grounding in garden design and the perspective to make critical assessments of same. Whether I am willing to postpone the hunt to fill in this missing background remains to be seen.

I would very much like to see CGLHS put together a searchable index database for *Eden*, whether on our website or in printed form, to enable others to more readily seek the information they need. I attempted this task myself at one point, but being untrained in that field as well, did not meet with much success.

I’d also like to see the creation of an online California database similar to Rambusch’s project. It is my understanding that the Cultural Landscape Foundation is currently resurrecting Rambusch’s project, so it may serve best for us to assist with that rather than start another one of our own. The HALS Nor Cal chapter has made a start on that with their listing of public gardens of possible historic interest. Those of you who do not see yourselves as writers or researchers but nevertheless still may have specialized knowledge on some aspect of California garden history, acquired while chasing your own passions, could thus find a place to record this data for posterity. Please do share with the rest of us. We’d love to learn of it.

—Marlea Graham

Has anyone done or know of any research being done on **Bruce Porter**, the San Francisco dilettante who designed gardens at Filoli. Lynn Norris, Director of Ed. at Filoli ([lnorris@filoli.org](mailto:lnorris@filoli.org) or 650.364.8300 x 231) would like to hear from you. Check their website for what she already knows: [www.filoli.org](http://www.filoli.org).



# California Garden & Landscape History Society

www.cglhs.org

## Eden: Call for Content

*Eden* solicits your submissions of scholarly papers, short 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 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.

All other submissions should be sent to new Editor Carrie McDade, 1621-63rd Street, Berkeley, CA 94703. Telephone: 510.812.2177. Email: [clmcdade@earthlink.net](mailto:clmcdade@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 Carrie McDade (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; Brooklyn Botanic Garden, New York.

### Eden

*EDEN* (ISSN 1524-8062) is published four times yearly (Spring, Summer, Fall, and Winter), by the California Garden & Landscape History Society, a non-profit organization as described under section 501(c)(3) of the IRS code. Gifts in excess of \$30/person are fully tax deductible. Editor: Carrie McDade, 1621-63rd Street, Berkeley, CA 94703. Cell: 510.812.2177. Email: [clmcdade@earthlink.net](mailto:clmcdade@earthlink.net). Material may be photocopied for academic purposes, with appropriate credit.

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### Membership Directory

We will no longer be printing a hard copy of the membership directory for distribution to members. If you wish to obtain this information in digital form, please contact [membership@cglhs.org](mailto:membership@cglhs.org) or write to Membership Secretary Judy Horton, 136-1/2 North Larchmont Boulevard, #B, Los Angeles, CA 90004.



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### CGLHS Aims and Purposes

- To celebrate the beauty, wealth, and diversity of California gardens and landscapes.
- To aid and promote interest in, study of, and education about California garden and landscape history.
- To collect and/or coordinate resources and expertise about the history of California's gardens and landscapes.
- To visit on occasion historical gardens, landscapes, archives and libraries in different parts of the state.
- To enjoy one another's company at meetings, garden visits, and other get-togethers.

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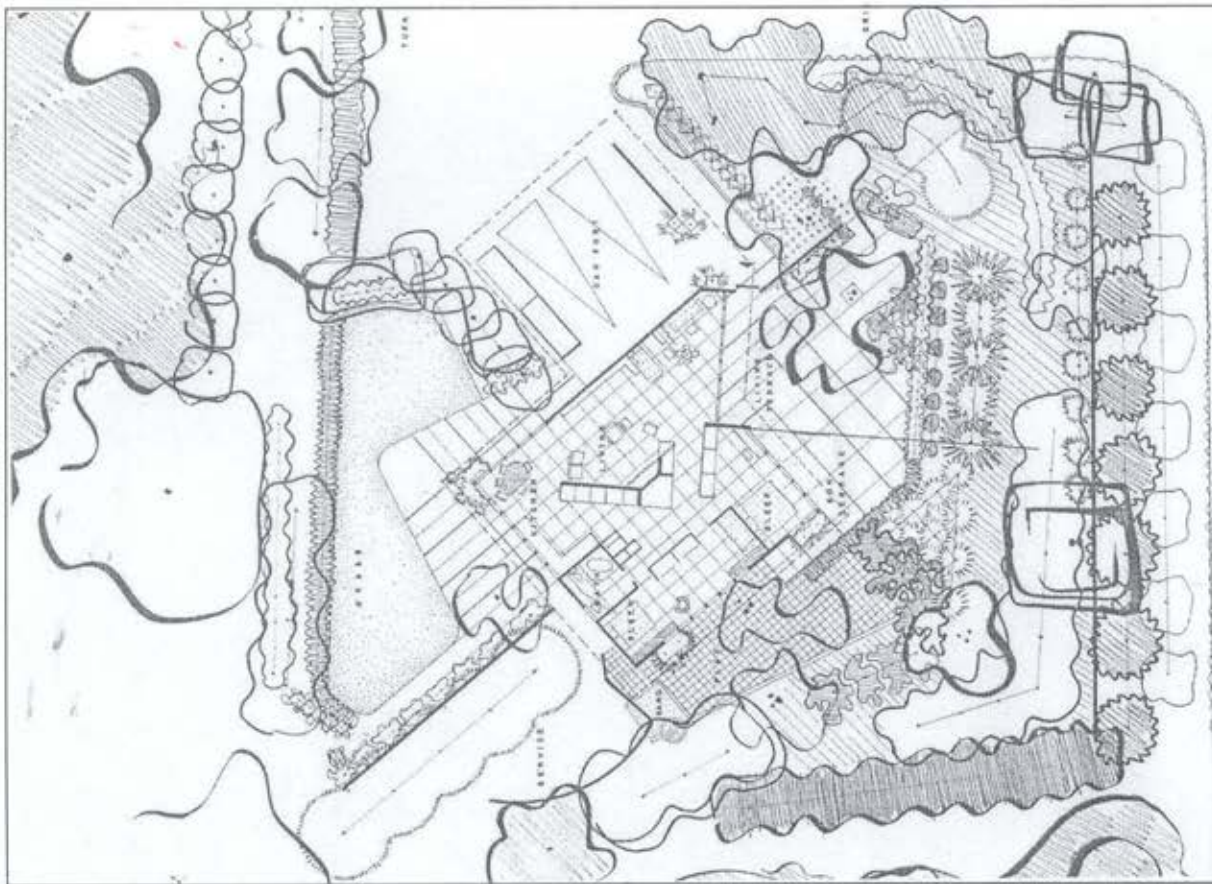
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Send membership changes and questions to [membership@cglhs.org](mailto:membership@cglhs.org).



*Royston Garden, Mill Valley, 1947. The plan for Royston's own garden shows the clear separation of use areas, similar to his park designs. Modern Public Gardens: Robert Royston and The Suburban Park [Environmental Design Archives, University of California at Berkeley]*



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