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Eden

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The California Garden & Landscape History Society (CGLHS) is a private nonprofit 501(c)(3) membership organization devoted to celebrating the beauty and diversity of California's historic gardens and landscapes; promoting wider knowledge, preservation, and restoration of California's historic gardens and landscapes; organizing study visits to historic gardens and landscapes as well as to relevant archives and libraries; and offering opportunities for a lively interchange among members at meetings, garden visits, and other events. *Eden: Journal of the California Garden & Landscape History Society* (ISBN 1524-8062) is published quarterly. Subscription is a benefit of CGLHS membership.

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Correction: In "Big Chico Creek Runs Through It" by Phoebe Cutler, which appeared in the summer 2016 issue, we failed to credit and thank the Meriam Library Special Collections and University Archives, Chico State University, for use of historical photos from their collection.

Garden History of the Monterey Peninsula, Redux

David A. Laws

The annual conference of the California Garden and Landscape History Society (CGLHS), held in Monterey, California, in 2000, included presentations and tours of historic gardens across the Monterey Peninsula. This article reviews and updates the current status of these gardens.

One of the oldest European settlements on the West Coast, Monterey served as the original Spanish and later the Mexican capital of California. The city also played an important role in the early political development of the modern American state when, in 1849, delegates to the California Constitutional Convention negotiated the document in Colton Hall.

Since the late 18th century, many historical figures visiting the area commented on the natural beauty of the setting. In 1827, French sea captain August Duhaut-Cilly observed that the hills were "carpeted with green grass and shaded by great conifers and fine oaks. These trees are sometimes grouped so attractively that they may have been planted by a skilled designer."[1] American sailor and author Richard Henry Dana wrote in 1840 that "Monterey as far as my observation goes, is decidedly the pleasantest and most civilized-looking place in California … The soil is rich as man could wish, climate as good as any in the world, water abundant and situation extremely beautiful."[2]

The Monterey Peninsula is home to many buildings dating from those times. The City of Monterey Public Works department claims that in addition to early American-era buildings, "Monterey has preserved more original Mexican era adobes than any other city in California."[3] In 1970, the National Park service declared Monterey's Old Town Historic District a National Historic Landmark.

Garden historian Judith Taylor explains why, with such a wealth of venerable architecture in a spectacular, ocean-front setting, the Monterey Peninsula has few gardens that represent the horticulture of those times. "Garden lovers will find little

First Theater, with Solandra maxima *espalliered on a trellis. All uncredited photos in this article are by the author.*

distinctly Spanish in the Monterey gardens of today and very little that is early American … This is hardly surprising. [There were] very few resources for creating gardens, and water was always very scarce in the summers. If the civic groups in charge of restoring Monterey to its original condition had adhered to strict authenticity, the town would seem very dreary now."[4]

Many of today's "period" gardens were installed relatively recently on sites where only fragments of the original hardscape and horticultural materials remained. However, as Frances Grate, a CGLHS founding member, noted in her article published in anticipation of the 2000 meeting, "Although the gardens have all evolved largely during this century, each is an integral part of the house it surrounds."[5]

The late landscape architect Tom Brown, who spoke on "The Landscape and Development of Early Monterey" at the meeting, was less charitable. He described what the "gardens really were like as opposed to the romantic twaddle palmed off on unsuspecting tourists."[6] As with the fountain and rose-filled courtyards of today's Carmel Mission (Mission San Carlos Borromeo del Rio Carmelo), many modern "period" gardens owe more to Victorian visions of fictional characters like Ramona and Zorro than to the hardscrabble lives of the padres, pioneering settlers, and native American laborers.

Whether truly "historic," romanticized "twaddle," or something else again, the following gardens have provided inspiration and pleasure for generations of Monterey Peninsula artists and residents.

The Hotel del Monte, Arizona Garden

The earliest significant garden on the Monterey Peninsula that retains much of its original design and appropriate plantings lies east of downtown on the federally owned lands of the Naval Post Graduate School (NPS) (Del Monte Avenue at Sloat). Note that the facility is off limits to civilians unless they are escorted by appropriate military personnel or are visiting during special open days.

Arizona Garden at the Naval Post Graduate School in 2013.

German-born landscape architect Rudolf Ulrich created the first of his signature Arizona gardens as part of his elaborate plan for the 127 acres of the former Hotel del Monte, which opened in 1880 and was rebuilt twice following devastating fires. Ulrich's **Arizona Garden** featured prominently in Hotel del Monte literature and marketing promotions. Fifty-seven raised beds edged with serpentine rock in a symmetrical geometric design covering over 30,000 square feet were filled with succulents and other species collected in Arizona and Mexico's Sonora Desert. "The variety and rarity of the plants and the use of formal design was absolutely unique in California at the time. Guests … were suitably impressed by this seaside desert garden, often posing for photographs amongst the plants."[7]

After many years of neglect, in 1993 the U.S. Navy, which acquired the hotel and grounds during World War II, funded seeds and materials for "Friends of the Arizona Garden" volunteers to begin a restoration project. In 1995, U.S. Navy Lieutenant commander Sheri L. Smith noted:

> The Arizona Garden today is not exactly as it was when completed in 1882. While a surprising number of the original plants did manage to survive the years of drought and neglect, there are no saguaros or Joshua trees, no herbaceous borders, no English ivy twining around yucca trunks, all of which are visible in historic photographs. Rather, we selected replacement plants which would be hardy in the Monterey climate, and grouped them together with plants of similar water requirements.[8]

Julie Cain, who worked on the restoration of an Ulrich-designed Arizona garden on the Stanford University campus, gave a talk on "Rudolf Ulrich and the Hotel del Monte" at the 2000 conference. In a 2004 article, "Landscaping the Gilded Age,"[9] she expanded on her conference talk, covering many of the other landscape features of the hotel grounds. These included a hedge maze, 90 varieties of roses, and the 11-acre Laguna del Rey, a lake that is still visible to the public through the handsome fence along Del Monte Avenue. By 2010, the Arizona Garden was once again suffering from neglect, and the NPS and the NPS Foundation launched another restoration effort.[10] This work included re-creating as much of the original design as possible, based on an 1888 record of the garden's plant list and landscape. Navy volunteer personnel continue to tend the garden. A 2015 work party organized by Environmental Program Director Johanna Turner planted 50 new cacti and succulents, including blue-green agaves, flowering ocotillos, prickly pear, and yucca.[11]

Another important landscape element of the campus is a Roman plunge pool designed by architect Lewis P. Hobart in 1915. In 2012 the Navy restored the pool complex, in accordance with the Secretary of the Interior's Standards, to its original condition, but with the depth converted to a shallow reflecting pool.[12] Attractive sunken gardens on the east and west sides of Herrmann Hall were laid out in craters resulting from an Army ordnance team's decision to blow up the main building to save the hotel wings during the 1924 fire.

"Secret Gardens of Old Monterey"

Monterey State Historic Park hosts a collection of historic houses and buildings interspersed throughout downtown Monterey, managed by the California Department of Parks and Recreation. At the 2000 CGLHS conference, Grate described some of the public gardens within the park that are associated with early adobe structures. Beginning at the Pacific House, the Parks Department calls the following sites along Monterey's "Path of History," a walking route marked by tiles in many languages, the "Secret Gardens of Old Monterey."[13]

Central fountain, Pacific House Memory Garden

Built in 1847 by Thomas Oliver Larkin, the first (and only) U.S. Consul to Mexican California, the two-story adobe known as **Pacific House** (20 Custom House Plaza) has served as a tavern, a hotel, county offices, a church, and a ballroom. Today it houses a museum that tells the story of Monterey as the capital of Mexican California. Hattie Morley wrote in 1896 that the "back yard, which is surrounded by a high adobe wall, was a place of great excitement and interest. Great bear and bull fights took place there."[14]

Margaret Jacks, who owned the building in the 1920s, contracted with the Olmsted Brothers to redesign the courtyard for more peaceful gatherings. Plans for a Spanish-style walled garden, correspondence, and planting lists for "Job# 8049, Old Pacific Building, Margaret Jacks for Improvement of Old Pacific Bldg. and Lot, Monterey, CA" are on file at the Olmsted National Historic Site in Brookline, MA.

Australian tea tree, Pacific House Memory Garden

The enclosed **Pacific House Memory Garden** is shaded by four venerable Southern Magnolia trees set around a raised hexagonal pool with a bronze figure fountain. Tile-topped, arched verandas and wooden pergolas support Chinese wisteria, climbing roses, and an ancient, twisted-trunk tea tree (*Leptospermum laevigatum*). This is the most-visited garden in Monterey State Historic Park and is a popular venue for weddings and local celebrations, including the annual Merienda commemorating the founding of Monterey in 1770. A heavy wooden door in the western wall opens to the Sensory Garden. With its multi-tiered fountain, bougainvillea, and colorful hanging baskets, this garden lines a brick-paved pedestrian section of Olivier Street and the Casa del Oro Adobe.

Case del Oro Adobe from the rear gate of the Pacific House Memory Garden

A joint project of California State Parks and the Historic Garden League, the **Casa del Oro Garden** (Pacific Street at Scott) was opened in 2003 to create a gateway to the Monterey State Historic Park. A fountain and beds of drought-tolerant plantings on an upper terrace lead down wide stone stairways to a compact herb garden and the Casa del Oro. The name "House of Gold" is derived from a secure vault in the Joseph Boston and Company store, Monterey's





Clockwise, from top left: *First Theatre, May 14, 1934; courtesy Library of Congress; front sidewalk of whalebone vertebrae in the Old Whaling Station Garden; the Sherman rose ('Chromatella', 1842) in the Cooper Molera Garden; Casa Soberanes (House of the Blue Gate); Cooper Molera Adobe from the orchard.*

Clockwise, from top left: *Casa Soberanes from the rear, October 1960, courtesy the Library of Congress; Larkin House Garden, 1959 HABS exterior from the south, courtesy the Library of Congress; Larkin House, c. 1960, photographer unknown, courtesy the Mayo Hayes O'Donnell Library, Monterey, CA.*

Casa Bonifacio, *oil on canvas by M. Evelyn McCormick, 1930s WPA project. Courtesy of the Trotter Galleries, Carmel and Pacific Grove.*

first general merchandise outlet, where miners returning from the gold fields in the 1850s are said to have stored their booty.

Purple wisteria vines trail over high stone walls and an overhanging veranda at the two-story Monterey-style **Old Whaling Station Adobe and Garden** (391 Decatur Street). A small rose garden and shaded patio at the rear of the house provide a setting for weddings, receptions, and parties. Scottish immigrant David Wright built the house for his family in 1847. Artifacts, including a large iron blubber try pot and a front sidewalk of whale vertebrae cut into diamond patterns, recall its later role in the service of a whale oil rendering operation. Fired clay bricks are a distinctive feature of the adjacent First Brick House, which was the first Monterey residence built with this material rather than the ubiquitous adobe made on-site.

Behind a low wooden fence with gates on Pacific and Scott Streets, **California's First**

Old Whaling Station, May 1936. Library of Congress

Theatre Garden was designed in the style of a 1920s cottage shade garden in the shadow of two huge Monterey Cypress trees. An English sailor constructed the adobe as a saloon and apartment house circa 1843. For many years it served as a theater, but it is currently closed due to structural deficiencies. Although the cypress trees have had to be removed, the original stone-edged, terraced gravel paths still meander between borders of colorful bedding plants, succulents, and ferns. A handsome cup of gold vine (*Solandra maxima*) is espaliered against the south-facing adobe wall.

Casa Soberanes (336 Pacific Street), familiarly known as the "House of the Blue Gate," is a two-story Mexican-Colonial style adobe with a cantilevered balcony dating from 1842. Ezequiel Soberanes Jr., a gardener at the Carmel Mission who inherited the property from his father, began developing the garden around the turn of the 19th century. Photographs from 1905 show a thriving front yard.[15] In the 1920s, his successors, Ruben and Jean Serrano, built the stone retaining wall around the boundary and laid out terrace walks and beds edged with abalone shells, upended crocks, and wine bottles. While the tall cypress hedge and archway over the gate admired by Grate in 2000 had to be removed, the elevated house is once again visible from the street. Plantings comprise an eclectic selection of colorful material acquired over the years. Victorian boxwood hedges line beds filled with lavender, rosemary, daylilies, hebe, geranium, gazania, and old roses.

Thomas Larkin built his two-story, white-washed adobe home, **Larkin House** (525 Polk Street), in 1835 and walled the garden as early as 1842. Local building materials combined with French-inspired, Carolina-style balconies became the prototype for the still popular Monterey-Colonial style. Elvira Abrego, grandniece of General Mariano Vallejo, wrote in 1896 that "A large orchard containing many varieties of fruit trees originally surrounded the house and a few of them are still standing."[16]

Larkin's granddaughter, Alice Larkin Toulmin, developed the modern garden during the 1920s and '30s. Its features include the Sherman-Halleck Headquarters—a single-room, stone structure occupied in 1847 by General William Tecumseh Sherman, the future Civil War general; a water storage cistern covered with an ornate wrought-iron grate; and high, tile-topped walls that ensure seclusion from the city beyond. Mature trees, flowering shrubs, and an arbor covered with the 'Mlle Cécile Brünner' rose shade raised terrace beds packed with perennials.

A gate in the western wall opens to Pacific Street and Colton Hall, site of the drafting of the California Constitution. Trees of interest on the grass-covered Friendly Plaza include the Moon Redwood (*Sequoia sempervirens*), grown from seeds carried to the moon on Apollo 14, and a chestnut from the White House lawn planted in 1966 by Lady Bird Johnson, wife of President Lyndon Johnson.

John Rogers Cooper, a New England ship's captain who became a Mexican citizen and a Catholic in order to acquire land and marry Encarnación Vallejo, sister of General Vallejo, built the **Cooper-Molera Adobe** (525 Polk Street) in the late 1820s. Owned by the National Trust for Historic Preservation and restored in the 1980s, the 3-acre complex of house and outbuildings, including two large barns, all secured behind high adobe walls, served for many years as a museum of mid-1800s California life. Frances Grate, the garden's chief architect, designed the current garden, selecting plants appropriate to Cooper's time that had to survive without pesticides and piped water. Almond trees from cuttings that survived from the original garden were joined by historically correct (pre-1865) fig and apple varieties, including Bellflower, Gravenstein, Red Astrachan, and Winter Pearmain.

The Cooper-Molera property is currently closed, pending redevelopment under a shared-use arrangement to ensure its long-term financial sustainability. The one-story Diaz adobe and two-story Cooper Adobe

will continue as house museums, while the adjacent historic barns will host special events and a restaurant with garden seating. Healthy trees and roses introduced by Grate will be retained in garden areas, which will be used for educational programs as well as for growing herbs and vegetables for the restaurant.

Stevenson House, in the 1930s. HistoricMonterey.org

Robert Louis Stevenson, Scottish author of Treasure Island, reportedly lodged at the French Hotel (530 Houston Street) in 1879, while pursuing his future wife Fanny Osbourne. English horseback traveler J. Smeaton Chase described the rear yard circa 1911 as "a square of garden ground, in a corner of which a few nasturtiums and stalks of mint grew in a secret and furtive manner."[17] Renovated in the 1980s, the **Robert Louis Stevenson House Garden**, which covers about half an acre, is a romantic, cottage-style garden with winding paths and densely planted beds of annuals and perennials, including cineraria, fox gloves, poppies, and Iochroma. Survivors from an earlier orchard—almond, lemon, and plum trees—are shaded by a towering Dawn Redwood (*Metasequoia glyptostroboide*), a deciduous relative of *Sequoia sempervirens*, that was known from the fossil record but believed to be extinct until it was discovered in China in 1941.

Other Monterey Locations

Other locations in Monterey with interesting historical connections and stories include Casa Bonifacio and three gardens created in the 1970s by landscape architect and movie set designer Florence Yoch.

Yoch redesigned the **Doud House** grounds (177 Van Buren Street) in the 1960s for the Monterey History and Art Association. Four Monterey cypress trees planted by Francis Doud, the original owner, in the 1860s still stand on the property. Two other Yoch gardens, **Casa Alvarado** (570 Dutra Street) and **Casa Albrego** (592 Abrego Street), a private women's club, are not accessible to the public. Yoch began practicing in 1913 and completed more than 250 projects over the next 50 years, including grand Hollywood estates and the Tara set for the movie *Gone with the Wind*.

'Chromatella', a climbing Tea-Noisette rose growing against the wall of the Cooper-Molera garden, is associated with a local legend from the late 1800s that thrived for decades.[18] General Sherman, who served as a lieutenant in Monterey from 1846 to 1847, was billeted in the "Sherman-Hallack Quarters" of the Larkin Garden. The young lieutenant is said to have presented a cutting of the rose to the beautiful Senorita Maria Ignatia Bonifacio and promised to return to wed her by the time it rooted and bloomed. Although the first cuttings of the rose, then known as "Cloth of Gold," did not arrive in Monterey for 25 years after Sherman left, the fable fueled a boom in yellow roses and quaint tea rooms. Dona Bonifacio's rose-covered arbor and house on Alvarado Street became a tourist landmark of such note that instead of being demolished in the early 1920s, it was relocated. A cutting from the rose was planted at the new Monterey Mesa site. A marker outside 785 Mesa Road identifies the rebuilt Casa Bonifacio.

Gardens around other buildings, such as the city-owned **Vasquez Adobe** (546 Dutra Street), the family home of the outlaw Tiburcio Vasquez, appear in early photographs and paintings to have had flourishing plantings. Today they stand unadorned. A canvas painted in the 1930s by Works Progress Administration artist M. Evelyn McCormick, who introduced French impressionism to Northern California, shows the remodeled building in the 1920s, embellished with climbing roses and pots of geraniums.

Many different public and private organizations have played important roles in the preservation of Monterey's historic buildings and gardens and continue to maintain them in this era of diminishing resources. For over 25 years, members of the Historic Garden League have been helping to maintain the area's significant historic gardens, leading garden tours, serving on work parties, and performing fund-raising activities. For more information, visit their website (www.historicgardenleague.org) and drop by the two stores they manage near Pacific House, Casa del Oro/Boston Store and The Picket Fence.

Author's Note

Special thanks to Julianne Burton-Carvajal, historian and professor emeritus of Latin American and California studies at UC Santa Cruz; horticulturist and historian Al Graham; Michael Green, Interpretive Program Manager, Monterey State Historic Park; and Pinky and Don Eastman of the Historic Garden League for advice and assistance in writing this article.

Endnotes

Endnotes 5, 6, and 18 below refer to articles published in *Eden* that are related to the CGLHS conference in 2000. For downloadable pdfs, visit http://cglhs.org/eden-archives/.

1. Auguste Duhaut-Cilly, *A Voyage to California, the Sandwich Islands*, and *Around the World 1826-1829* (University of California Press, 1997), 67.

2. Richard Henry Dana, *Two Years before the Mast* (1840).

3. "Historic Preservation," City of Monterey City: http://monterey.org/Services/Planning/Historic-Preservation

4. Judith Taylor, *Tangible Memories*, Xlibris (2003), 183.

5. Frances Grate, "Historic Gardens of Monterey," Eden (Vol. 3 No. 1, Spring 2000), 1–2.

6. "Garden History of the Monterey Peninsula," Eden (Vol. 3 No. 2, Summer 2000), 1.

7. Julie Cain, "Rudolph Ulrich's Arizona Gardens," *Pacific Horticulture Magazine* (October 2004), 3–11. http://www.pacifichorticulture.org/articles/rudolph-ulrichs-arizona-gardens/

8. Sheri L. Smith, "History of the Hotel Del Monte's Arizona Garden," (December 1995) published online by Calhoun: The NPS Institutional Archive 2012-07-12. http://hdl.handle.net/10945/7264

9. Julie Cain, "Landscaping the Gilded Age: Rudolph Ulrich at Monterey's Hotel del Monte 1880-1890," *Noticias del Puerto de Monterey* (Vol. LIII No. 3 Fall 2004), 3–53.

10. Tom Karwin, "The Secret Garden: Horticultural Treasure at NPS Open to the Public this Weekend," *Monterey Herald* (May 29, 2010). http://www.montereyherald.com/article/ZZ/20100529/NEWS/100528892

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12. Cultural Resources Management, Individual/Team Nomination FY12, Naval Support Activity Monterey. www.denix.osd.mil/awards/fy12secdef/crmit/naval-support-activity-monterey/

13. "Secret Gardens of Old Monterey," California State Parks website.

14. *Sketches of Leading Places of Interest in Monterey*. Monterey New Era Office (1896), 7. http://www.parks.ca.gov/?page_id=952

15. Katherine Greenberg, "Casa Soberanes: The House of the Blue Gate," *Pacific Horticulture* (Winter 1999), 54-58.

16. *Sketches of Leading Places of Interest in Monterey*. Monterey New Era Office (1896), 10.

17. J. Smeaton Chase, *California Coastal Trails* (Houghton Mifflin, 1913), 222.

18. Frances Grate, "Monterey's Legend of the Sherman Rose," Eden (Vol. 3 No. 3, Fall 2000), 1; and "The Legend of the Sherman Rose" in Julianne Burton-Carvajal, *The Monterey Mesa: Oldest Neighborhood in California* (City of Monterey, 2002).

David A. Laws was born and raised in London, England. With a degree in physics, he emigrated to Silicon Valley where he worked for computer chip companies for more than 40 years. He writes on the history of technology, Steinbeck Country, and California gardens from his home in Pacific Grove.

Emerson Knight
Landscape Artist with a Public Career

The Staff of the Environmental Design Archives, UC Berkeley

The landscape architect Emerson Knight (1882-1960) was a member of a cultured and inquiring family. Born in Cincinnati, Ohio, he moved with his family to Los Angeles when he was 9 years old. Employed in Los Angeles in modest secretarial jobs, his father, William H. Knight, nevertheless made his name as a staunch Unitarian and a devotee of natural history, astronomy, and literature. Raised in a progressive household, the three children, whether through marriage or avocation, all pursued the arts. Bertha, Emerson's younger sister, married Tyrone Power, father of the famous actor and an actor himself. Inspired by Isadora Duncan, the older sister, Stella, pursued dance, as well as poetry. More tellingly, she produced the artist and diarist Everett Ruess (1914-1934), whose short life was to become the material for six books. As for Emerson, he studied art in Paris before taking up landscape design. (Later he would apply his interest in art as a member of the San Francisco Art Commission.) Like Bertha he was drawn to the theater, and made a specialty of designing outdoor theaters. Like his father, who contributed to various writing outlets, Emerson would join *The Architect and Engineer* magazine as an associate editor.[1]

In addition to an interest in the arts, a strong strain of restlessness characterizes the Knight family. In the course of his career William Knight moved five times back and forth across the country. Bertha endlessly followed her husband from one performing venue to another. Stella and her family relocated eight times in a period of 14 years. Emerson's nephew, the fabled Everett, most famously made three extensive, solo pack trips in the southwest, before he mysteriously disappeared during the last one. His uncle's career, although notably less dramatic, also reflects the family love of exploration and movement. Early on, following a walking tour of England, Emerson hiked from Monterey to Carmel. His professional career, which included a stint in Mexico, was a paean to mobility. In particular, his employment during the Depression led him on an itinerary that stretched from Puget Sound to Central California with multiple stops in between and inland tours to Lake Tahoe and the Boulder Dam. The inventory of locations documented in his archives is a tribute to the lengths and distances the New-Deal-era National Parks was willing to go in its search for prime recreational land.

The launch of Emerson Knight's career was pragmatic rather than artistic. He worked in Santa Barbara supervising real estate developments for Camillo F. Fenzi, son of Dr. Francesco Franceschi. Then, more conventionally, in 1917 he became an associate of Mark Daniels, the San Francisco landscape engineer noted for his early work in Yosemite and his laying out of Pebble Beach's Seventeen Mile Drive. Knight took charge of 80 acres of the J. Cheever Cowdin estate in Hillsborough and designed gardens and country estates in San Francisco and on the Peninsula. In 1918 Mark Daniels left his office, complete with equipment and books, to his associate.

Knight's Mexican project took place between 1929 and 1930 and involved studies for the Mexican National Highway Commission of areas that might be developed into parklands and historic monuments. He was awarded a diploma as an honorary member of the


STUDY OF A NATIONAL
SEASHORE RECREATIONAL
AREA

POINT REYES PENINSULA
CALIFORNIA

AUTHORIZED BY
HON. HAROLD L. ICKES
The Secretary of the Interior

PREPARED FOR
ARNO B. CAMERON
Director
National Park Service

By
CONRAD L. WIRTH
Assistant Director
Branch of Planning

Not only have these large ranches, as private holdings prevented the public from gaining any conception of the physical beauty of the region but other areas such as Bear Valley, luxuriantly tree clad have long been held and used exclusively by private hunting clubs.

Here is an area which undoubtedly possesses many advantages for recreational purposes, including surf bathing, swimming, and diving, boating, camping, climbing and general exploration. Such an area will also serve as a much needed preserve for wild water fowl and upland game.

This region, comprising a total of approximately 56,000 acres of which Drake's Estero and Limantour Estero comprise roughly 3000 acres, is estimated to cost $2,385,000.

When Knight was investigating Point Reyes' potential as a national seashore, farming and hunting were the principal activities. Besides dairy produce, crops included peas and artichokes.

Sociedad Forestal Mexicana. Upon returning to the United States, Knight worked for the Save the Redwoods League. That job led to his employment on the survey led by Frederick Law Olmsted, Jr. which culminated in the 1929 Report of the State Parks Survey for California, the document establishing the groundwork for the park system.

In 1924 Knight established his garden theater credentials with a fetching design for Max Cohn's "Little Brook Farm" in Los Gatos. He followed that project with the Woodland Theater in Hillsborough, and, in collaboration with Requa and Jackson, the Mount Helix Amphitheater east of San Diego. By far the best known of his amphitheaters would be Mount Tamalpais' Mountain Theater in Mill Valley in Marin County. Planning for the project began in the late 1920s, but progress was slow until 1934 when Knight, on the payroll as an inspector, brought in the National Park Service. With the help of the labor of the Civilian Conservation Corp, the theater was completed in 1938. Knight's design, implemented by landscape architect Paul J. Holloway, blended the stage and seating into the environment. Local rock forms the long rows of seating and extends to the drinking fountains and a toilet building. A panorama of Marin and, in the distance, San Francisco, creates a magnificent backdrop to this masterful and still active performance space.

Knight's architect's career of little more than two decades was relatively short. His active involvement was reduced by ill health in the 1940s. However, within those twenty-odd years he managed to be a prime actor with some of the major West Coast projects of the first half of the 20th century. Beginning with the Save the Redwoods League and continuing with Protect the Mother Lode and the campaign to establish a state park system, Knight was at the forefront of conservation.

At the end of his life Knight donated his papers to the Landscape Department at UC Berkeley. A second donation in 2004 from Ruess family relations expanded the archives. More than half of the professional papers concerns Emerson's service as an inspector and residential landscape architect with the National Park Service. His work scouting suitable sites for parks touched some of the most scenic sections of the Pacific Coast. Some of those sites —Mattole River Beach on the Lost Coast in Humboldt County; Butano Ranch in Pescadero, San Mateo County; Point Reyes in Western Marin; and Oregon's Rogue River — were not acted upon

Above left: *A protégée of Mark Daniels, Emerson Knight's career, perversely, hit its peak during the Depression.*

Above right: *Large cranes helped lift the heavy rocks used to create the seating area of the theater on the flank of Mount Tamalpais in Mill Valley.*

Below left: View of Point Reyes Station, 1935.

All images in this article are courtesy of the Environmental Design Archives, UC Berkeley. http://archives.ced.berkeley.edu

during the Roosevelt years, but did in time become recreation preserves. (Twenty-three years on in the case of Butano State Park, 37 for the Point Reyes National Seashore; and for the Rogue River, 43 years.) A few of the sites covered by Knight's papers, notably the original three parks of the East Bay Regional Parks (approved 1934), and Point Lobos in Carmel (acquired 1933), were newly preserved at the outset of the New Deal. They then underwent a transformation traceable to the work of planners such as Emerson. Because of Knight's work, this invaluable trove fills in the badly neglected modern history of a site such as Washington State's Moran State Park on Orcas Island. That locale in the San Juan Islands became a state park in 1921, but was only developed 15 years later with the help of the Civilian Conservation Corps. Closer to home, Knight's notes and photos, ranging from 1929 to 1940, establish the essential back story for the process by which Monterey's Old Town evolved into becoming, in 1970, a National Historic Landmark.[2] This collection is a vital resource for understanding the formative recreation and conservation campaigns of the last century.

Endnotes

1. William Knight wrote for *Out West* and the *Los Angeles Times*. At age eighty, while en route to cover the eruption of Mt. Lassen, he was struck and killed by an automobile. Philip L. Fradkin, Everett Ruess: His Short Life, Mysterious Death, and Astonishing Afterlife (Berkeley: University of California Press, 2011), 13.

2. Web sites, including Wikipedia and the official state park entries, and hard copy guides to the California state parks cited cover the pre-European past, the 18th century, and sometimes the 19th century, but never the key founding years of the 20th century.

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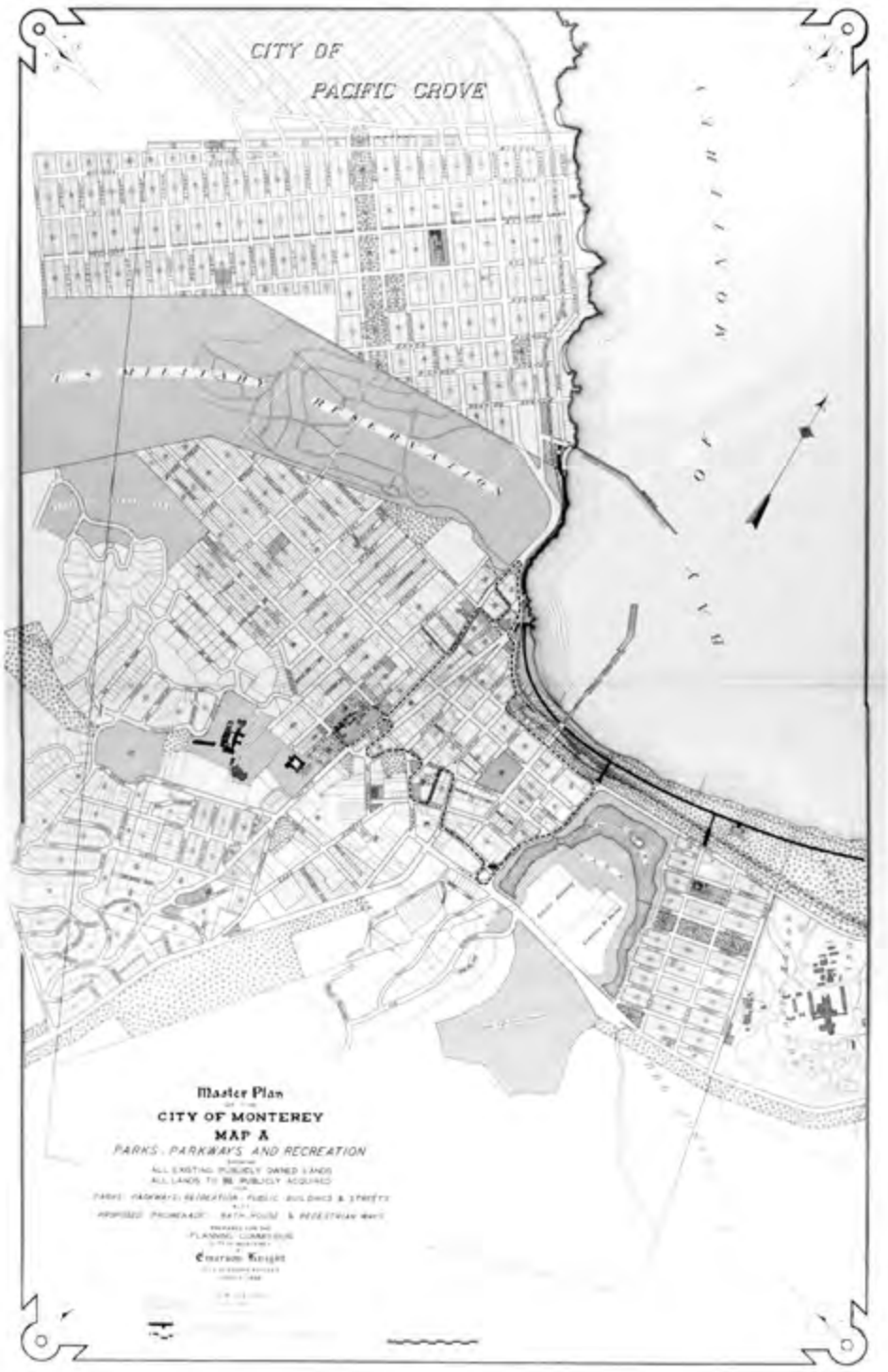
The Environmental Design Archives at UC Berkeley collects, preserves, and provides access to the primary records of the built and landscaped environment of the Bay Area. The landscape collection includes the papers of Thomas Church and Robert Royston. Geographically non-conforming, but notable are the papers of Gertrude Jekyll and Beatrix Farrand.



Right: *For Knight, his 1939 planning report for Monterey represented the pinnacle of his career. He advocated a seaside promenade and the safeguarding of the Estero area. He also recommended eliminating Fisherman's Wharf and the Cannery.*

"Bashford and Barlow: Landscape Collaborations that Bridged the Traditional to the Modern"

Steven Keylon, landscape historian and author, presents a lecture on the work of Los Angeles landscape architects Katherine Bashford and Fred Barlow, Jr., **Sunday, November 6 at the Huntington Library, Art Collections, and Botanical Gardens**.

This lecture will highlight Bashford and Barlow's forward-thinking partnership and broad scope of work—from the grand gardens of Pasadena and Bel Air in the 1920s to socially responsible public housing projects just prior to World War II.

Please join us in the third of a series of lectures that focus on cultural landscapes in California, co-sponsored by CGLHS and The Huntington. Free. No RSVP required.

Above: *The landscape of Baldwin Hills Village, Los Angeles, designed by Fred Barlow, Jr. in 1941. Photo by Margaret Lowe, 1944. Courtesy Clarence Stein papers, Division of Rare and Manuscript Collections, Cornell University Library.*

In **"The Extraordinary Iris,"**
a talk at the Gamble Garden in Palo Alto,
CGLHS member and author Betsy Fryberger, curator emerita of prints and drawings at the Cantor Center for Visual Arts at Stanford University, will discuss the history of the many species of iris and their use in both historic and contemporary gardens.
Saturday, October 22, 2016, 9:30 – 11:00 a.m.
To register, visit https://www.gamblegarden.org/event/the-extraordinary-iris/

CGLHS President Kelly Comras,
author of the biography *Ruth Shellhorn*, presents
Shellhorn's legacy in a lecture and short film screening
Saturday, October 22, 2016, 1:30 – 4:00 pm
Virginia Robinson Gardens
1008 Elden Way, Beverly Hills, CA 90210
Reception beforehand and book signing to follow program.
For advance ticket purchase, call 310-550-2068.

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"Horticultural Pioneer Kate O. Sessions: Her Network and Legacy of Botanical Bounty"

Nancy Carol Carter
The Huntington Library, Art Collections and Botanical Gardens

Spring 2017 date to be announced in the winter issue of Eden

Entering the nursery business in 1885, Kate O. Sessions found her life's work. An unending quest for greater knowledge of plants led to the creation of her broad professional network, a who's who of plant scientists and practitioners. With experimentation, imports and the popularization of both exotic and native plants, Sessions left an indelible mark on the landscape of Southern California. Along the way she was a prolific author, a popular speaker, a respected mentor, and an indefatigable advocate for public parks and civic beautification.

Above: *Kate O. Sessions. Courtesy of the Fairchild Tropical Botanic Garden Archives*

The Impacts of Public Access at Yosemite National Park

Megan Bradley

The mission of the National Park System (NPS) is "to conserve the scenery and the natural and historic objects and the wildlife" in the national parks,[1] but developing and managing Yosemite National Park to be accessible to the public conflicted with one of the primary goals of the NPS: to preserve the natural environment. Yosemite National Park spans 1,500 square miles in the Sierra Nevada mountain range, primarily in California and partially in Nevada. Developing this land into a popular national park required decisions that had costly impacts on the park's landscape and wildlife, but that succeeded in growing Yosemite's tourist population.

Prior to its official designation as a national park, Yosemite was inhabited and altered by Native Americans, homesteaders, and other visitors. These alterations were part of the reason early preservationists sought federal protection. The first known inhabitants were the Ahwahneechee tribe, whose presence can be traced back 10,000 years.[2] By the 1850s, during the Gold Rush, the Mariposa Battalion forced the Native Americans out of Yosemite and brought back accounts of its magnificent scenery. By 1864, full-time homesteaders were degrading the land and meadows through excessive logging, livestock overgrazing, and freshwater contamination due to sewage.[3] This degradation began to trigger questions of wilderness protection. John Muir and other naturalists as well as the general public were becoming increasingly concerned about wilderness protection. In 1864 President Abraham Lincoln signed the Yosemite Grant, which designated the Yosemite Valley and Mariposa Grove as the first preserved public land.[4]

The rise of the preservation movement for Yosemite as a protected landscape began with the Yosemite Grant. The grant protected wilderness areas and dedicated those lands to public use and preservation for future generations.[5] Muir was concerned about the destruction of land in Yosemite, especially due to overgrazing sheep. Yosemite's status as a National Park, including the Mariposa Grove and Yosemite Valley, materialized with the help of Muir's outrage at the destruction of the land and desire for more government protection. In 1903 President Theodore Roosevelt visited Yosemite for the first time and was

convinced to expand the two areas into a national park.[6]

Developing and managing Yosemite to be publicly accessible contrasts with one of its primary missions, which is to preserve the naturally occurring environment. The utilitarian values of nature, which include the goods and services it provides, seemed to outweigh the intrinsic qualities of nature that people value, such as its beauty and ecosystem functions. The creation of Yosemite is an example of the blurred line between the intrinsic and utilitarian values of preserved land. The early development of Yosemite as a National Park favored the landscape scenery, which was preserved for tourism rather than for the wilderness.

This blurring was due in part to the influence of Frederick Law Olmsted. The renowned landscape architect supported the idea of travel to scenic destinations as a suitable leisure activity, and the development of the railroad system made that travel easier. Olmsted helped plan the exploitation of Yosemite's astounding vistas and scenic drives. He wanted to minimize man-made elements and direct all attention to the natural beauty of the granite walls, waterfalls, and meadows; however, making these accessible to the public had negative impacts on the environment. Major alterations to the landscape resulted from making Yosemite a place where everyone could be inspired by its sublime scale and pastoral qualities.[7]

Yosemite's history as a public park illustrates the destructive development practices required to allow access and showcase scenic viewpoints that many significant public landscapes must address. Efforts to make Yosemite open to the public usually conflicted with the most important reasons for preserving the area. The environmental costs of construction included ecological degradation through the destruction of wildlife habitat, disruption of food chains, altered fire regimes, as well as the hunting of wildlife.

Environmental harm is difficult to avoid when constructing roadways and buildings. Historically, the interior of Yosemite could only be accessed by narrow dirt roads, so trips into the valley were made on foot and took days.[8] To make Yosemite accessible, wider, paved roads had to be constructed. This became a major source of environmental degradation. Black powder was used to blast away mountainsides where the road beds would be laid. It was a major engineering feat to cut and grade roads into steep mountainsides. Most followed the natural curvature of the topography, which was also more cost effective than cutting straighter roads. Two key impacts of this work include habitat loss from soil displacement and air pollution from dust clouds.[9] The Wawona Tunnel and Lookout exemplifies the massive engineering and other measures taken to provide access to a picturesque scene at the expense of the surrounding ecosystem and landscape.

Wawona Tunnel and Lookout at Inspiration Point required more blasting of the mountainside, which was later partly concealed by artificially coloring the rock. Most roadways connecting different parts of the park and providing entrances were built by the time the landscape design transitioned from Olmsted to Frederick Law Olmsted, Jr., who became head of the projects in Yosemite in the early 1900s. Wawona Tunnel and Lookout was to be a scenic drive to Inspiration Point, providing an overlook once cars exited the tunnel.[10] Over 275 tons of blasting powder and 85

tons of drill steel were used in the construction of the tunnel.[11] The sediment from blasting and drilling the tunnel was used as fill for the overlook foundation. Olmsted, Jr. decided that artificial coloration of the rock scarred by the tunnel construction was crucial to keeping a "natural" look. This resulted in workers spraying chemicals on the tunnel walls to disguise rock cuts. Wawona Tunnel is claimed to be another engineering feat that minimized negative impacts of construction because a tunnel was thought to be less disturbing than a road.[12]

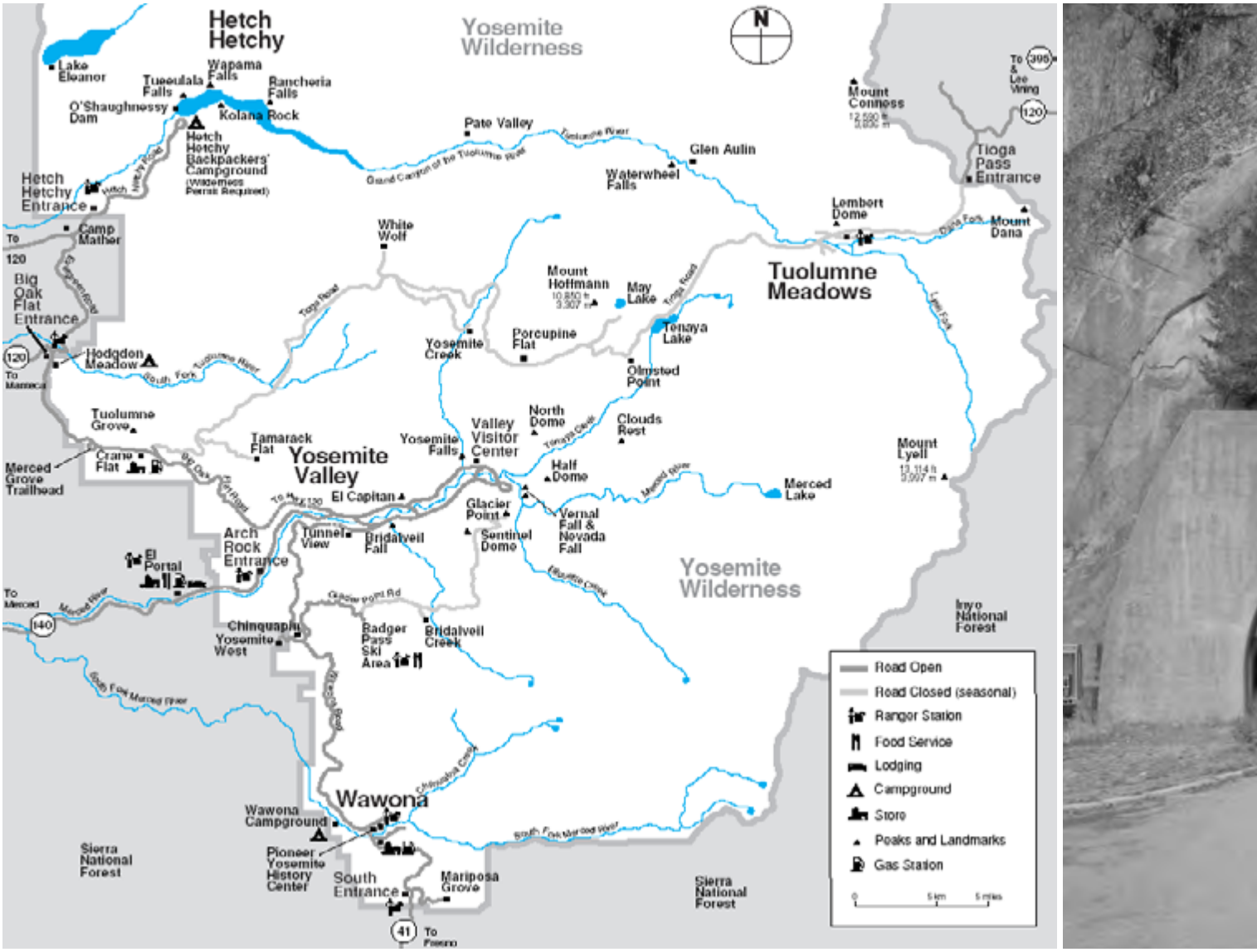
To avoid interfering with the scenic views, developers sought methods to cover up or conceal roadways in the landscape from distant views. This is apparent where, "miles of stone retaining walls were designed to conceal the roads from principal views."[13] While this was a decision by the Bureau of Public Roads and not Yosemite's Landscape Division, it led to direct criticism of the landscape architect's effort to "camouflage" the roads.[14] Also called "naturalistic design," camouflaging is exemplified in the Civilian Conservation Corps' efforts to replant the roadway scars from Wawona Road construction.[15] If looked at from afar, the forested areas would be riddled with lines of gaps in the tree canopy altering the view. Planting native vegetation along roads, or "bank blending," was employed to mitigate these unsightly gaps.[16] The Sierra Club characterizes Yosemite park's road development and design as being "like a worm in an apple."[17]

Alterations to the landscape had lasting effects on the composition of Yosemite's vegetation. Historically, indigenous practices of the Ahwahneechee tribe were used to manage the landscape. The tribe practiced controlled burning, which kept the forest from encroaching, and the light burning helped prevent high-severity fires.[18] But in 1903, the NPS was committed to complete fire suppression. This led to forest encroachment with implications for forest succession processes because the meadows were disappearing, and it put views from the valley at risk.

Big Meadows and Tuolumne Meadows are prime examples of areas in Yosemite that have suffered from an altered fire regime. Fire had been used as a maintenance method for meadows by Native Americans. Initially, in the early 1900s, the NPS began

Opposite: *Enid Michael, NPS ranger naturalist dancing with a bear, c. 1920. NPS rangers performed feeding shows that entertained tourists, but had implications for conservation biology, as bear species would become comfortable around humans. Photo loaned to the NPS by S. Sargant.*

Above: *An iconic view of the Merced River with Half Dome looming in the background (c.1865). Photo by C.E. Watkins, (1829-1916). Courtesy of the Library of Congress.*



Above: *Map of Yosemite, including major park features and visitor services. From* Yosemite Today *(2004).*

a "hands-off" management approach and allowed the forest to overgrow the meadows.[19] The meadows almost evolved into forests as a consequence of ignoring cultural practices that had supported the ecological systems.

Must the public's ability to enjoy the park destroy the less magnificent aspects of the site? These areas still have biological significance. Wildlife preservation seemed to be overlooked as there were alterations to the natural food chain at Yosemite.[20] Unfortunate interventions included adding stocks of fish to rivers and hunting predators perceived as "threats," including wolves, coyotes, and mountain lions. Another serious concern of conservation biologists was that bears were being fed in shows for tourists, posing both a threat to people and the species.[21] The management practices of Yosemite have evolved since then through the influence of environmentalists, scientists, and government regulations.

The uniqueness of Yosemite as a landscape project is seen in Olmsted's unconventional idea to place minimal emphasis on man-made features and to accentuate Yosemite's landscape. But ultimately roads, buildings, campground construction, and significantly different landscape management practices have resulted in a cost to the environmental integrity over time. Yosemite provides lessons in management practices for wilderness parks. This also translates to the idea of integrating ecological designs into a project rather than focusing on one single element. Contemporary regulations and legislation have shifted historic utilitarian environmental values to intrinsic values. Yosemite has been resilient in the wake of over a hundred years of environmental degradation, alteration, and preservation. Today, Yosemite succeeds in balancing its goals of enhancing the lives of people, providing access to scenery for public enjoyment, and expanding conservation measures.

The National Parks were created to preserve America's unique and beautiful landscapes based on ideals that reflected values the designers and engineers wanted to share with society. However, this was at nature's expense. The environmental impacts caused by park development and mismanagement include soil disturbance and air pollution from roadway construction, disruption of the local fire regime, and exploitation of wildlife. These aspects do not trump the benefits offered by the park, but provide a learning opportunity

for future park management. Given the irreversibility of environmental damage, landscape architects need to plan for both the public's interest and the conservation of the natural features of Yosemite.

Endnotes

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21. Ibid.

Megan Bradley is a junior in landscape architecture at UC Berkeley. She wishes to thank UC Berkeley professor Caren Yglesias for feedback on the paper that was the basis of this article, and her parents, who took her on her first trip to Yosemite in the spring of 2015. Megan is a member of the Cal cycling team and spends hours on dirt trails where she gains design inspiration from native plants.

Above left: *Wawona Tunnel, Wawona Road through Turtleback Dome, Yosemite Village, Mariposa County. Courtesy of the Library of Congress.*

Above right: *President Theodore Roosevelt and John Muir on Glacier Point, Yosemite Valley, in 1903. After this visit, Yosemite was granted status as a national park. Underwood & Underwood, c. 1906. Courtesy of the Library of Congress.*

Water Conservation at Hakone Estate and Gardens

Jacob Kellner

Overlooking the Silicon Valley on 18 verdant acres in Saratoga is the oldest Japanese garden in the Western Hemisphere. Hakone Gardens celebrated this, its centennial year, in a gala in September. Honored at the event were Charles Lee Tilden, owner of Hakone from 1932 to 1950, and James T. Sasaki, the estate's head gardener from 1932 to 1961. Water is a critical issue in the gardens, and Jacob Kellner, head of grounds maintenance, talks about his approach to water conservation over the years of the drought. Kellner is an old hand in the care of Japanese gardens, having worked for many years at the Portland Japanese Garden.

– The Editor

Above: *Pond with koi at Hakone Gardens.* Opposite, from top left: Jacob Kellner and views of the Pond Garden at the Hakone Estate. *All photos by Virginia Kean, May 2016.*

Using Pond Water

We use a pool vacuum to clean the sediment from the bottom of the pond in the Hill and Pond Garden. The wastewater is pumped into the top of one of our sediment filters (sand bed) where it drains through the sand and back into the sump (the reverse of the filters' usual operation in which the water is pumped from the sump through the sand from the bottom and then gravity fed back to the pond). Once the partially filtered water reaches the sump, it is pumped into our other filters, and then the filters operate normally, as described above, for a second filtration cycle.

The filters are then aerated and backwashed, but very importantly, not purged. The purge and return valves on the filter are closed during the backwash process. When the water level reaches the top of the filter, the pump is turned off, and the water is allowed to drain back to the sump in the same "reverse of the filters usual operation" manner.

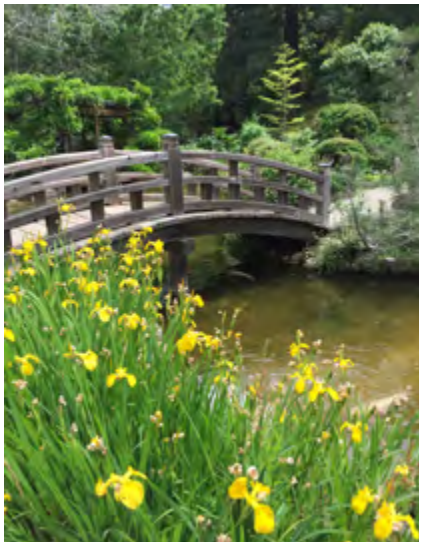
The sediment collected in the top of the sediment filter is scooped off along with some of the filter media (sand/gravel) and placed in buckets. Those buckets are taken to our bamboo groves where we use a hose to backwash the media inside the buckets. The pond sediment and water runs out of the bucket and into the plant material, both fertilizing and irrigating the plants. The filter media remains in the bucket, as it is heavier, and is returned to the filters.

Irrigating a Japanese Garden

In my years working in Japanese gardens, I have heard repeatedly that Japanese gardens are designed to be a sea of different shades of green and should be maintained at the highest level (including cleaning the ground of debris). This concept does not lend itself well to mulching, one of the best ways of retaining moisture. Ground covers are important to Japanese gardens, but I do not believe that we here in the U.S. need to use Japanese native materials for ground covers. We are selecting ground covers with similar characteristics to their Japanese counterparts but that are better suited for California.

In extreme drought conditions, some plants may have to be allowed to die. We must look at the gardens to establish what their character is and which plant materials are integral to them. Here at Hakone, we have chosen to allow some shrubs, a couple of weak trees, and many ground covers to die. in making these tough but necessary decisions, we considered the availability of replacement plants, monetary cost, and the labor associated with installation.

Watering methods are important. As one would expect, injection watering has worked well to sustain established trees but does very little for our ground covers, just as spray emitters are fine for ground covers but rarely does the water reach deep tree roots. Drip irrigation is great but the number of emitters required to support all of our plant material, including ground covers, is not feasible at this time. Sometimes hand watering is just best.



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SAVE THE DATE!
Sunday, January 29, 2017
Tour and Talk in Pasadena
Ernest Batchelder, Teacher and Tilemaker

Join us in visiting sites featuring Batchelder's work as well as touring the Batchelder exhibition at the Pasadena Museum of History. The Museum's exhibition also presents works from Pasadena's mid-century ceramics industry. Board members Ann Scheid, Judy Horton, and Libby Simon are collaborating to make this a great day for CGLHS members. We will be sending details to everyone later.

For more information on the Pasadena Museum of History exhibitions, see pasadenahistory.org/exhibits/

Works by Ernest Batchelder. Above, top: *Medieval musician tile in high relief.* Below, left to right: *Fountain basin from the 1920s; wall with Mayan-style tiles, also 1920s. Photos courtesy of Pasadena Museum of History.*