Eden

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Above: Some of the historic apple trees at Yosemite with Half Dome in the background.

Eden

JOURNAL OF THE CALIFORNIA GARDEN & LANDSCAPE HISTORY SOCIETY

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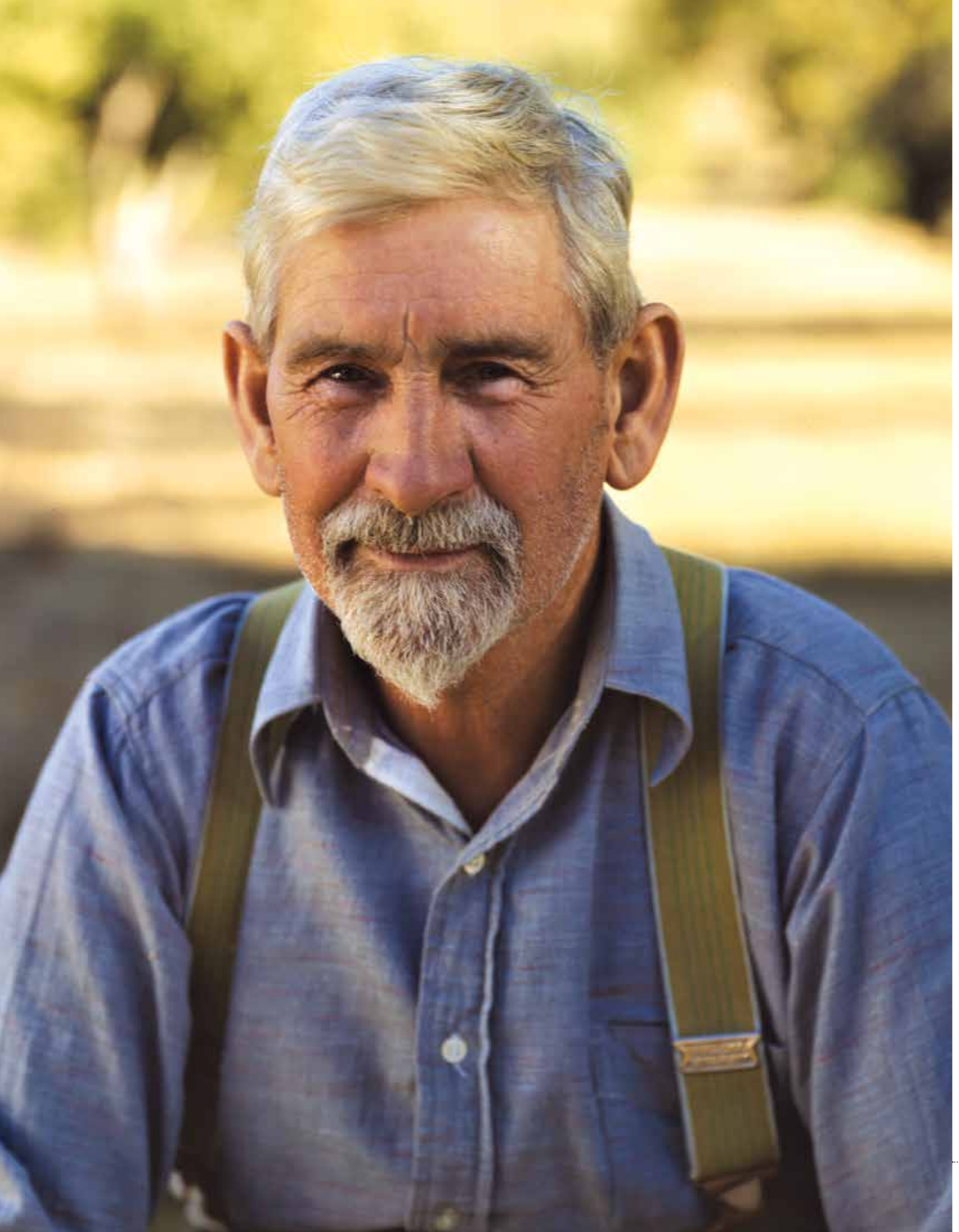


Albert Etter

Humboldt County's Horticultural Genius

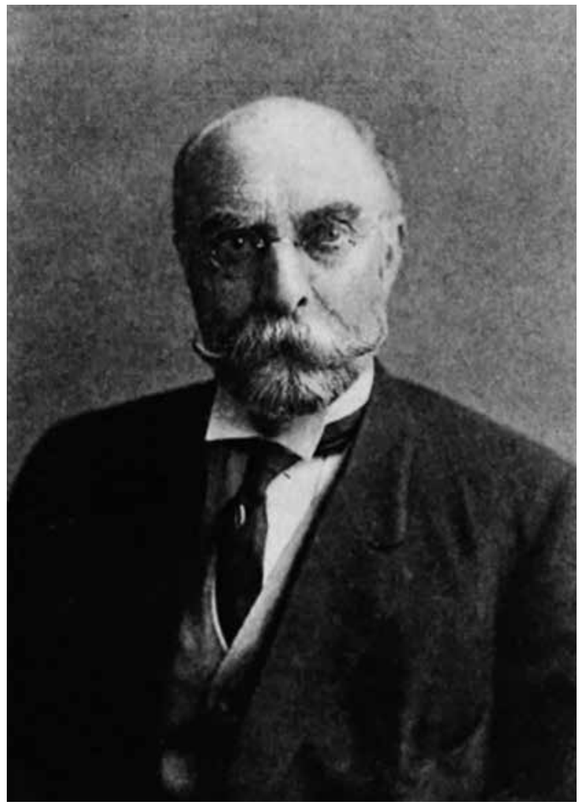
TOM HART

In the German language, ". . . the word 'etter' means a small, irregular patch of cultivated land situated in a wilderness, the same cultivated area being fenced by a low, broad unhewn stone wall – a veritable emblem of primitiveness. Here is found the originator [*sic*] a man who had little schooling in schools and books, yet exceptional opportunity and aptness in the study of Nature first handed, until he has learned to read Nature as the average man reads a book."[1] Harold Ellis wrote these lines about famed Humboldt County horticulturist Albert Etter in his 1923 article for *California Country Life*. A true California pioneer in every sense of the word, Etter was a self-taught and self-made man whose contributions to horticulture have persevered and blossomed in the decades since his death.

Born to Benjamin and Wilhelmina Etter on November 27, 1872, near the Shingle Springs post office in El Dorado County, Albert was the eighth of thirteen children. Ten of these children survived to adulthood. His father was a Swiss immigrant and veteran of the Mexican-American War, while his mother was a native of Baden, Germany. The two met while Benjamin was farming in Missouri during the Civil War and moved to El Dorado County in 1866. In March of 1876, they uprooted their budding

Previous spread; In this large-format color transparency, Albert Etter sits on a hill overlooking his orchard at Ettersburg in Humboldt County. Photograph by Gene Hainlin, 1943. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Left: Portrait of Albert Etter, 1943. Photograph by Gene Hainlin. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.



Above: Albert Etter (L) and brother August (R) circa 1890. Courtesy of the Etter Family Archives.

Opposite, left: Albert Etter sought advice in 1897 from Edward J. Wickson, who was the Dean of Agriculture at the University of California. Photograph from Wickson's 1921 book *California Nurserymen and the Plant Industry, 1850-1910.*

Opposite, right: Portrait of Albert Etter, circa 1900. Courtesy of the Etter Family Archives.

family and resettled on the North Coast of Humboldt County to start a farm. It was on this twenty-acre ranch in Ferndale, California, where Etter found his true passion.

Ferndale was an up-and-coming agricultural town in the 1870s. Two decades of logging had cleared most of the Eel River Valley by then, and the vast alluvial plain had been converted to dairy farms and cattle ranches. The Etter place was no different. Tucked away along Coffee Creek, the Etters ran a successful farm before expanding into a dairy operation, and each of the ten children did their part.

Etter enjoyed farm life. According to notes in his autobiography, he was working with plants by the age of three. He maintained his own garden by the time he was six and began documenting different strains of wheat stalks in his father's field. At twelve, he had begun propagating dahlia seeds in a search for new varieties.[2]

While plant breeding came naturally to Etter, school did not. He often quoted the naturalist Louis Agassiz, stating that he was a student of the University of Nature where we "study nature, not books." Etter wanted to spend every moment in the garden. His father Benjamin had his own green thumb and was credited as the first person to grow lentils in Humboldt County, but he found it odd that Albert would rather work with his plants than play like the other children. Wilhelmina and a local schoolteacher provided support when it came to Etter's passion. "Much of his success in plant breeding, Etter attributes to an interest sponsored in his youth by a teacher named 'Jim' Dickson, pioneer California educator, who afterward achieved considerable success as a dairy rancher in Oregon. Realizing young Etter's natural bent, the teacher furnished much of the inspiration that led to the lad's subsequent career."[3]

When Etter was seventeen, fired by the possibilities he saw, he resolved to devote his life to plant breeding. Having read an article by John Muir on what a man could do were he to devote his whole lifetime to the breeding of such a fruit as the apple or plum, young Etter—with the hope and the exuberance of youth and the cool calculation of a man of fifty—decided to found the world's greatest apple experiment station and only awaited his majority to begin operations. However, he did not lay by and wait but instead devoted his every spare moment to plant breeding work.[4]

George Darrow spoke about Etter's early affinity for plant breeding in his 1966 book, ***The Strawberry: History, Breeding and Physiology:*** "At thirteen [Etter] was interested in breeding dahlias, red currants, and gooseberries. He left school two years later and worked at the home place in Ferndale for the next seven years. At fifteen (1887) he grew his first seedling strawberries, from a cross of Sharpless x Parry."[5] According to Darrow, Etter gained access to a unique strawberry variety through a sea captain who brought the berry to Eureka from Callao, Peru. Etter's exposure to the Peruvian beach strawberry, ***Fragaria chiloensis***, sparked an interest in primitive germplasm. By cross-breeding known varieties with wild species and their primitive bloodlines, Etter believed he could speed up the process of creating better hybrids.

Etter continued his plant breeding work during his teenage years while doing odd jobs for neighboring farmers. While performing one of these odd jobs, he came across the future site of his famous experiment station. While budding nursery stock for a local farmer in the Upper Mattole Valley, he noticed a vast area of prime unworked land. "He sent at once for a township map of the area and selected a parcel that included a stretch of the Mattole River. Then, undaunted by the depression that gripped the economy in the 1890s, he secured a contract to cut one hundred cords of wood at seventy-five cents a cord, and walked twenty-five miles to Eureka to file his claim."[6] It is important to note that this account comes from the writer Gladys Smith, who is the only known person to have read Etter's missing autobiography. Other accounts of the story mention a fishing trip with friends that led to the discovery. "Instead of going fishing, one morning, he shouldered his rifle and took off up a deep ravine by himself. Climbing to the top he discovered the little table land upon which the ranch lies."[7] Whatever the truth may be, Etter had found his paradise which later would become the

Ettersburg Experiment Place.

Etter arrived at his claim in the Upper Mattole Valley on October 17, 1894, a date he later serendipitously discovered was National Apple Day. The land was rugged, and he struggled in the early days. Decades later, his wife Katherine noted the difficulties that he had faced: "That place was a wilderness when they came. They cleaned all that land – chopped the trees down and everything. And all by hand. Even the roads were built by hand. And then, too, you have to feed the land before you get anything out of it."[8] Herein lay Etter's first significant hurdle.

The soil on Etter's new homestead initially would not sustain plants. Considering his ambition for this property, he needed to address the problem immediately. A soil specialist at the University of California-Berkeley Agriculture Department advised Etter to sow lime into the soil. However, Etter opined that there had to be other less expensive routes. A neighbor told him to run Angora goats on the land. The ever-crafty Etter heeded the advice and built a cheese factory for the goat milk, using the revenue to purchase lime and angleworms for the soil. It was the angleworm to whom he attributed much of his success at Ettersburg. His brothers aided in that success. "With so much activity, Albert needed help, and his brother August moved to Ettersburg from the family farm. August homesteaded a section alongside Albert's plot, doubling the acreage of Ettersburg Experiment Place."[9]

George and Fred Etter joined their brothers Albert and August shortly after and incorporated the Etter Brothers firm. "On the rocky meadows, sheep were raised for meat and wool." A mill was established, and "forty acres were planted with apple trees and ten more with strawberries, and they ran their own evaporating plant in which the apples were dried. In addition to these commercial ventures, there were also all the usual homesteading activities, with the ranch raising all their own meat, milk, vegetables, and eggs. The Etter Brothers ranch was a sort of super homestead."[10] August and George looked after the stock and horses, while Albert ran the evaporating plant, cannery and horticulture department. Fred was the ranch machinist and operated the sawmill. A fifth brother, Walter Etter, eventually made the trek to Ettersburg and helped as an engineer and mechanic.

In 1897, Etter decided to seek out Edward J. Wickson, Dean of Agriculture at the University of California, to ask about how to get started with apple hybridization. He wanted to crack the age-old apple riddle: "From where did our apples come and how to breed them." He wanted to know how our big cultivated apples originated. Etter wrote of his first encounter with Wickson in a 1939 letter to the *Humboldt Times*: "When Prof. E. J. Wickson first heard of my ambition to start experiments in apple breeding in the hopes of cracking the apple riddle, away back in 1897, he fell for it at once and did all he could to help me get started on a long apple trail that might lead on for a lifetime. He not only sent me all the material available in apple varieties, over 600 varieties but gave me personal encouragement as well. Blessed indeed, the young man who could count on the approbation and counsel of a man as wise as Prof. Wickson."[11] Wickson directed Charles H. Shinn, superintendent of the UC-Extension system, to send him grafting wood of everything available at the Amador and Paso Robles sub-stations. It was this collection that started Etter on his journey of apple hybridization.

While his grafted apple trees continued to mature over the next ten to fifteen years, Etter refocused his efforts on strawberry breeding. His initial experiments with ***Fragaria chiloensis*** went so well that he continued searching for wild varieties to include in his breeding programs. Etter wandered the coastal cliffs from Point Arena to Cape Mendocino, collecting both wild beach and woodland varieties in addition to native varieties from around the world. Subjected for countless generations to drought, heat and cold fluctuations, soil sterility,

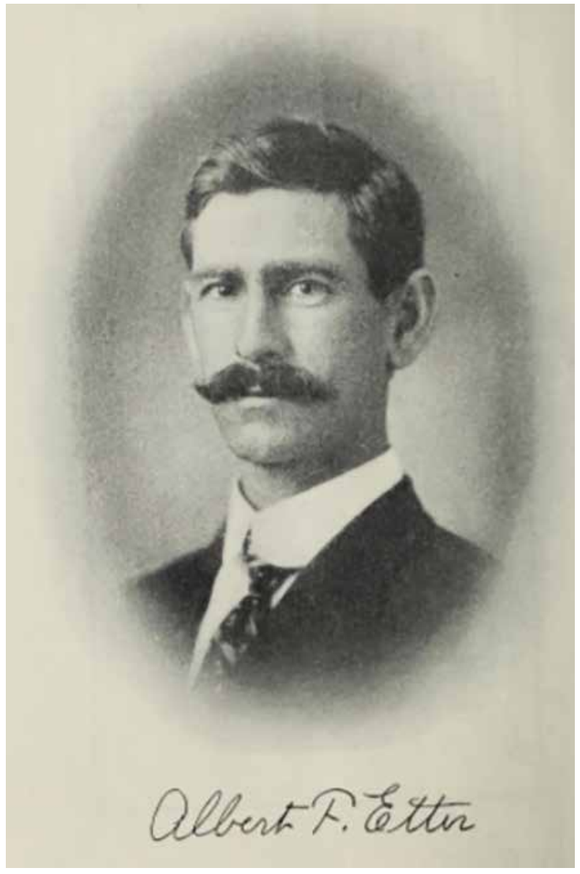
Opposite: Three of twelve views of Ettersburg, from *Scrapbook of Fancher Creek Nurseries, George C. Roeding, Manager, Fresno, California. Book 'Keys S-T, Grapes-Small Fruits'*, 1914. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

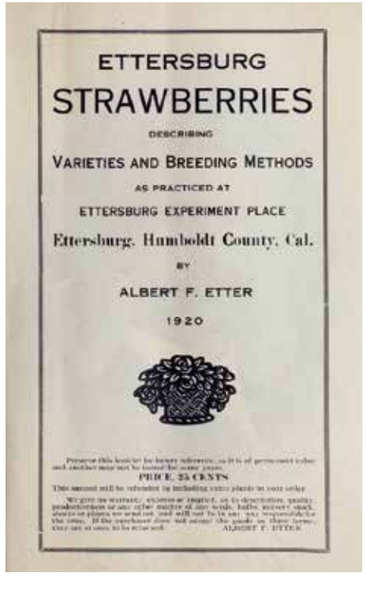
Below: From the *Ferndale Enterprise*, October 10, 1917.

NEW STRAWBERRY CREATED BY ETTER

Albert F. Etter's new strawberry, the Trebla, is creating favorable comment all along the coast and when it was shown recently at Berkeley as part of an exhibit at the time of the dedication of the new agricultural building it was given much attention. The Trebla is so called because of the three widely seperated red lines of ancestry included in its creation.

One of its chief characteristics, aside from vigor and great productivity, lies in the fact that instead of lying on the ground like other members of the strawberry family and becoming covered with grit and sand, it stands upright on its stem, thus keeping clean.





This page: Three Images from Albert Etter's 1920 *Ettersburg Strawberries* catalog.

Opposite: The wedding card from Albert and Katherine's wedding day in Ferndale, California on October 18, 1924. Courtesy of the Etter Family Archives.

and alkaline conditions, these varieties injected a vigorous gene pool into the new hybrids. To quote Flaherty,

> And so it goes from the far ends of the earth, from the wild varieties developed by nature through the ages and from the cultivated types grown by man the Etter brothers have recruited the parents for their hybrid species. In each instance, they have gone forward from the point where nature halted. But as stated before, they have made nature their partner in their work. As put by Albert Etter, 'We simply set the stage; the insects and nature do the rest.' A modest admission, certainly but such is the way of genius.[12]

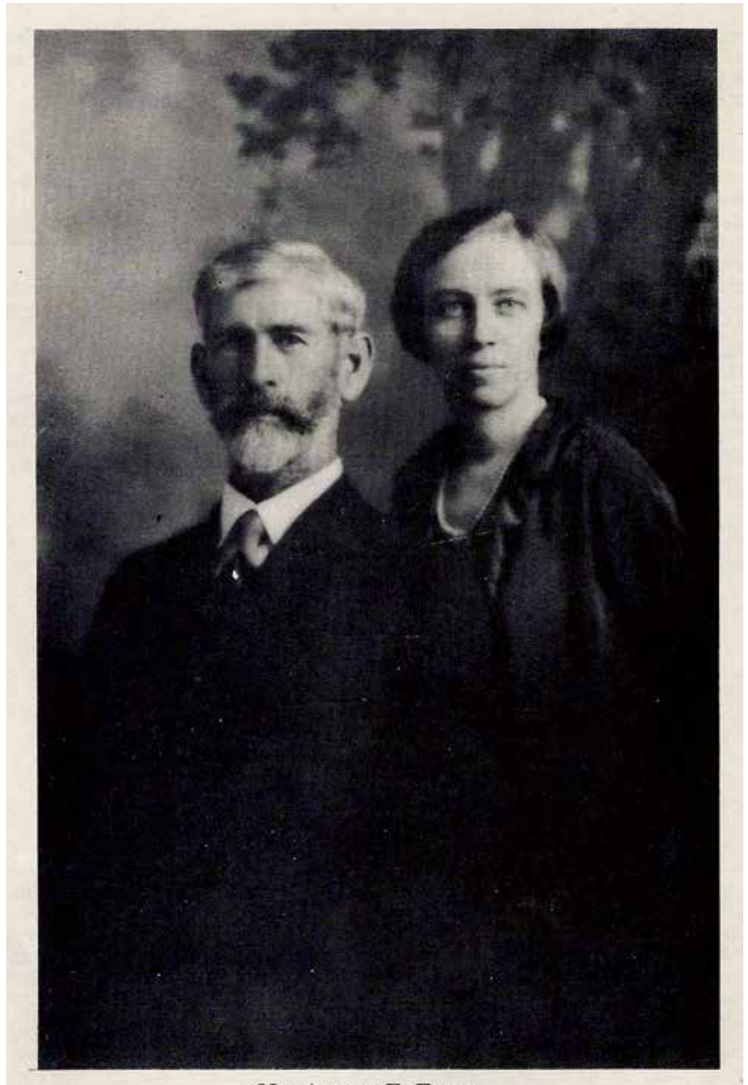
It was Etter's plant-breeding genius that earned him national recognition by the early 1920s. His 1920 Strawberry Catalog listed over fifty new varieties. His Ettersburg strawberries gained popularity in New Zealand, Australia and Great Britain. George Darrow later honored Etter as one of the six great breeders of strawberries in the nineteenth-century, noting that "one of his varieties is now grown in Europe and Australia, and others are in the ancestry of many of America's widely grown varieties. The value of Etter's work is the attention it drew to the hybrid vigor and new characters obtainable in crosses of cultivated sorts with *F. chiloensis*."[13] While Ettersburg strawberry varieties are hard to come by today, they can be found in the gene pool of many commonly grown descendants. Horticulturists used Etter's hybrids to create new varieties that are still grown around the world. Some of the more popular descendants are the 'Northwest', 'Huxley', 'Fairfax', 'Southland', 'Corvallis', 'Borden', 'Lassen', 'Claribel', and 'Jubilee': Darrow noted 38 specific descendants widely circulated by the 1960s.

In addition to his strawberry breeding, Etter continued to work with a variety of primitive plants. He created hybrid species of native clover, grapes, gooseberries, forest peas, burnet (*Sanguisorba minor*), *Lotus corniculatus, Deschampsia elongata* [slender hair-grass], rib grass, carrots, hazelnuts, etc. His work with cover crop hybridization earned him an invitation to deliver a series of lectures on "Forage Plants" at the Agricultural Department of the University of California at Davis.

While returning from a two-week lecture trip, Etter stopped to visit Luther Burbank in Santa Rosa. The encounter was documented in the November 13, 1908 issue of the *Ferndale Enterprise:*

> Mr. Etter also informs us that he paid a visit to Luther Burbank at Santa Rosa, it being the first time that he had the pleasure of meeting Burbank, though they have corresponded on scientific matters for some times past. Burbank expressed himself as greatly pleased to meet his Humboldt contemporary and warmly recommended Mr. Etter on the lines he is pursuing and the work he has accomplished.[14]

Etter discussed his prized Rose Ettersburg strawberry, as well. "Mr. Burbank assured Mr. Etter that as far as his personal taste



Mr. Albert F. Etter
and
Mrs. Katherine McCormick Etter

was concerned he prefers it to any other strawberry he has ever grown, though Mr. Etter believes the Rose Ettersburg is far inferior to some of the newer varieties he has developed in the past season."[15]

While Etter's fame grew for his strawberry crosses, his apple orchard was coming into maturity. It was time to take a crack at the age-old apple riddle. "With a perfect climate chosen, and the best material studied and selected, the foundation was well laid, and all one needs is the training to drive them to success," Etter opined in a 1922 article for the *Pacific Rural Press*.[16] He continued, "Those are the three essential links to guarantee success, and if success does not materialize the person in charge is to blame." Etter had already received some praise for his seedlings by 1922. After receiving a shipment of Etter's seedlings earlier that

year, Edward Wickson remarked, "In our judgment, he has already attained things which generations of apple growers have not developed. We are glad to put on record this early report of his work which will some day be looked upon as of great historic interest."[17]

Much of Etter's apple-breeding success was due to his use of primitive germplasm. "In strawberry breeding at Ettersburg, new elements were added to broaden the foundation," Etter wrote. "But in the apple it was necessary to analyse the species that were in the bloodstream of a variety so it could be intelligently mated to a variety of dissimilar origin to get best results."[18] Of this work, Flaherty wrote:

> As it was the riddle of the apple that first lured the Etters into the field of plant breeding, so it is that much of their work has been devoted toward improvement of that fruit. Attacking the problem they decided they must get down to basic principles, and if they hoped to succeed where others failed, they must go directly to nature for their solution. Consequently they decided to start right from the beginning, with wild species of the fruit.[19]

As Etter himself stated:

> It is a well established fact in the biology of hybrids that were selfed or crossed with a variety of similar parentage the progeny is usually inferiors to the parent stock… But hybrids can be used most successfully when crossed with pure species or unrelated hybrids. For this reason such varieties as Manx Coddling, a little hybrid crab from the Isle of Man and Reinette Ananas, a little orange crab from Holland, but bearing a French name, have been so successfully used here at Ettersburg. Neither of these varieties are closely related to any of our common apples."[20]

It was for this reason that the 'Surprise'

Left: Large-format Kodachrome color transparency by Gene Hainlin, 1943. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Above: George C. Roeding, Jr. holding peaches, 1940s. George C. Roeding, Jr. owned and managed the California Nursery for almost fifty years, starting in 1928. One of the peaches planted in the Roeding Experimental Orchard was the 'Fisher' peach which was an early ripening peach from Canada. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

DELEGATES THIRD ANNUAL CONVENTION OF THE CALIFORNIA ASSOCIATION OF NURSERYMEN
FRESNO, OCTOBER 16, 17 AND 18, 1913
Photograph taken in front of the Library Building showing representatives from Washington, Utah, Oregon, Arizona and California

Above: Albert Etter met George C. Roeding at the California Association of Nurserymen Conference in 1913. Etter is front row, seated fourth from left. Roeding and Edward J. Wickson are seated at front near the center. Photograph from *Transactions and Proceedings of the Annual Meeting of the California Association of Nurserymen*, 1913.

Opposite: Two of four pages of George C. Roeding, Jr's notes titled "Apples Observed Ettersburg 10/41." The asterisks are next to apples "Final inclusion in catalogue and nursery propagate." In 1941, Roeding and Charles Burr took a trip to visit Etter, but mis-judged the time it would take to get to Ettersburg. By the time they arrived, it was dark, as Burr later recalled, "…Mr. Etter had to get out a Coleman lantern while we were inspecting all of the fruit samples he had assembled in his barn. We got back to Garberville at 9 p.m. - full of apples. We managed a small supper and went right to bed." Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

apple most likely stood out to Etter. Apple growers had long scorned the red-fleshed apple as a novelty with no real redeeming factors, but Etter was not one to follow commonly held beliefs. He had already developed an interest in pink-fleshed hybrids through his work with the 'Rose Ettersburg' strawberries, so it was only natural that the 'Surprise' apple became a focus for Etter. The bloodlines of the 'Surprise' apple trace back to a wild apple grown in Kazakhstan, the 'Niedzwetzkyana'. Its primitive germplasm combined with beautiful color provided the impetus for Etter to begin his experimentation with a whole new line of red-fleshed apple hybrids. He hoped that someday these apples would grace the menus of the best restaurants in San Francisco.

Fortuitously, it was on one of his many trips to San Francisco that Etter met his future bride. Originally from Newark, New Jersey, Katherine McCormack fell for the lanky horticulturist who was sixteen years her senior. The couple married at the Ferndale Catholic Church on October 18, 1924, almost thirty years to the day from his arrival in Ettersburg. Katherine soon moved to Ettersburg and became an integral part of the homestead in the decades to come. The rambunctious and diminutive woman is still fondly remembered by residents of present-day Ettersburg. "You know some people think that people who live on a farm or ranch live the life of Riley. They do like heck. You gotta work hard out there," Katherine said.[21]

And work hard Etter did, as he crossed tens of thousands of seedlings during his apple breeding program at Ettersburg. He grew the seedlings in nursery rows for two or three years. Trees that showed satisfactory growth were then grafted onto the top of a large tree out in the orchard. Etter noted that some trees grew as many as four hundred varieties. Each branch was kept within its own bounds, but this made for an endless and exhausting amount of precision pruning each year. "The final proofs are delayed, because these comparatively small limbs must again be grafted into other trees for more extensive trial. On the other hand, the more promising varieties are given the tree by removal of the inferior ones," Etter added.[22]

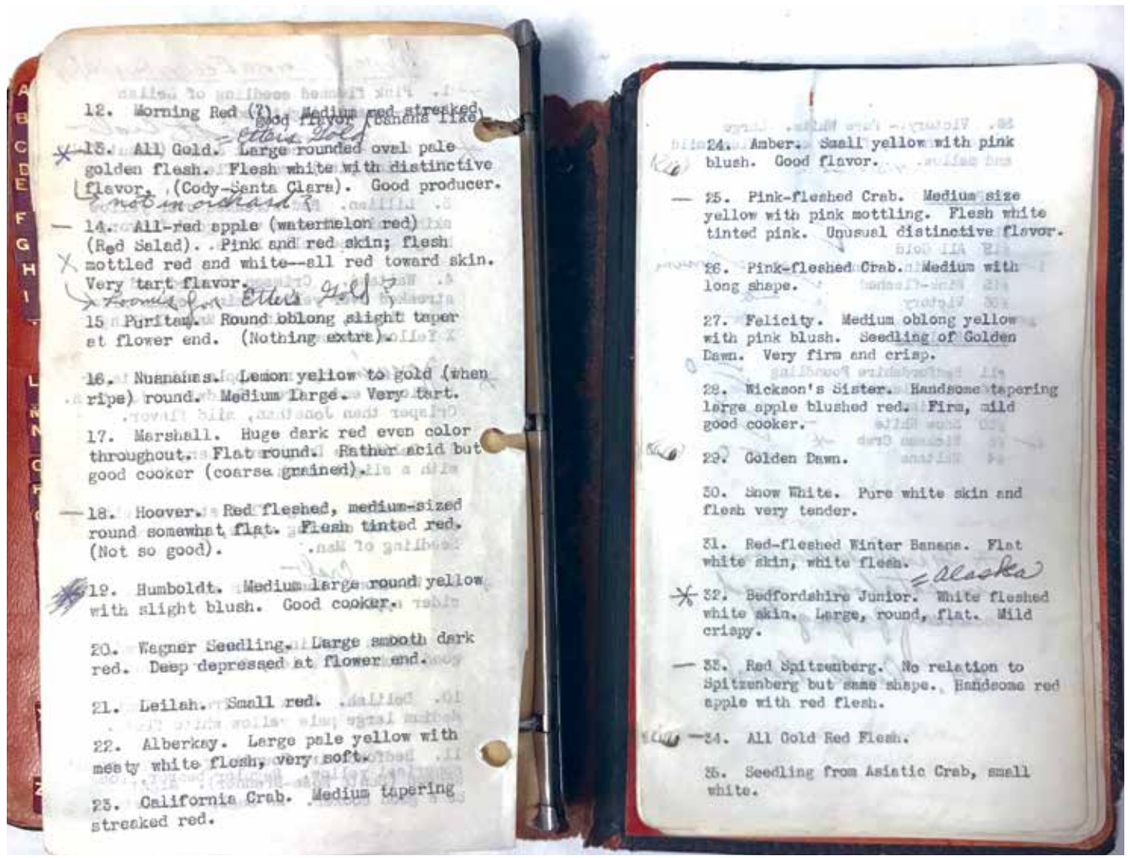
As the years passed by, Etter began to feel that his apple breeding work had not received its due recognition. While his strawberry varieties had become popular around the world, his favorite apples hadn't traveled very far from Humboldt County. He lamented the dilemma:

> In writing the article about Strawberry Breeding, in the Year Book, Dr. Darrow gave credit for the work carried on at Ettersburg. But in apple breeding at Ettersburg, Prof. Magnuss made no mention whatever, though it is not possible he could have been ignorant of what had been going on, because the information asked for had been forwarded to Dr. Darrow as requested."[23]

It was these concerns that led to Etter's eventual partnership with the California Nursery Company in the 1930s.

The California Nursery Company was one of the premier nurseries on the West Coast during Etter's lifetime. Etter met the owner George C. Roeding at the 1913 Annual Meeting of the California Association of Nurserymen. "On the banquet tables, Geo. C. Roeding of Smyrna fig and nursery fame, showed half a dozen varieties of remarkably fine new grapes from his experiment vineyard, . . . [?]" Etter wrote.[24] The orchard notes from the California Nursery Company archives in Niles referenced planting the first Etter apple test varieties in 1932. 'Pink Pearl' and 'Crimson Gold' arrived in 1936, along with a multitude of other varieties through 1942. Suspected red-fleshed varieties such as a 'Big Pink Wickson' and 'Red Juicy Golden Crab' were added in 1942 and are possibly lost to history. George Roeding, Jr. journeyed to Ettersburg with his photographer in anticipation of Etter's debut in their 1944 catalog. It advertised, "Forty-six years ago Mr. Etter commenced his patient search for new apple varieties… In the course of his work through the years, no less than 15,000 crosses were painstakingly made under carefully pre-evaluated conditions, and more than 2000 varieties were placed under observation and test." The company featured seven different varieties in their catalogs over the years, including the 'Pink Pearl', 'Wickson', 'Jonwin', 'Alaska', 'All Gold' (later renamed 'Etter's Gold'), 'Humboldt Crab', and 'Crimson Gold.'[25]

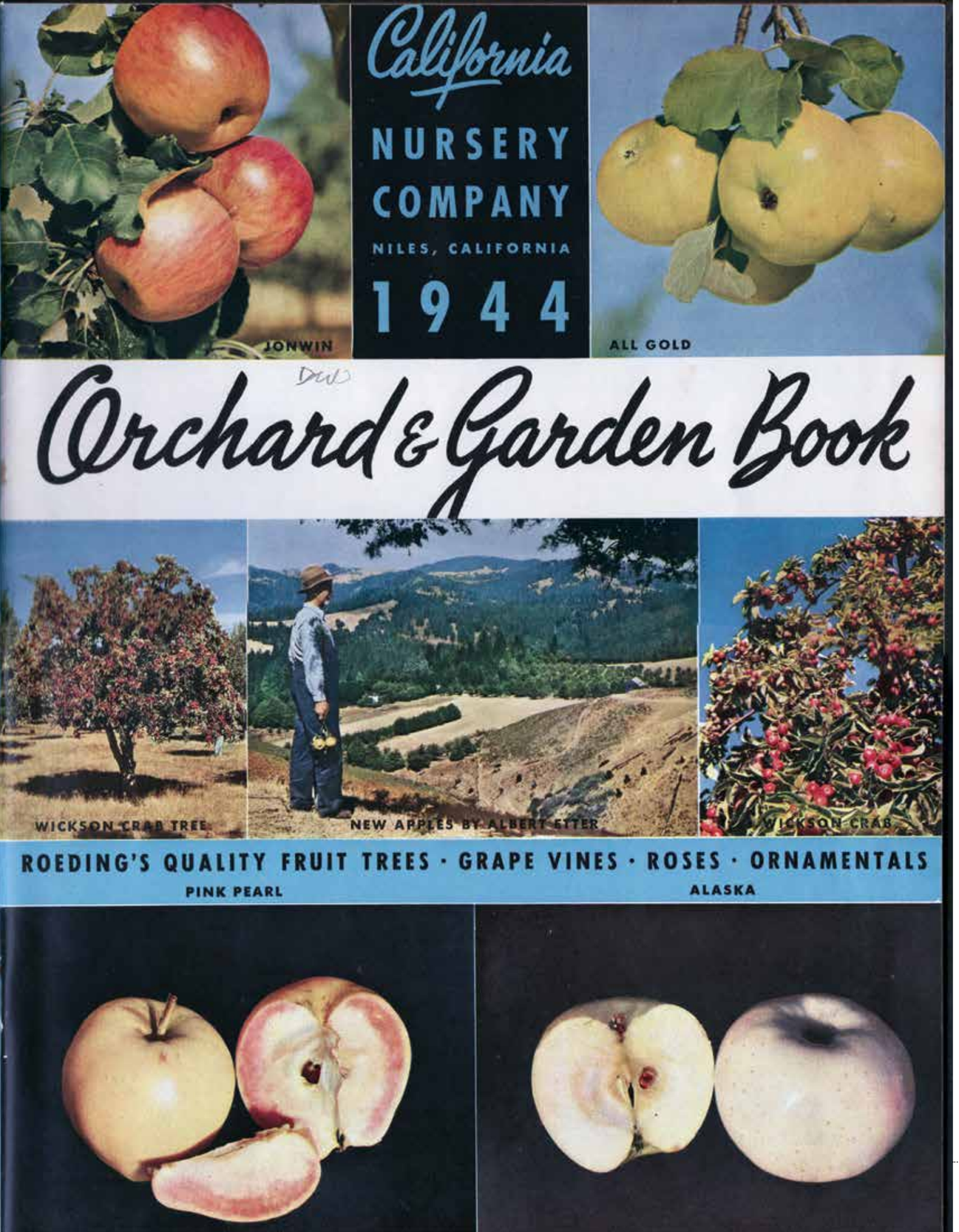
Etter had set out to answer the age-old apple riddle, and by his early 60s, he believed the mission complete. "After



careful study of over 600 varieties and the growing and fruiting of thousands of seedlings, Mr. Etter says there is no such thing as a riddle… All apples are just crabapples, and all crabapples, even though no larger than a currant, are apples! All our fine varieties of apples are just hybrids."[26]

The final decade of Etter's life was marked by the same busy pace as his early years. The harvest of 1945 was no different, as Etter explained to a pen pal. "Your letter of October 17 arrived, but I was so busy picking apples that I just couldn't write to you then. I am seventy-two years old now and I never worked harder in my life than I did last year when haying started in…"[27] Etter had ceased strawberry breeding in 1926, and his focus in later years was dedicated solely to the orchards. He worked with his brother August to hybridize cherries, plums, pears, walnuts, chestnuts and hazelnuts and planted them amongst his apple trees. A visitor in those later years remarked about the beauty of the homestead:

> In the midst of a wilderness surrounded by a wilderness, he and a brother, August, have created an earthly paradise, the workshop in which they play strange tricks upon the flora of the world. In this workshop involving a few acres of southern Humboldt land, the brothers have labored and experimented for close on half a century, pitting their ingenuity and patience against nature in a new 'origin of species.' Hardly pitting – that word is a misnomer. Rather they work with nature, make nature their partner in this intriguing enterprise which they have found life careers… The visitor is confronted with trees so heavily laden that it would be impossible to find room for more fruit on the same tree. The amazing thing is that on the same tree, hundreds of different varieties grow side by side, furnishing odd contrasts in shape and color and general characteristics.[28]

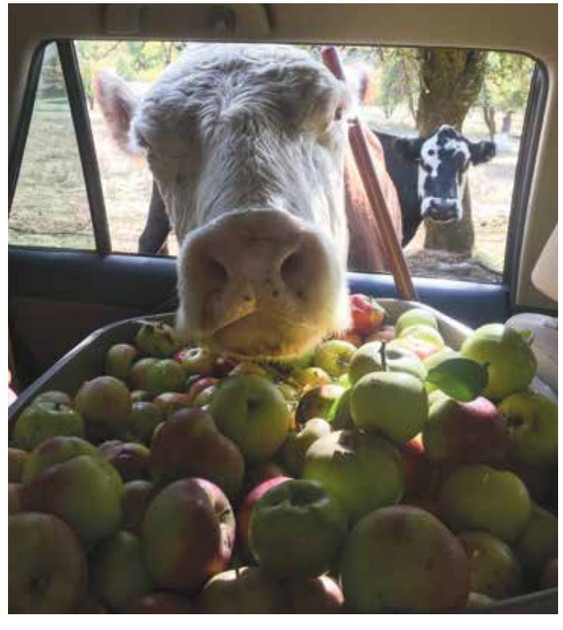


Etter survived until his 77th National Apple Day and passed away on November 18, 1950. He was buried in the family plot at St. Mary's Cemetery in Ferndale. After Albert Etter's passing, his brother August maintained the orchard until he, too, passed away in 1960.

Katherine remained at the homestead, working as postmaster at the Ettersburg General Store. It was at the general store that Katherine met horticulturist and Etter enthusiast Gladys Smith in 1965. After Gladys introduced herself, Katherine

Opposite: Albert Etter was featured prominently on the cover of the 1944 California Nursery Company Orchard & Garden Book, when his apples made their debut. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Above: Back cover of the 1946 Orchard and Garden Book, the year that the "Peace" rose was introduced on the cover. Every issue thereafter, until 1970 (including the Spanish language catalogs) carried Etter's apples. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.



Above: The advertising art that accompanied boxes of apple from the Ettersburg orchard. Courtesy of Brian Doyle and the Etter Family Archives.

Opposite top: One of the wagons that Albert used to take his apples to market still sits along the former barn site at Ettersburg. Photo taken July 2019 by the author.

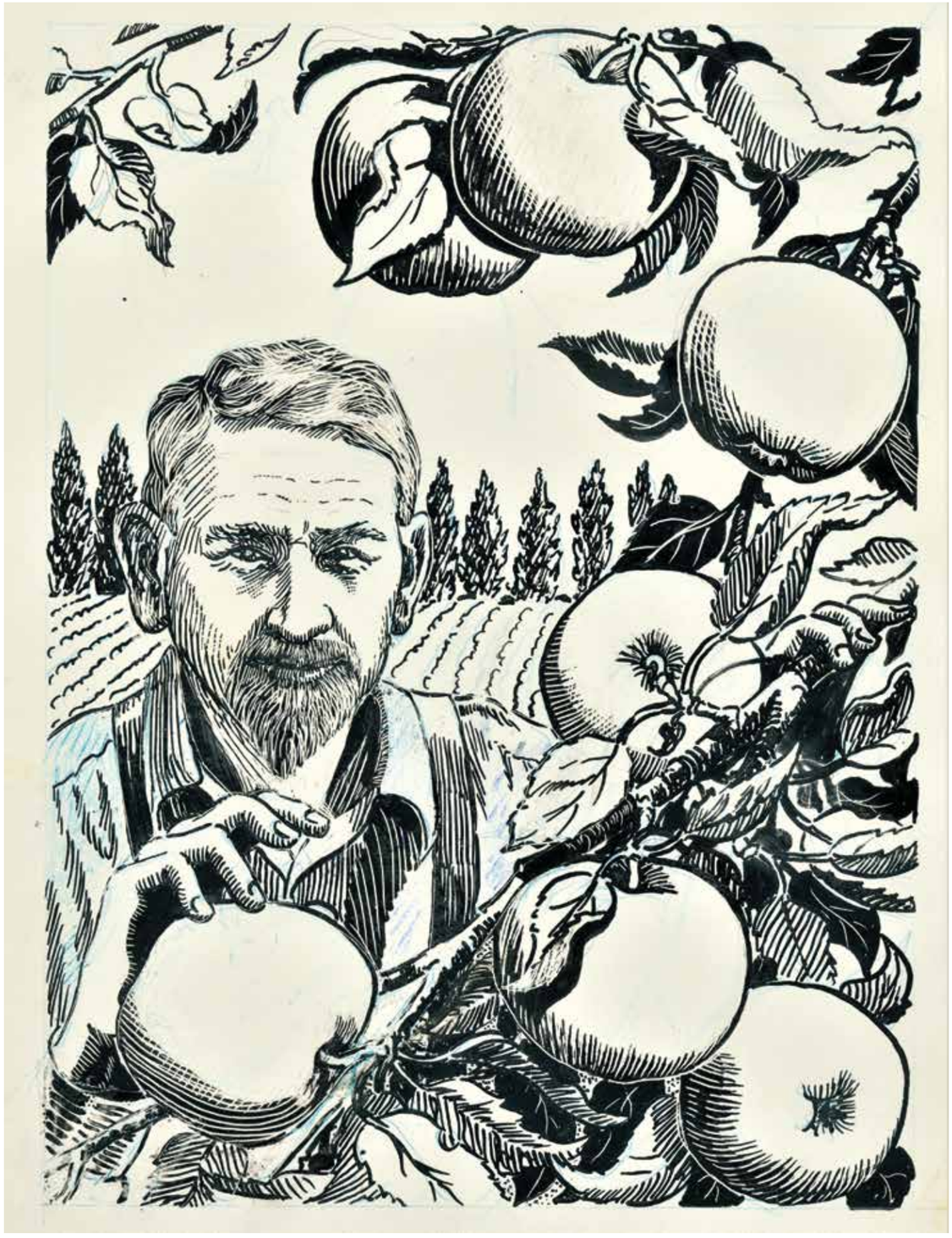
Opposite bottom left: Enjoying a red-fleshed apple hybrid during harvest 2019. The apples are currently used to make Humboldt Cider Company's "Albert's Experiment," a dry heirloom apple cider released each winter. Photo taken October 2019 by the author.

Opposite bottom right: The former orchard site is now part of a pasture for French Ranch Farms. These two bovines were eager to help with the harvest. Photo taken October 2019 by the author.

. . . ran down the hill towards the Mattole River. Soon she was back with a large manila envelope stuffed with photographs, newspaper articles, handwritten notes, and papers. A sheaf of typewritten pages proved to be Etter's autobiography, strangely written in the third person as though he were on the sidelines watching his life go by. I protested that I was a stranger and should not take the material, but Mrs. Etter would have none of it. 'I trust you. You take it,' she insisted, looking more like a nervous young girl than the widow of an elderly man. I accepted the envelope with thanks, returned to my car, and drove home to Redway.[29]

Smith used the materials from Etter's own writings when she published her 1995 article in Pacific Horticulture Magazine: *Albert Felix Etter, Hybridizer*. Unfortunately, the whereabouts of these historic documents, including Etter's autobiography, currently is unknown. (Hopefully, they will turn up some day!)

Etter's apple varieties may have been overlooked by growers during his lifetime, but they continue to grow in popularity throughout the country. The 'Waltana' became a popular eating apple across Humboldt County by the 1950s and can still be found in local grocery stores each fall. 'Wickson' (also known as 'Wickson Crab') is currently grown from coast to coast and has become one of the premier American cider apples. Etter's prediction came true as 'Pink Pearl' is



now served in the best restaurants and bakeries from San Francisco to New York and has inspired a new generation of red-fleshed apple enthusiasts.

In addition to the 'Pink Pearl', an entire series of red-fleshed apples was saved from the homestead site during the 1970s and 80s. At the time, Ram Fishman settled with his wife and three young children on a parcel a few miles from the homestead. They made it a hobby to return to the orchard yearly to inventory and evaluate the hundreds of unnamed test varieties still bearing fruit on the aging trees. Out of this effort came seven red-fleshed varieties and additional hybrids that were re-introduced through the Fishmans' Greenmantle Nursery Catalog. Without Greenmantle Nursery, many of these varieties would have been lost forever.

Thirty years after Ram's last forays to the homestead, the orchard is now in the initial restoration phases. The current owners, Marty & Maurie Hobbs of French Ranch Farms, reached out to my business, Humboldt Cider Company, in 2018 about purchasing some apples from an old orchard on their property. It was a fortuitous encounter since, as a local history and apple enthusiast, I had already been researching Albert Etter. I have mapped the orchard since then, and we are in the process of cleaning up the trees and identifying individual grafts. Of the original ninety-six trees mapped in early 2019, ninety-four remain, and the two fallen trees were successfully propagated prior to their demise.

The remaining orchard consists of twenty-six pear and sixty-eight apple trees. Large, small, round, square, red, green, pink, white: the apples and pears still come in all shapes, sizes, and colors. Scattered amongst the orchard's perimeter, one can find chestnuts, walnuts, hazelnuts, and plums. The occasional rainbow-colored daffodil still sprouts outside the former site of Etter's log cabin in the spring, while the trusty wagon that took his fruits to market has slowly worked its way back into the land. Giant sequoia, palm, and monkey puzzle trees have long since grown to provide their intended shade next to Etter's homesite and stand out amongst the backdrop of rolling hills and sparse woodland. Etter may not have walked these grounds for the last seventy years, but his spirit still resides amongst the trees.

ABOUT THE AUTHOR:

Tom Hart is a co-owner of Humboldt Cider Company in Eureka, Caliifornia. He graduated from the University of Wisconsin-Madison in 2009 with degrees in History and Political Science. Tom fell in love with Northern California during a college road trip and moved from Chicago to Humboldt County in 2011. His work with the cider company has allowed him to combine his passions for history and apples and lead to his projects documenting historic homestead and mining orchards.

Tom currently manages Albert Etter's original homestead orchard in addition to a small nursery, the Humboldt Heritage Tree Repository. The repository focuses on preserving fruit tree germplasm from historic sites throughout the North Coast. Its partnership with Whiskeytown National Recreation Area recently helped save nearly two dozen varieties from nineteenth-century mining orchards heavily damaged by the Carr Fire.

Left: Artist Eldon Deye created this drawing of Albert Etter surrounded by his "Etter's Gold" apples which was used in newspaper advertising by the California Nursery Company in 1946. Original Drawing of Albert Etter, apple hybridizer, "Etter's Gold." Courtesy of Washington Township Museum of Local History, Fremont, California.

Endnotes

1 Harold Ellis, "Plant Breeding History at Ettersburg Reads As Strange As Tale of Fiction", ***Ferndale Enterprise,*** November 23, 1923, 3. Ellis' article had been previously published in ***Country Life***.

2 Gladys L. Smith, "Albert Felix Etter, Hybridizer," ***Pacific Horticulture,*** Volume 56 No. 2. Summer, 1995, 17.

3 E. F Flaherty, "Etter Bros Create Earthly Paradise," ***Humboldt Standard,*** June 23, 1934, unpaginated newspaper clipping.

4 Ellis, 3.

5 George M. Darrow, ***The Strawberry: History, Breeding and Physiology***, (The New England Institute for Medical Research, 1966), 184.

6 Smith, 17.

7 Flaherty, unpaginated.

8 Ray Raphael, ***An Everyday History of Somewhere,*** (Alfred A. Knopf, 1974), 140.

9 Smith, 17.

10 Raphael, 138.

11 Albert F. Etter, "Breeding the Apple. A Lesson in Industry," ***Humboldt Times,*** September 24, 1939. Unpaginated newspaper clipping.

12 Flaherty, "unpaginated.

13 Darrow, 186.

14 "Lectured at Davis School" ***Ferndale Enterprise,*** November 13, 1908, 5.

15 Ibid.

16 Albert F. Etter, "Apple Breeding at Ettersburg," ***Pacific Rural Press***, December 30, 1922, 740.

17 Etter, "Breeding the Apple. A Lesson in Industry" unpaginated.

18 Ibid.

19 Flaherty, unpaginated.

20 Etter, "Breeding the Apple. A Lesson in Industry," unpaginated.

21 Raphael, 140.

22 Etter, "Apple Breeding at Ettersburg," 740.

23 Etter, "Breeding the Apple. A Lesson in Industry," unpaginated.

24 Albert F. Etter, "Interesting Letter From Albert Etter" ***Ferndale Enterprise***, October 24, 1913, 1.

25 From 1944 to 1970, Etter's apples were sold by the California Nursery Company, in both the English and the Spanish editions of the catalogs.By 1970, Crimson Gold and Humboldt had been dropped from the original seven apples.

The Wickson apple made it to the end and was included in the pared-down list of apples available in the 1970 Orchard & Garden Book, which included Alaska, Etter's Gold, Jonwin, Pink Pearl, and Wickson.

26 Etter, "Breeding the Apple. A Lesson in Industry, unpaginated.

27 Smith, 19.

28 Flaherty, unpaginated.

29 Smith, 17.

The California Nursery Company Archives - Far and Wide

JANET BARTON

About seven years ago, I started volunteering in the historic nursery gardens at the California Nursery Historical Park, a city park in Fremont, California. The park is the last twenty acres of the 463-acre nursery established in Niles, now a district of Fremont, in 1884. My interest in the California Nursery Company's history grew as I wondered about the old trees, the historic display gardens, and the Yellow Windmill in the middle of a rose garden. I started looking at the old nursery catalogs, old records and talking to people to find out more about this historic nursery and its gardens.

Park legend was that there were two Etter apple trees left from the old Roeding orchard. I saw them in 2013, and unfortunately, they died before I could find out. Albert Etter's apples intrigued me because the nursery's story was intertwined with his story. The Roeding Experimental Orchard was a stop on my Fruit/Nuts park tour, and the story of Etter's apples was a highlight for tour groups.

Mr. Etter's apples are not readily available, so our home orchard now has several Etter apples obtained from scion exchanges. The Wickson crab, named after one of my favorite horticulturalists, is one of my all-time favorite apples. I finally tasted the red-fleshed 'Pink Pearl' last summer. I can't wait to taste another.

In 2019 Keith Park, now CGLHS president, told me about Tom Hart's work in Albert Etter's or-

Left: This large-format color transparency from the 1940s shows how apples purchased at the California Nursery Company might be used. Images like this often appeared in California Nursery Company catalogs. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Above: Rock's Nurseries in San Jose, California. John Rock came from Germany in 1857 and established Rock's Nurseries in the Santa Clara Valley after fighting in the Civil War. The 1877 catalog for Rock's Nurseries advertised "Fruit and Ornamental Trees, Shrubs, Roses, Plants, Etc." Rock continued operations at his San Jose nursery after the establishment of the California Nursery Company (1884). His activities can be followed in newspapers, state records, and books. I created a Wikipedia page for John Rock hoping we would find his descendants. We were thrilled to be contacted by a relative from Germany who had letters from Johannes Rock to his parents. The letters cover the period of his immigration to New York in 1857 when he worked in a nursery in Rochester, to his years in San Jose, California and then later in Niles. Rock's Nursery, photo dated March 8, 1877. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Above: John Rock with two children in the late 1890s. Rock was very famous in his day but is not well known today. Rock's specimen orchard in Niles was planted to determine the best fruit and nut varieties to grow in California. At one time he had a collection of about seventy varieties of figs and 156 varieties of olives. The specimen orchard was one reason that George C. Roeding bought the nursery in 1917. Roeding described Rock's specimen orchard in "Budwood, scions and cuttings, writing the orchard," (embraced over 1000 varieties) from record performance fruit trees." Roses, palms, ornamental trees, and shrubs of all kinds were also sold. Photo courtesy Washington Township Museum of Local History California Revealed collection.

chard in Ettersburg. When I heard that Tom had delved into Mr. Etter's history, I knew that he would appreciate some of the items from the park archives. I sent Tom the color movie from 1934 of Mr. Etter and his frisky calf. I also showed him that there were some large-format color transparencies taken in Ettersburg. I sent scans of orchard books that listed the fifty Etter varieties tested in Niles. One orchard book contains about forty apples seen and tasted on a trip to Ettersburg in October of 1941. This trip was organized to help decide which would be the final six apples to patent and to include in the 1944 catalog. A seventh was introduced in the 1945 catalog.

When I found out that Tom was writing an article on Albert Etter for *Eden*, I showed Steven Keylon, *Eden*'s editor, the color portrait of Mr. Etter, which I had scanned on my new slide scanner. I cannot precisely quote him but suffice it to say he was very impressed. The color photo of Mr. Etter is breathtaking. As far as I know, this photo was never used in a catalog, and this is the first time it has been published. There were about ten photos of Ettersburg that I could find, but we know more were used in the catalog.

These photos and documents of Albert Etter for the archives were collected over the years from various locations around town. As I worked on other projects, I always noted any information about Mr. Etter and anything else of future interest. I have been roaming the archives for many years, and now have a good understanding of what is in the archives. For new projects, one must first understand what is available and where these historic nursery documents are located in the city of Fremont.

The Widespread Archives of the California Nursery Company

The California Nursery Company archives are large, complex, and spread out in several locations. They cover the period from 1865 to the 1980s. They cover several horticulturalist/nurserymen who were well-known in their time. The nurseries were in Fresno, Niles (now a district of Fremont), and San Jose. The archives contain several nurseries that existed prior to 1917 when George C. Roeding purchased the established California Nursery

Opposite page: George C. Roeding, Sr. holding several bare root trees, Fresno, 1910. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Above: George C. Roeding with his horse, Phil, at the Fancher Creek Nursery in Fresno in 1902. In 1907 George C. Roeding, alongside Luther Burbank, was pictured on the front page of the Pacific Rural Press which described them as "Two Famous California Horticulturalists." At the time he was owner/manager of the Fancher Creek Nursery. The California Nursery park archives have many of his Fancher Creek scrapbooks with photos of plants that were included in catalogs, photos of his travels in Europe, and photos of the fig-growing regions of Turkey. He was known as the "Fig Man" because he played a big part in the discovery of the fig wasp that pollinated the Smyrna fig. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Opposite: From the 1930s to the 1960s, the California Nursery Company had an annual spring bulb show and summer rose shows. Singers in "Old California" costumes entertained in the "Old Adobe" garden. Girls and young women dressed in Dutch outfits and helped visitors in the display gardens. Pictured at the front gate of the nursery (and now the entrance to the park) are William L. Thorne (an uncle and an actor on stage and in the movies), George C. Roeding Jr., and son, Jerry, on Four-bits. The famous Yellow Windmill appeared in the gardens in the 1930s. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Company in Niles and combined it with his own companies in Fresno and elsewhere. This consolidation must have made it one of the largest nursery corporations in its time.

The breakup of the California Nursery Company in the 1970s did not allow time to save all the documents from the nursery. Many historic documents were lost, sold, or destroyed. Luckily, several people recognized the need to save these records that go back to 1865 and tell many stories about the history of horticulture, viticulture, and agriculture in California. The nursery documents had no single place to go, so they are spread all about the town of Fremont. Some records have been in poor storage conditions for half a century and are only recently coming to light!

The first time I made the grand tour of the California Nursery archives of Fremont was in 2013. I was on a quest to solve an old palm tree mystery: how did 175 fully-grown palms cross the San Francisco Bay to be planted at the Avenue of Palms at the 1915 Panama-Pacific International Exposition? No stone was left unturned in my search for photos, ledgers, letter books, and scrapbooks across town. From that search, I gained an understanding and appreciation of the deep resources for researchers of the history of California horticulture - where to look and what to look for.

What is contained in the archives?

Besides palm history, apple history, and world's fair history, what else is there?

Suppose you are researching the history of a garden, landscape, or horticulture in California, the US, or other countries. In that case, you may find something of interest. The history covers:

• Horticulturalists/Nurserymen: John Rock (1836-1904) founded Rock's Nurseries in the Santa Clara Valley. In 1884 he and his partners founded the California Nursery Company. George C. Roeding (1868-1928) took over his family's nursery in Fresno, Fancher Creek Nursery (1884-~1933), and had several other businesses and nurseries. George C. Roeding, Jr. (1928-1971) took over management of the California Nursery Company (1926-1970s) and had operations and outlets all over the state.

• The fruit, rose, palm, and ornamentals trade in California from 1865 to 1970

• Nursery records for experimentation with roses, ornamentals, and orchard trees (fruit, fig, olive, nuts)

• Plant exploration in Europe and Turkey in the late 1800s to early 1900s - fig, olives, bulbs, and roses. Plants introduced from Asia, Australia, Africa, and elsewhere.

• The growth of the wholesale and retail nursery trade from 1865 on. The development of the nursery's landscape design business.

• Cooperation with the USDA and state horticultural departments. Nurserymen Associations.

• Plant lists for various landscaping, nursery trades, and orchard projects - in California, the US, Mexico, and other countries. For example, Hearst Ranch, Filoli, the state Capitol, World's Fairs in the US and Europe, State Fairs, public gardens, cemeteries, orchards, U.C. Berkeley, Stanford, suburban homes, and much more.

• Projects and plans of landscape professionals and their clients, nurseries, and horticulturalists - 1887 to 1920. Names like Ralph Cornell, Theodore Payne, Gustavus Eisen, the Misses Worn, Ernest Benard, Nigel Keep, MacRorie-McLaren Co., John McLaren, Carl Purdy, Albert Etter, Luther Burbank, William Randolph Hearst, Phoebe Apperson Hearst, Eugene W. Hilgard, E.J. Wickson, James Shinn, Charles Howard Shinn, and many more.

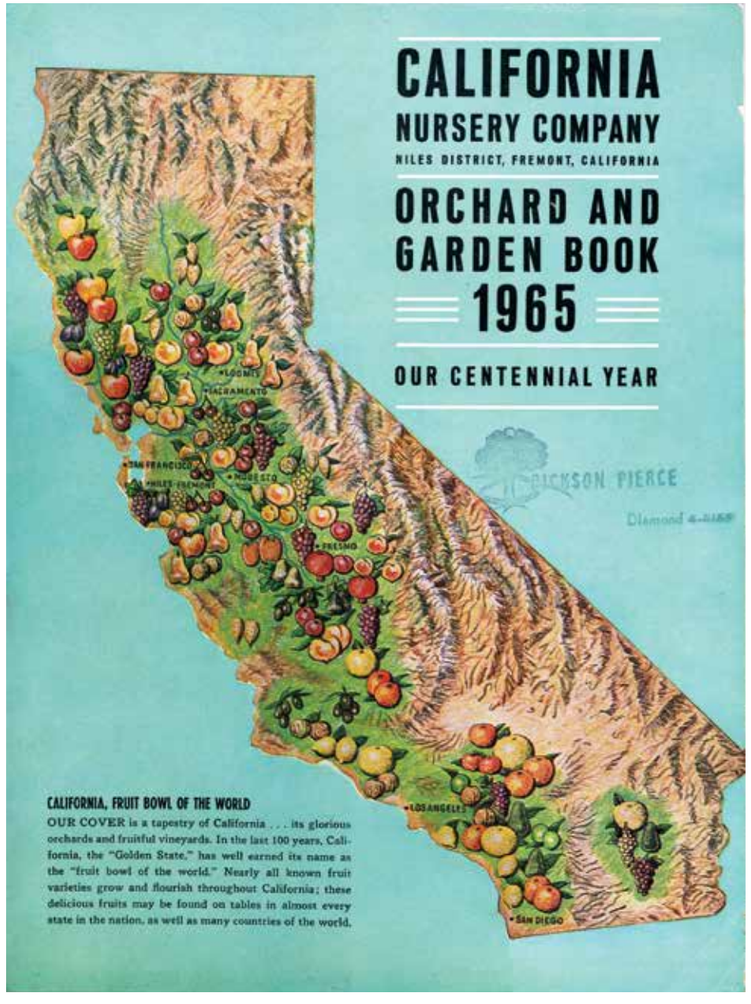
• Photographs and movies taken on foreign trips, nursery operations, domestic trips, family life in California and Hawaii.

• The effect of current events on the nursery business - wars, the Transcontinental railroad, plant pests and diseases, prohibition, City Beautiful, the Garden City, labor, immigration, and immigration restrictions

• The Roeding family history - from Frederick Roeding (1824-1910), who came from Germany to California to the Roeding children who were the last generation of the nursery (Bruce, George III, Jerry, and Diane).

Opposite: The fourth generation of Roeding family nurserymen is shown in this 1953 photo, in front of a California Nursery Company truck. From left, Bruce, Jerry Roeding, and George III (Sandy). Today, Mr. Bruce Roeding is the family historian and you can ask him just about anything and he will give you an answer. Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.

Below: In 1965 the nursery celebrated its centennial year with this fruitful California catalog cover. On the back cover, George C. Roeding, Jr. wrote: "The firm under each of its administrations, has introduced and developed many of the fruit, grape, and ornamental varieties now being grown in our Golden State. These tree and plant varieties were the foundation, in large measure, of California's fruit and horticulture industries." This 1965 catalog is not currently available online, but was accepted to be scanned for the 2020/2021 California Revealed program.



Where to search?

Currently all of these resources are not all in one place and generally they are not available online. Here is a rough guide and contact information for the archive locations with notations of online availability:

The archives at the California Nursery Historical Park.

This is the largest archive by far and it is still growing with items that have been tucked away for half a century: catalogs, photos, ledgers, letter books, scrapbooks, business records, orchard records, and family records. Bruce Roeding, Dr. Joyce Blueford, and others have been working for many years - saving, collecting, cleaning, identifying, and organizing the many items. Several exhibits have been created and are in the museum at the park (currently closed). Some useful items are online. A handy sorted list of catalogs from 1884 to 1961 are on the website of the California Nursery Garden Club. Additional catalogs up to 1970 will be added next year up on the Internet Archive, California Revealed project under "California Nursery Company - Roeding Collection.". The catalogs from 1945 to 1970 contain Etter's apples. Under the same California Revealed collection, there are 42 movies from the 1930s to the 1960s. The "frisky calf" movie in Etersburg is #32.

The Roeding Room at the Fremont Main branch of the Alameda County Library.

The shipping records, which entail about 200 letter books and ledgers, are a goldmine for researchers. The nursery records for Fancher Creek Nursery and California Nursery Company from 1884 to 1920 contain the plant lists for many projects, gardens, estates, nurseries, and institutions in California, the US, and abroad: roses, palms, orchard trees, conifers, and ornamental trees and shrubs. Scrapbooks of newspaper articles help track the history of the 1930s. History librarian, Janet Cronbach, has been very supportive of the history of our city. We have co-produced several history exhibits with her. [Contact aclibrary.org/locations/FRM/]

The Washington Township Museum of Local History.

The museum is in the district of the old Mission San José, established in 1797. The museum has the histories of the mission and the nurseries that followed, including Shinn's Nurseries. Some information about the California Nursery Company is available here. There are some very important and unique items: ledgers, letter books, orchard books, catalogs, catalog artwork, and photos. Many items are online: photos, ledgers, scrapbooks. See the Internet Archive California Revealed project: "The Washington Township Museum of Local History." Search for "California Nursery." Kelsey Camello and Patricial Schaffarczyk have submitted thousands of local history items to the California Revealed project, with more items related to the California Nursery Company coming soon. The Chinese History Project researches and presents the history of the Chinese-Americans who lived and worked in the area, including those who worked for the California Nursery Company since it began in 1884. [Contact collections@museumoflocalhistory.org]

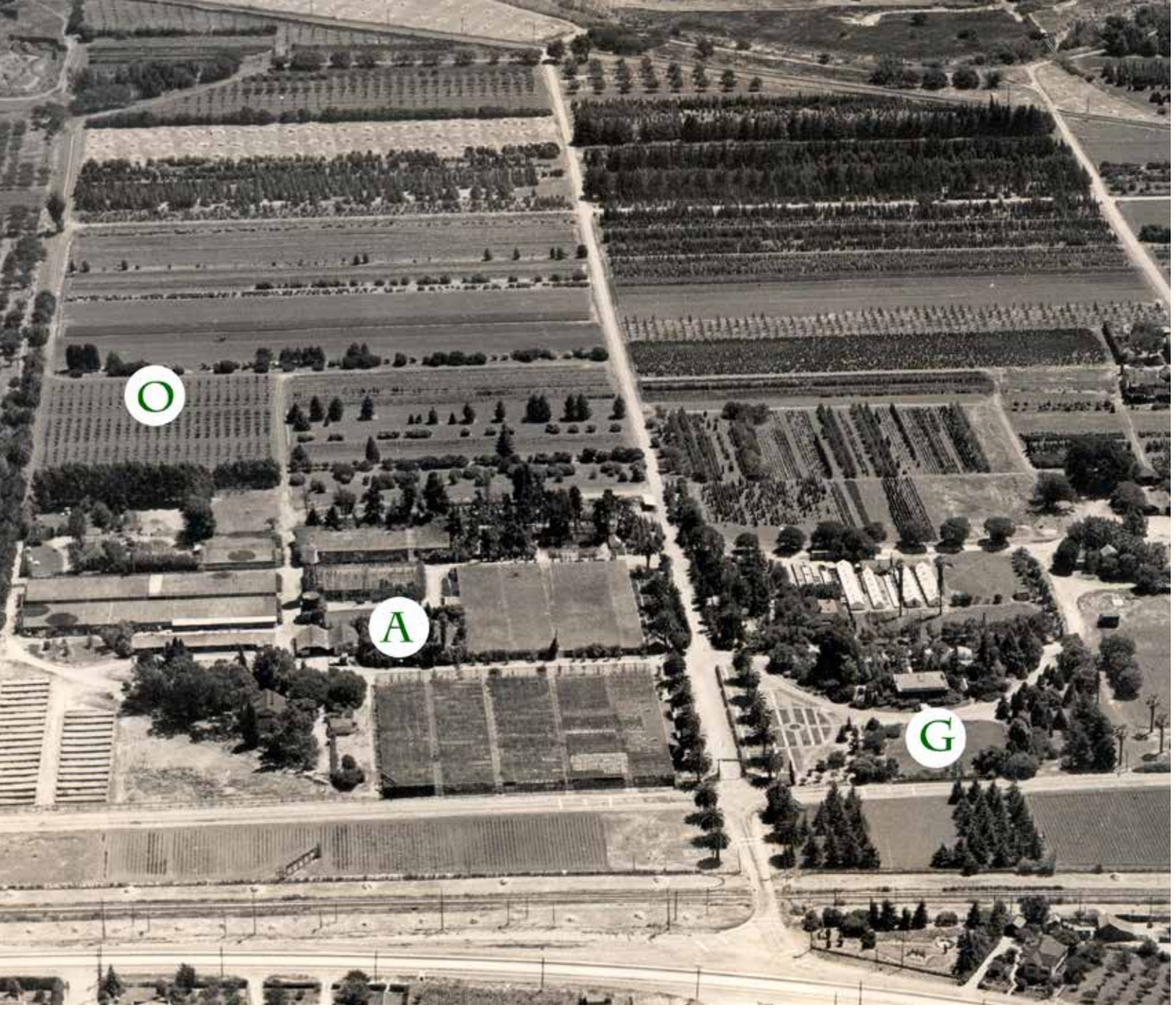
In a sense the park itself is a fourth, but horticultural, archive.

Historic trees, shrubs, and roses still grow here. Today there are old olives, loquats, persimmons, figs, apricots, roses, palms, one apple, and ornamental shrubs and trees. Some were planted in the time of John Rock, 1884-1904. Some were planted in the heyday of the spring bulbs shows and rose shows of the 1930s-1960s. We've stumped many a rosarian with some of some of our roses. The 'Niles Cochet' (1906) is one of the most famous nursery introductions.

There is nothing that I like more than sharing this history of the early nurseries and horticultural activities in the state and beyond. You can find me on the "CGLHS member forum" on Facebook or you may contact me by email. (californianurserygardenclub@gmail.com).

ABOUT THE AUTHOR:

Janet Barton earned a BA in Biology at U.C. Berkeley. After graduation, she worked for five years in the Plant Pathology Department at Berkeley in Hilgard Hall. After obtaining another degree in computer science, Barton became a software engineer at IBM for thirty years. The second she retired, she started volunteering in the gardens at two historical parks in Fremont and found a welcoming community of gardeners. There were more questions than answers about the histories of local parks. To fill that gap, Barton has been documenting the accounts of local gardens, nurseries, immigrant stories, and railroad history ever since. She maintains these histories on blogs, park Facebook pages, various websites, Wikipedia, library exhibits, and articles (j3barton.tumblr.com). Barton is an active member of four historical organizations in Fremont and is incredibly happy to have discovered CGLHS at the San Francisco History Days. She is on the leisurely track to a degree in Landscape Architecture at Merritt College. Barton picked up the Aesthetic Pruning award and has been involved in the Japanese garden community through the North American Japanese Garden Association and Merritt College.



Above: The horticultural legacy;

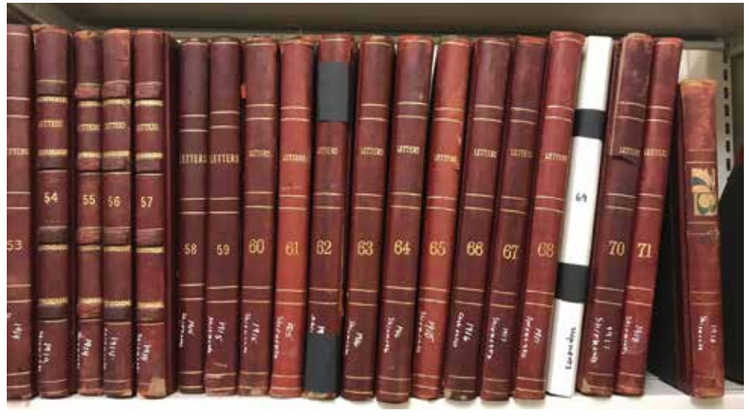
A portion of The California Nursery Company in Niles photographed in 1937 and appeared in the 1938 catalog. The marked areas remain as the California Nursery Historical Park. Many of the nursery's trees were left to landscape the neighborhoods built on former nursery property.

O: The Roeding test orchard can be seen behind the row of trees sheltering the Roeding residence. Here the nursery tested the performance of fruit and nut varieties: apples, apricots, peaches, nectarines, cherries, figs, citrus, and chestnuts. The park only contains half of the original orchard area.

A: The 1840s era adobe building was transformed into the "Old Adobe", a modern guest lodge in the early 1930s by Frederick Reimers. His father, Johannes Reimers created the welcoming garden surrounding the old building.

G: At the entrance, the new retail center (1934) greeted customers who could buy all sorts of nursery stock here. The display gardens faced the retail center and customers could examine flowering bulbs, shrubs, trees, roses, and other ornamentals before buying. The 1907 nursery office was the center of the nursery's administration and was the center of the display gardens. Many nursery events were held on the office lawn surrounded by specimen trees and shrubs. Historic olive, palm, and magnolia trees from John Rock's era line this nursery grid. Today the office gardens are maintained by the California Nursery Garden Club in cooperation with the city of Fremont and the Math Science Nucleus. Fred Mae Aero photos, July 8, 1937.

Courtesy of the California Nursery Company - Roeding Collection, Fremont, California.



Top: The Yellow Windmill stands in the middle of today's formal rose garden. The historic display gardens of the California Nursery Company were formed around the 1907 nursery office. Here, specimen trees and shrubs were planted around the office and lawn area. From the 1930s to the 1960s, the formal garden was planted with bulbs in the spring and roses in the summer and fall. The spring bulb shows were big events, with people from all over coming to see the entertainment, while viewing the blooming flowers they could order for planting in the fall. The garden club, now named the California Nursery Garden Club, has been taking care of the office gardens since 1994 with help from the city of Fremont. 2018 photo courtesy the author.

Middle: California Nursery Company Letterbooks in the "Roeding Room" of the Fremont Main branch of the Alameda County Library. Letterbooks such as these contain letters and shipping records for the California Nursery Company (1886-1918) and Fancher Creek Nursery (1886-1904). Each of these volumes contains about 500 pages and are records of clients, projects, and businesses. Other records at the Roeding room are 1930s scrapbooks of newspaper and magazine articles, records from other nursery locations in California, and documents of Adobe Acres, a neighborhood project financed by the F.H.A. in the 1940s that was built on former nursery land. Photo courtesy the author.

Bottom: The view across the former Roeding experimental orchard. Canary Island ornamental palms originally marked the eastern boundary of the nursery and now mark the eastern boundary of the park. Two of the last three apple trees can be seen on the left in this 2013 photo. Were they Etter varieties? I never found out because they died soon after I found them. The blooming apricot is a tree that was replanted around 2000 by a volunteer group. They created a plan to replant the Roeding test orchard using the old orchard maps. This is where about fifty different Etter apples (several red-fleshed) were planted in the 1930s to see which variety would be a marketing success. Several orchard books describe these apples as well as the peaches, nectarines, chestnuts, figs, and citrus. Photo courtesy the author.

The Orchards of Yosemite Valley

KEITH PARK

For the most part, Yosemite Valley attracts visitors who are more interested in the area's spectacular natural history than in its rich cultural history.

While the picturesque allure of grand scenic views and outdoor recreational opportunities is understandable, it should not be forgotten that there exists a parallel history of human cultural use within the valley spanning at least 8,000 years that has shaped and transformed it, often in subtle ways that casual observers may not immediately recognize. This essay will focus on the efforts of one individual, James Lamon, who endeavored to create a bucolic and productive life for himself by settling and working valley land between the years 1859 – 1876. Among other homesteading pursuits, Lamon sought to establish his land claim through the cultivation of orchards and other crops located near the present-day Curry Village complex in the eastern Yosemite Valley. Lamon's claim to this part of the valley floor included planting two separate apple orchards, both of which still exist and one of which still bears his name. The other orchard, commonly known as the Curry orchard, has survived despite decades of neglect and change at the hands of tourism, having been transformed into a parking lot in 1929 at Frederick Law Olmsted, Jr.'s suggestion.

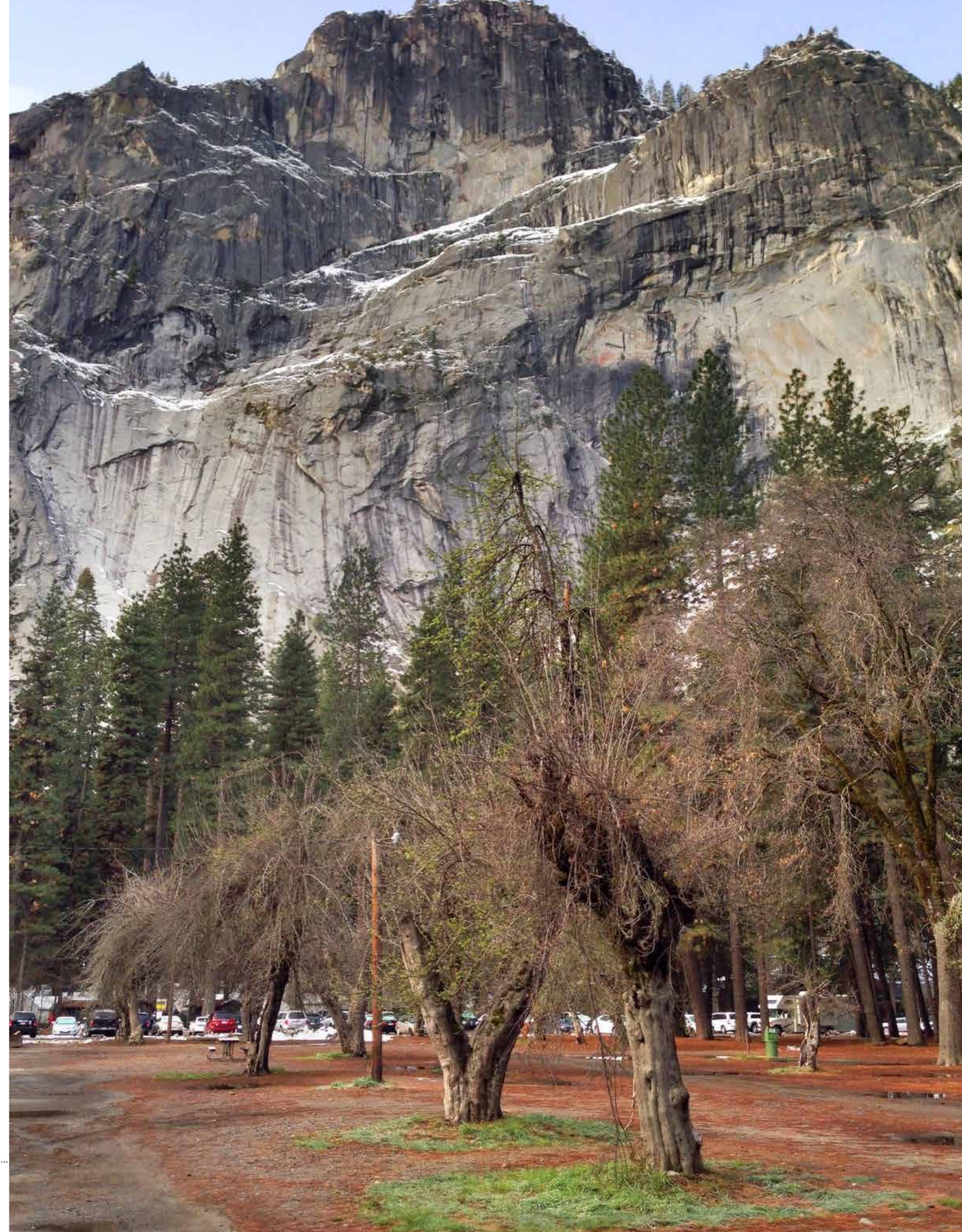
Lamon's Orchards

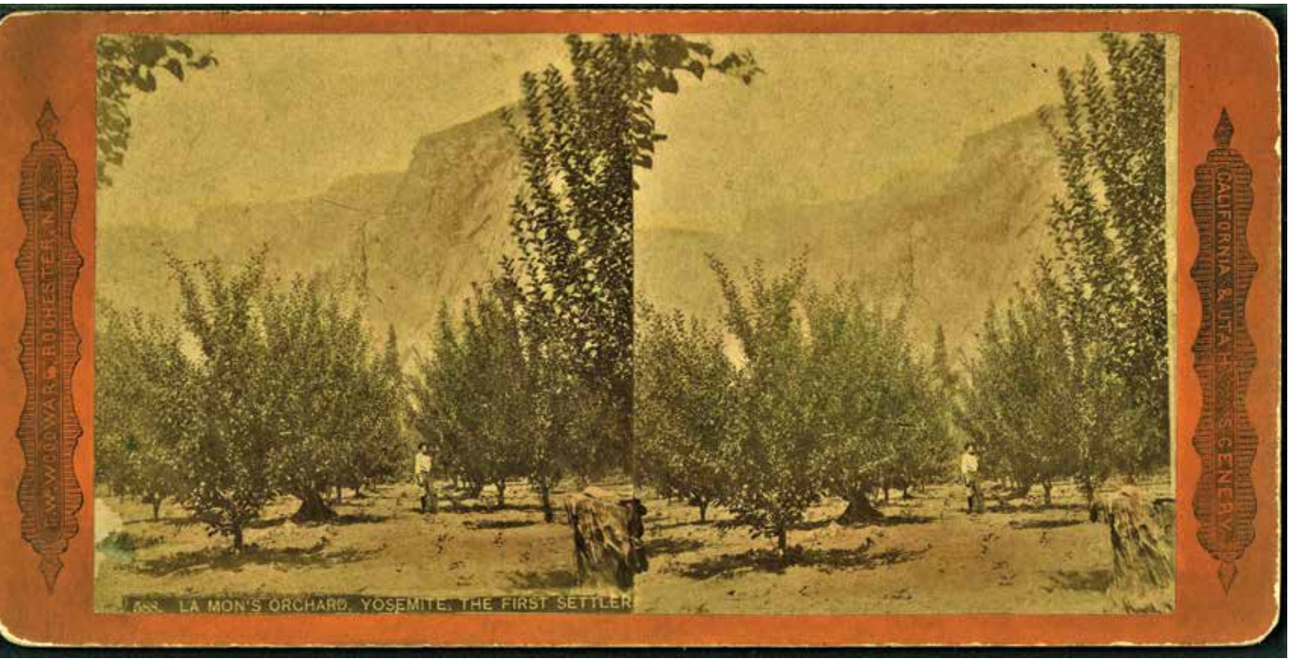
James Chenowith Lamon, born in Virginia's Shenandoah Valley in 1817, emigrated to California in 1851. In 1857, intrigued by the stories of the Yosemite Valley that had been circulating for a number of years, Lamon was among the first few hundred tourists to have visited the valley. Two years later, in 1859, he staked a pre-emptive claim within the valley (which had not yet been surveyed and platted) by constructing a cabin

Previous spread: "Half Dome, Apple Orchard, Winter Yosemite National Park," Ansel Adams photograph, circa 1935. Courtesy Library of Congress.

Above: James Lamon's cabin, the "First House in Yosemite Valley" ca. 1870-1875, John James Reilly. Courtesy of the Yosemite National Park Archives, Museum, and Library.

Opposite: South Lamon/Curry Village orchard and Glacier Point. 2015, photo by author.





and planting subsistence crops of hay, vegetables, berries, and fruit trees in the eastern portion of the valley near the present-day Curry Village. Lamon's initial efforts to overwinter in the valley were unsuccessful, and he retreated to the snow-free foothills. However, by 1862 he had succeeded in weathering his first winter in the valley, becoming the first Euro-American to do so.[1] Among Lamon's contemporaries and neighbors within the valley was James Mason Hutchings, a flamboyant entrepreneur who also planted an orchard not far from Lamon's to establish his own claim. Some of the Hutchings apple trees exist to this day along the Lower Yosemite Falls Trail, though they are fewer in number than the Lamon orchards and are slowly being lost to the encroaching new-growth forest trees.[2]

To support his pre-emptive claim to a 378-acre patchwork of parcels throughout the eastern Yosemite Valley and to establish residency and improvements according to the US General Land Office requirements, Lamon constructed a small cabin. As early as 1859, he began planting out his two orchard plots, both a little more than three acres in size and located across from each other on either side of the Merced River. Though the popular names for each orchard have changed over the years, this essay will refer to them by location as the north Lamon orchard (north of the river) and the south Lamon/Curry Village orchard (south of the river). The north Lamon orchard, located about 1,000 feet to the north of the Merced River, claims Half Dome to the east as its backdrop. The south Lamon orchard sits approximately 1,000 feet to the south of the Merced River, literally a stone's throw away from the jumbled granite talus of Glacier Point. The two orchards together totaled approximately 6.6 acres at their inception and contained approximately 1,400 trees.[3] Of these 1,400 original fruit trees, only 285 are extant: 183 trees in the north Lamon orchard comprising 182 apples and one pear tree, and 102 trees in the south Lamon orchard, all apples.[4]

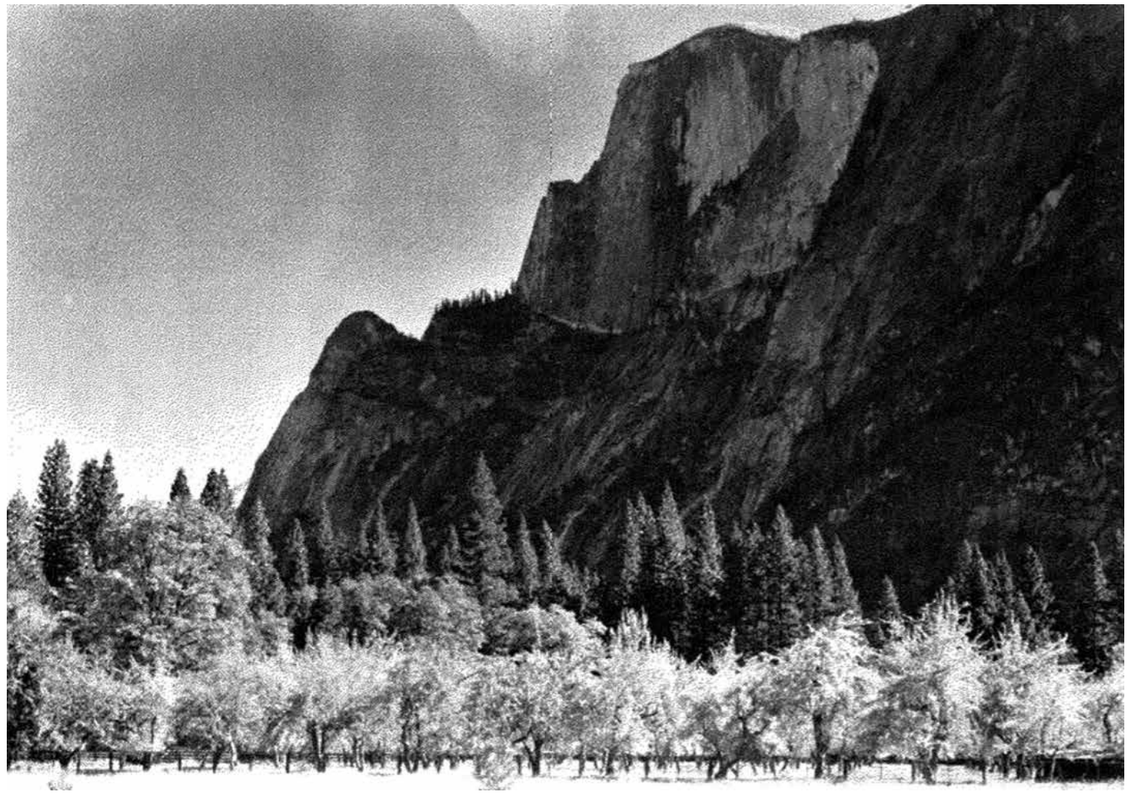
Lamon sourced most of his young fruit trees from the Marshall Nursery in Mariposa and transported them to the valley with the help of one "contrary old mule," according to an account of Lamon by John Muir in his book *The Yosemite*.[5] Recent genetic testing performed at Foundation Plant Services (FPS) on the campus of UC Davis has confirmed that Lamon did, in fact, select and plant grafted fruit tree cultivars rather than simply growing his trees from seed. Grafted fruit trees combine the benefits of desirable fruit with the resilience of hardy roots. This is achieved by the horticultural technique of joining a cutting from a known and desirable type of fruit (a '*Granny Smith*' apple, for example) with a similar-sized piece of rootstock (most likely a seedling, in Lamon's case) that has desirable rooting characteristics. The result is a whole tree with the genetics of superior tasting fruit and a more robust root system. From a sample size of 231 individual trees, FPS identified the following eighteen heirloom apple cultivars within the north and south Lamon orchards:

Baldwin
Ben Davis
Esopus Spitzenburg
Jonathan
King
Maiden's Blush
Northern Spy
Pumpkin Sweet
Red Ralls
Red Westfield Seek-no-Further
Rhode Island Greening
Roxbury Russet
Smith's Cider
Swaar
Talman Sweet
Twenty Ounce
Wagener
Whitney Russet/King of Tompkins County

Genetic testing conducted in August of 2020 by the USDA-ARS National Laboratory for Genetic Resources Preservation in Fort Collins, Colorado confirmed all but three of these cultivars ('Baldwin', 'Smith's Cider', and 'Swaar'). In addition to the known cultivars in the Lamon orchards, there are many un-identified or un-accessioned samples that genetically match other unknown samples within the same set, something that is of equal, if not greater, historical interest to fruit explorers than the actual identified cultivars. The recent USDA-ARS testing also identified 13 genetic matches within the sample set that did not correspond to any known cultivar within the USDA database.[6] When two or more samples do not match a known accessioned cultivar in the FPS or USDA databases (but do match one another), it indicates that these unidentified matches are actual cultivars (as opposed to wild seedlings). These cultivars could be potentially rare heirloom types that have yet to be identified and may pos-

Opposite: "Lamon's Orchard, Yosemite. The First settler." The Miriam and Ira D. Wallach Division of Art Prints and Photographs: Photography Collection, The New York Public Library. New York Public Library Digital Collections.

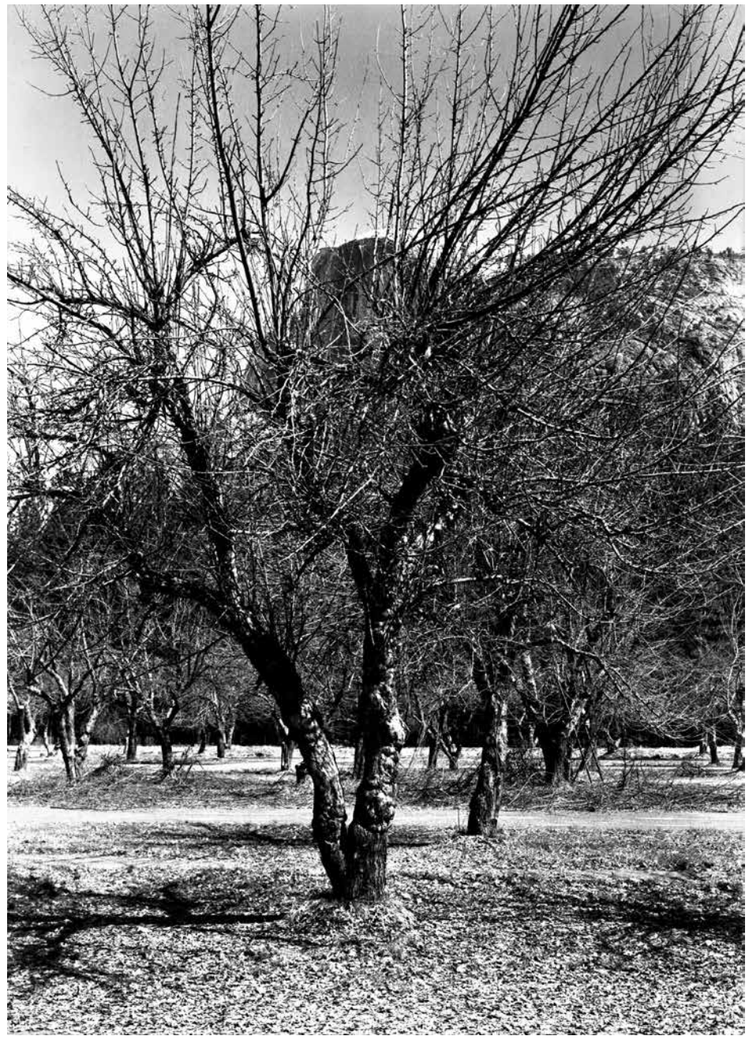
Below: North Lamon orchard and Half Dome. 1944, photographer unknown.



sess agricultural and historical value worthy of preservation.[7] In an 1869 address to the State of California, Lamon quantified his agricultural improvements as including:

> Two very large and very fine orchards of fruit trees, now beginning to bear abundantly, being of the very choicest selections of grafted fruit, consisting of apples, pears, peaches, plums, nectarines, almonds, etc., over one thousand trees altogether; all of which have been transplanted and cultivated with the greatest care and labor in thoroughly and deeply preparing the ground, and by constant cultivation.[8]

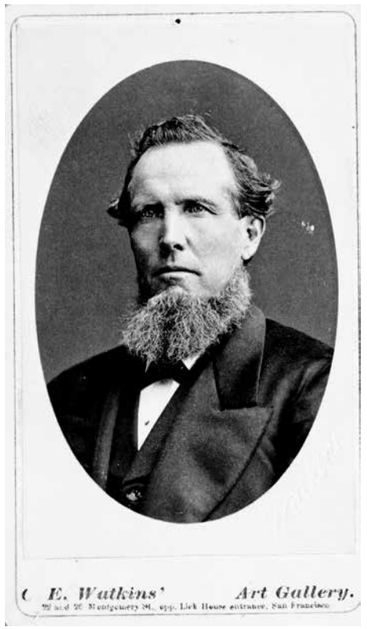
Images of the orchards during Lamon's tenure are few. However, one photo of the young orchard was turned into a stereoscope image, and another shows the mature north Lamon orchard with Half Dome dominating the background. One curious detail about the Lamon orchard trees that is unique among other orchards from this era

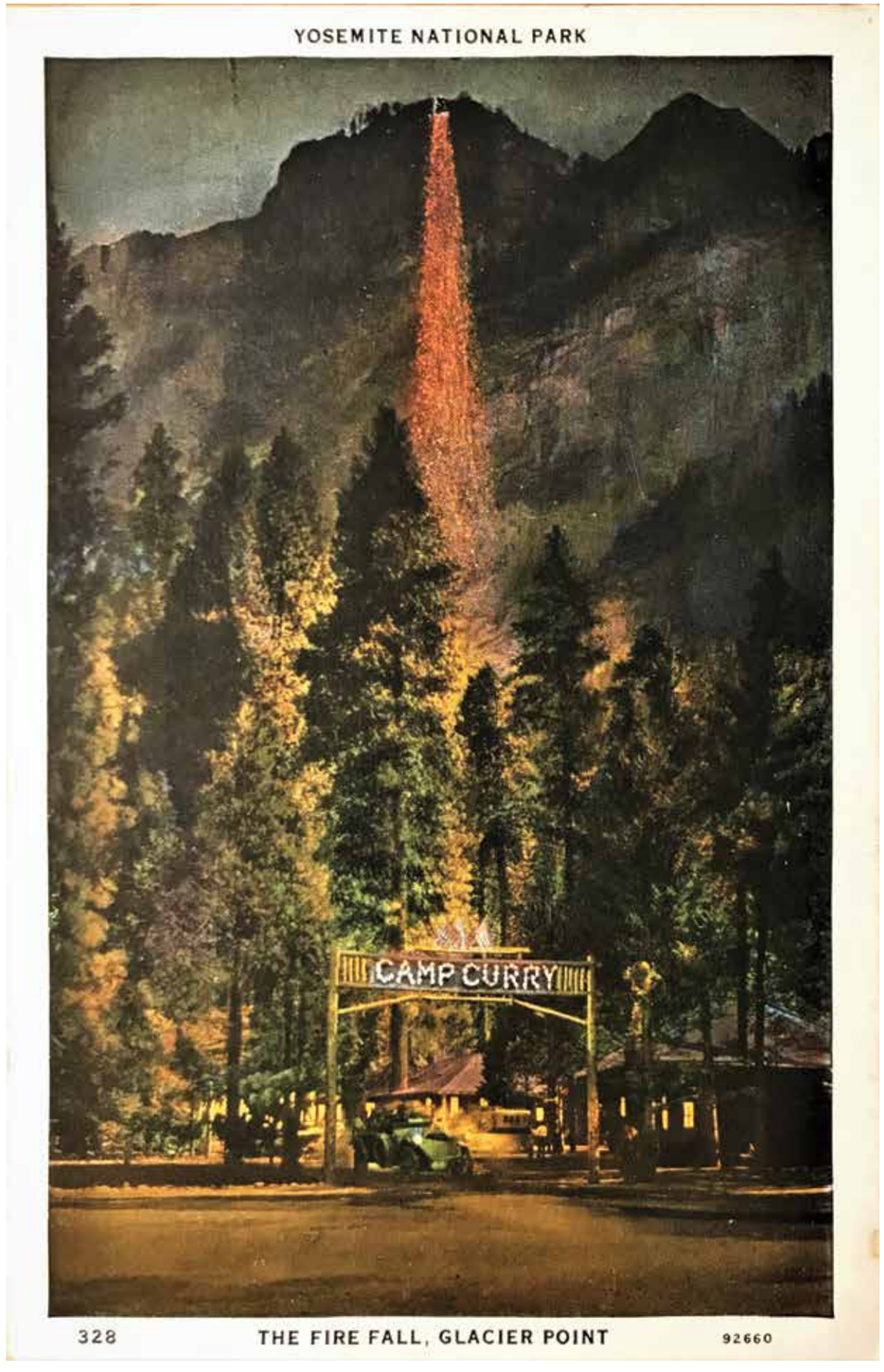


Right: "Apple tree in Curry Orchard before pruning." Note the double-trunk V-shaped character of this and adjacent trees in the Curry orchard, a relatively unique training style for this period in California orchard culture. 1943, Ralph H. Anderson. Courtesy of the Yosemite National Park Archives, Museum, and Library.

Below: James Lamon portrait by Carleton E. Watkins, date unknown. Courtesy of the Yosemite National Park Archives, Museum, and Library.

Opposite: James Lamon's grave marker, Yosemite Village. Photo by author, 2020.





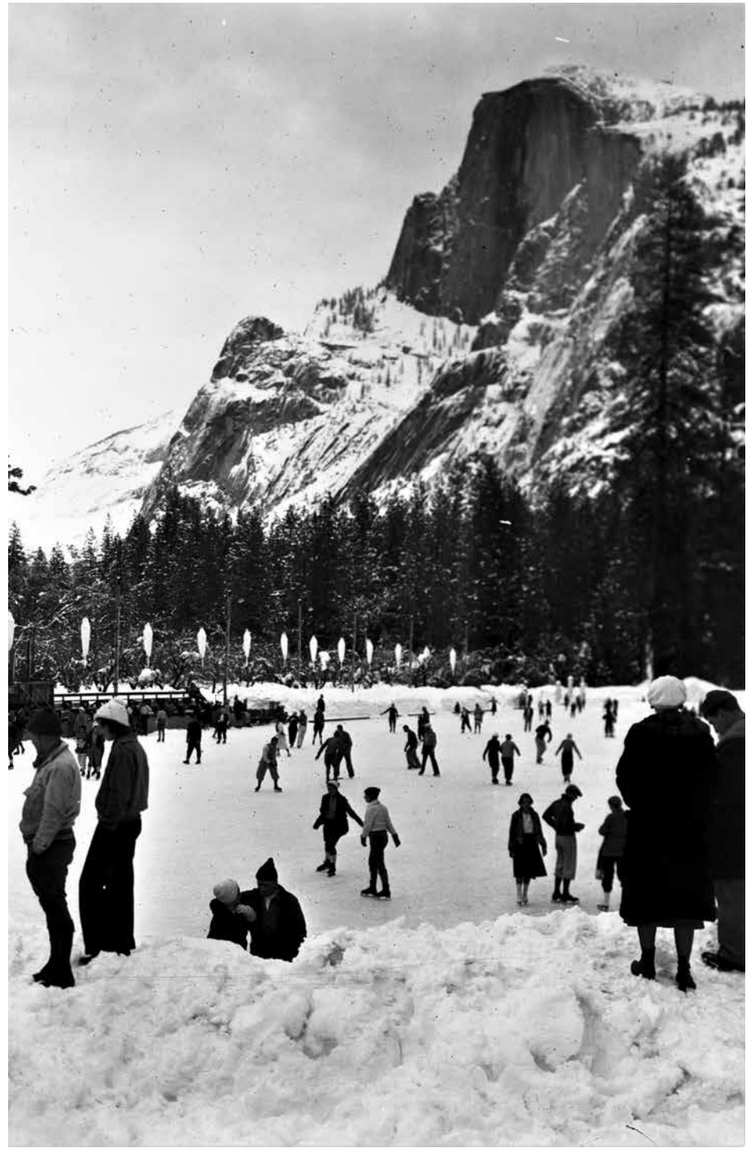
Right: “The Firefall” Camp Curry, Yosemite. Courtesy of the author.

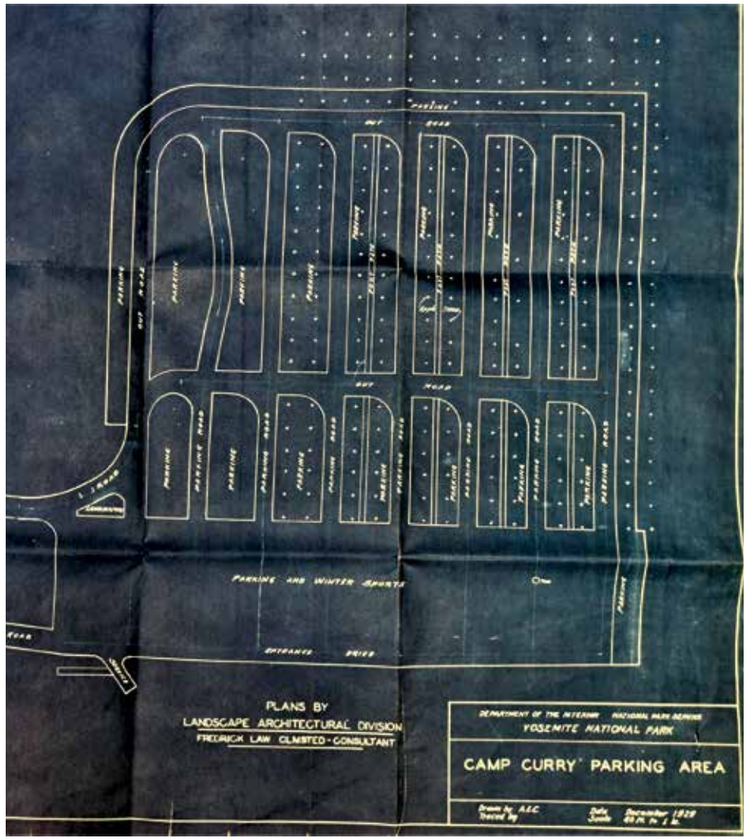
Opposite: "Skating rink near the base of Half Dome on a busy weekend with hundreds of winter sports enthusiasts enjoying the rink", showing the Curry Village orchard trees beyond the edge of the skating rink. February 1933. Photographer unknown. Courtesy of the Yosemite National Park Archives, Museum, and Library.

is their shape: nearly all of them possess a bifurcated double trunk system giving the impression of the letter “V” or a short “Y,” at a time in American agriculture when most growers were adopting a rounder vase-shaped tree form, usually composed of three or four primary scaffold limbs rather than the two primary scaffolds found on the Lamon trees. Some of the trees still possess both trunks and their characteristic shape, while others have lost one leader, giving the appearance of a typical single trunk apple tree.

Produce from Lamon’s homestead was provided and sold to nearby hotel keepers and early tourists, affirming his ambition to reside in the valley full-time.[9] Unfortunately for Lamon and Hutchings, their land claims were declared invalid by the US Supreme court in 1873. The reasoning for this decision lay in the 1864 Yosemite Grant Act, enacted by President Lincoln, which created a state park that included the Yosemite Valley and the Mariposa Grove of Big Trees, giving land title to the state and preserving the land solely for public use and enjoyment. Understandably upset, James Hutchings spearheaded a years-long campaign of litigation and public appeals that ultimately failed to sway the federal government. The Supreme Court decision of 1873 denied Lamon and Hutchings’ pre-emptive claims, but it did offer the men the option to lease the land for ten years. Lamon accepted the lease, along with a cash settlement, but he did not outlast his lease, passing away just a few years later in 1876. Lamon was buried along with other early valley settlers in the Yosemite Cemetery.[10]

James Lamon may have claimed the title of the first white settler to spend the winter in Yosemite Valley, but honoring this historical achievement should not ignore the archaeological record, which provides a much longer view of human settlement within the valley. The Ahwahneechee band of Miwok Indians, along with members of the Pauite tribes, have used the Ahwahnee valley for an estimated 8,000 years, until 1851 when a militia composed of local miners invaded the valley in a retaliatory raid to destroy the native settlements and drive Chief Tenaya and his tribe from the valley. The word “ahwahnee” (an anglicization of the words “awooni” or “owwoni,” depending upon





the dialect) means "place of a gaping mouth," a presumably anthropomorphic reference to the contours of the long but narrow valley floor framed by the deep granite walls and the sky above.[11]

Among the few of his contemporaries who knew James Lamon well enough to document his life was the prolific John Muir, who recollected the following of Lamon in his 1912 book *The Yosemite*:

> He was a fine, erect, wholesouled man, between six and seven feet high, with a broad, open face, bland and guileless as his pet oxen. No stranger to hunger and weariness, he knew well how to appreciate suffering of a like kind in others, and many there be, myself among the number, who can testify to his simple, unostentatious kindness that found expression in a thousand small deeds. After gaining sufficient means to enjoy a long afternoon of life in comparative affluence and ease, he died in the autumn of 1876. He sleeps in a beautiful spot near Galen Clark and a monument hewn from a block of Yosemite granite marks his grave.[12]

Camp Curry and Lamon's Orchard

Following Lamon's death, his orchards transitioned from one lessee to the next, but for the most part, they remained tended and harvested. Elizabeth O'Neill, in her 1977 essay entitled "*Forty Thousand Sunsets: The Apples of Yosemite Valley*," describes one Aaron Harris who operated a large ranch in the eastern portion of the valley, including the north Lamon orchard (known then as the "stable" orchard), from which fruit was harvested and sold to nearby innkeepers and residents. By 1889 the lease had passed to a Frenchman named Etienne Manet, who continued to cultivate the orchard as well as vegetables for sale.[13] In 1874 two wagon roads were completed, the Coulterville road and the Big Oak Flat road, enabling easier access and flow of goods into the remote valley. On June 23, 1900, the first automobile entered the valley, ushering in a new age of motor-powered tourism.[14] Improved transportation also slowed demand for the fruit and produce grown in the valley's several orchards, and agriculture in the valley soon began to decline after the turn of the century.[15]

Founded in 1899 as Camp Curry by David and Jenny Curry, the Curry Village of today is the product of 120 years of concerted effort and struggle to attract, lodge, and entertain visitors to the Yosemite Valley, and continues to serve as a nostalgic destination for generations of visitors. In 1899 the Currys were former schoolteachers and young parents who saw an opportunity to establish a tent cabin concession that would serve less affluent tourists and provide amenities such as bowling alleys and swimming pools, and various winter sports. One popular event was the famed "firefall," a tradition started in 1872 by James McCauley and perpetuated by David Curry. Firefall involved the lighting of a massive bonfire at the edge of Glacier Point 3,200 feet directly above Curry Village, which would be pushed over the canyon wall at dusk, to the delight of campers below. The spectacle survived on-again/off-again for almost 100 years until it was permanently ceased in 1968 on the orders from the Director of the National Park Service. Today the firefall is understood by most as a legendary, yet regrettable and irresponsible, use of resources within the park.[16]

As Camp Curry expanded its operations and amenities over the next few decades, the camp footprint grew around and through the south Lamon orchard. As a result, many built features were squeezed into the narrow space between the orchard and looming walls of the Glacier point cliff face:

Opposite top: Camp Curry parking area as-built blueprint. Yosemite Landscape Architecture Division - Frederick Law Olmsted, Jr., consultant. Drawn by A.E.C, December 1929. Note removal of every third row of apple trees to accommodate drive lanes. Courtesy of the Yosemite National Park Archives, Museum, and Library. Photo by Corinna Welzenbach, 2019.

Opposite bottom: Archival construction photo of recently completed Camp Curry orchard parking lot conversion. Completion Report #32, 1929 (from Camp Curry Historic District Cultural Landscape Report, 2010). Photographer unknown. Courtesy of the Yosemite National Park Archives, Museum, and Library.

Below: Photograph of Camp Curry orchard prior to parking lot conversion. Many of these apple trees are still extant today despite nearly a century of soil compaction and paving over the meadow-like orchard floor. Photographer unknown, May 1927. Courtesy of the Yosemite National Park Archives, Museum, and Library.

Top: Cars parked between apple trees in the Curry Village orchard, note original macadam drive lane surface has eroded, leaving orchard floor exposed to soil compaction. Photo by author, 2015.

Opposite: Black bears begging for food. Photographer unknown, circa 1940. Courtesy National Geographic Archives.

new tent cabins, dormitories, bowling alleys, car garages, filling stations, maintenance, and housekeeping facilities, other wooden structures, swimming pools, toboggan runs, and ice rinks. While the orchard may not have been the main reason the Curry's established their camp where they did, surely the close access to an abundance of apples was a welcome dividend for residents and guests.

State Route 140 was completed in 1926, becoming the first "all-weather highway" into the valley linking the Central Valley community of Merced to Yosemite via El Portal and enabling year-round visitor access. While this improvement was seen as a boon from a visitor perspective, the new and easy vehicular access into the Sierras led to a 690% annual increase in visitation to Yosemite Valley. The scale of the increase and sudden demand for more parking accommodations caught the National Park Service and the concessionaires off guard.[17] The late 1920s through early 1930s saw numerous capital and infrastructure improvement projects throughout the valley, particularly in-and-around the Curry Village complex. Numerous roads were created or improved, and ditches were excavated along roads bordering meadows to discourage off-road parking, further evidence of the insufficient availability of parking generally.

Back at Curry Village, the park administration enlisted the Olmsted Brothers landscape architecture firm to consult on a new parking lot project that would repurpose the south Lamon orchard in a rather unique way. Though this meant the loss of many perfectly good apple trees, it was likely an easy management decision to make, given the orchard's immediate proximity to the Curry facilities as well as its declining purpose as an actual orchard by that point in time. The authors of the 2010 *Camp Curry Historic District Cultural Landscape Report* describe the decision as follows:

One of the most remarkable features of Camp Curry is the parking lot/apple orchard, first suggested by Frederick Law Olmsted, Jr. in 1927. This proved to be a happy reuse of an 1861 apple orchard, which, by 1927 had little use since produce could be brought in economically on improved roads. The rows of mature fruit trees provide a certain dignity to the space, although the frequent overcrowding of the lot, and the additional parking area immediately to the south, undermine the quality of the orchard space.[18]

It was a happy reuse for transportation purposes, perhaps, but not so happy for approximately 30% of the apple trees within the orchard. Every third row of apple trees was removed to make room for new drive lanes and parking stalls within the existing orchard footprint. Boulders were neatly arranged outside the tree rows to function as bumper stops, protecting the remaining orchard trees from mechanical damage. Retention of the remaining 60% of the apple trees was a practical choice on the part of the Olmsted firm: when viewed from the heights of Glacier point 3,200 feet above the Curry Village complex, removing all the apple trees to maximize vehicle capacity would have

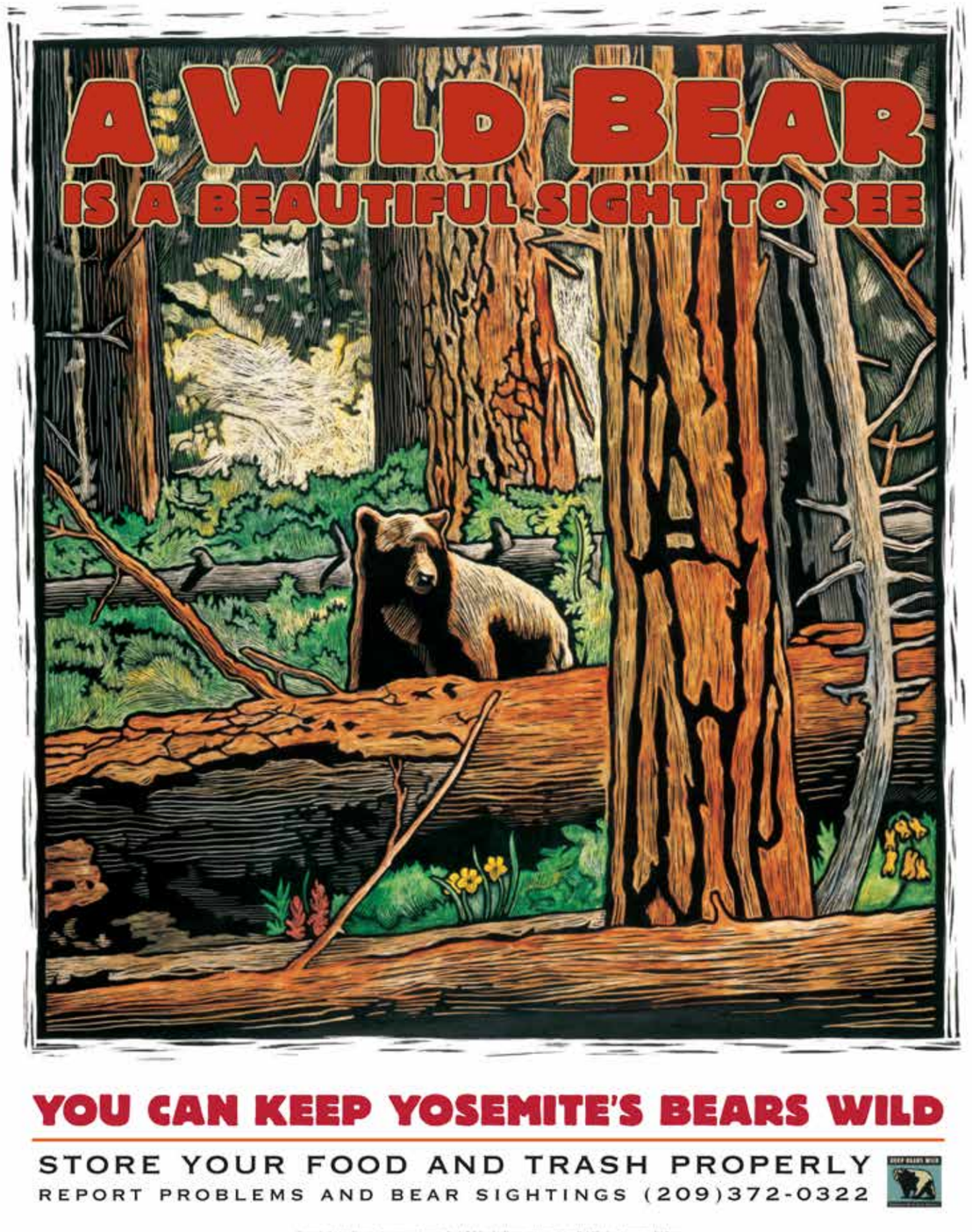
opened a very un-natural, rectilinear paved surface in the middle of a forest meadow, and the apple tree rows helped blur the image, slightly, standing in as forest cover as seen from 3,200 feet above.

Elizabeth O'Neill's oral history provides a bit of context for the Lamon orchards during the middle of the twentieth century: "Mr. Leroy Rust (now Postmaster in the valley) told me that in the 1930s…there was great interest in the orchards, with the organization of community parties to prune and harvest the trees. Residents made pies, applesauce, jellies, and quantities of cider every fall." She continues on the subject of orchard maintenance that for several years following the end of World War II the American Legion volunteered to prune the orchards, and after them the Lions Club took an interest, but since the late '60s interest had waned, with the final pruning of the Curry Village orchard occurring sometime in the 1970s, for the purpose of increasing headroom for shuttle busses within the parking lot.[19] Today the Curry Village orchard trees are managing to survive despite their situation, and plans are in place for more concerted stabilization work in the near future. It is miraculous, really, that the remaining seventy-four trees in and around the parking lot margins have survived as well as they have, considering the degree of soil compaction exerted to their root systems. Other detrimental impacts include mechanical damage and broken scaffold limbs from vehicles, canopy breakage from heavy, wet snow loading, and limb breakage from bears that visit the trees each autumn seeking sweet, calorie-rich apples. Close inspection of the trunks of the apple trees at Curry Village reveals the telltale claw marks mostly probably made by bears ascending into the canopy in search of fruit.

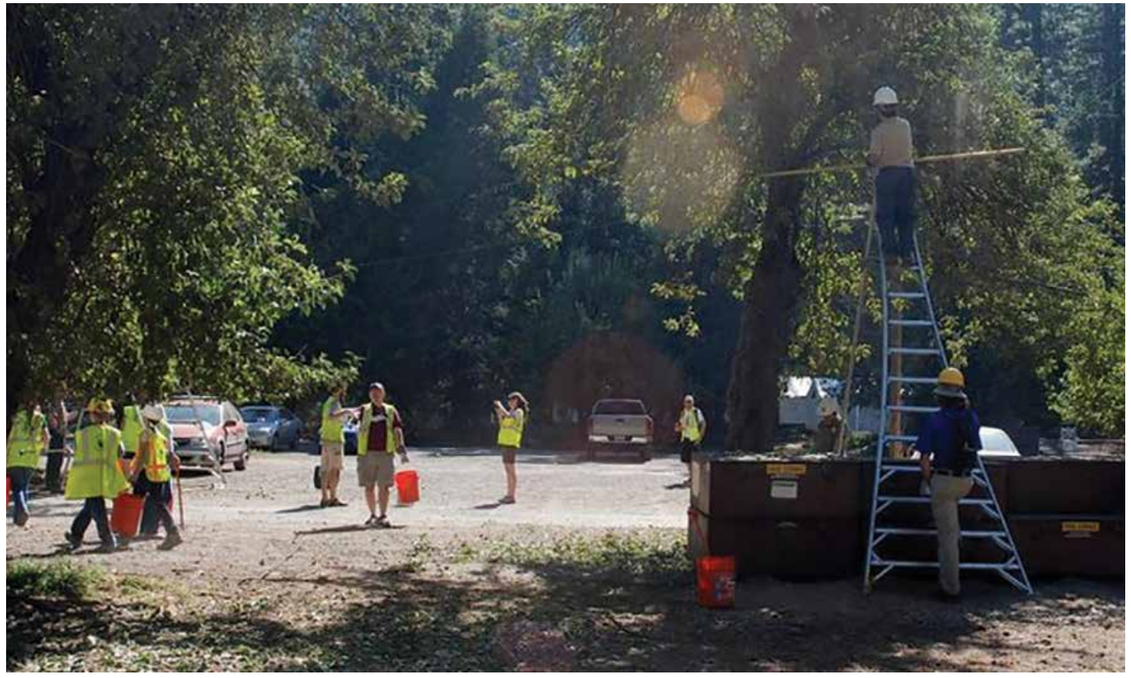
Bears and the Curry Orchard

Like the firefall of yesteryear, some visitors may recall with mirth, and others with dismay, their close-encounters with bears at Yosemite National Park. While it was once common to see bears up close as they sought out novel food sources (i.e., human food) in camps and along roadsides in the latter half of the 20th century, those encounters now are actively managed by the park for safety and natural resource reasons. Many visitors recall seeing sobering images of smashed car windows and clawed-open doors from hungry bears looking for food, many posted for educational effect in park visitor contact centers. Aside from the value of the property damage these encounters can cause, such habituation is also detrimental to the bears. Bear-human encounters are something that the park is actively working to minimize through monitoring, outreach, and plenty of hard work, which makes the hundreds of historic and heavily fruiting apple trees within the valley an issue. Under normal circumstances black bears would retreat to elevations higher than down in the valley by autumn, but instead they have learned to stay within the valley later in the season because of the orchards, among other sources of human-provided food sources. The combination of fruit trees, bears, cars with food stored inside, as well as other opportunities to glean from visitors, is a recipe for frustration, and understandably so.

The subspecies of blacks bear that makes Yosemite Valley its home (*Ursus americanus californiensis*) is an endemic species that ranges from the mountains of Southern California up through central Oregon, at elevations between 3,000 and 7,000 feet on average. Black bears are omnivorous, and an orchard full of ripening fruit would be a strong attractant to a bear that typically needs to eat up to 20,000 calories a day in the fall prior to hibernation, a time when most apples are fully ripe and ready to eat.[20] However, once habituated to eating non-native food sources, a bear is hard to discourage from returning and becoming a repeat offender. Reloca-



Opposite: Keep Bears Wild © 2002 by Yosemite Association, Illustration by Rick Wheeler. Used by permission of Yosemite Conservancy, yosemite.org.



Above: Volunteers harvesting apples from the Curry Village orchard. Date and photographer unknown.

tion is ineffective as the bears can travel many miles to return. If left unmanaged, a habituated bear will pass that practice on to subsequent generations, requiring euthanizing of habituated bears if they persist. The adage that a "fed bear is a dead bear" offers a graphic and serious reminder that it is no favor to a bear when they eat our food.

While typically shy of people, black bears can and do venture into the orchards at Yosemite in search of fruit, which presents a potentially uncomfortable situation for both bears and people. Bears must navigate vehicular roads to traverse the valley floor, and on average 21 bears are hit by cars each year, some of which die on scene or are euthanized. The Yosemite Bear Management Team has worked extremely hard to mitigate interactions between bears and people, reducing the number of reported incidents down 99% since 1998, thanks largely to public education and outreach of the importance of "Keeping Yosemite's Bears Wild."[21]

In recent years, a great deal of deliberation has occurred as to how best to balance the cultural resources (orchards) and the natural resources (bears) within the valley while retaining both in a compatible fashion. Many options have been considered for the orchard trees, from mechanical control of fruit set such as pruning to chemical options that could potentially minimize fruit set. The latter choice to spray the trees has not been attempted, and it is doubtful that it would work as hoped anyway. Like many species of fruit-bearing plants, an apple tree that does not set any fruit one year typically responds with an even greater set the next year, a natural phenomenon known as "alternate bearing." This would only result in a perpetual need to spray the trees with synthetic hormonal compounds, something not very desirable within a sensitive natural environment such as Yosemite Valley. Targeted annual pruning may be an effective and chemical-free means of control through the annual removal of fruiting spurs, the structures on an apple tree that produce flowers and fruit. In combination with proactive harvesting in late summer, this may be the most viable option for reducing the amount of fruit available to bears at the end of the season. Volunteer harvesting has been utilized in past years to cull as much fruit as possible for culinary and cider-making purposes. Still, generally, the task of culling fruit from the trees has fallen to the members of the Bear Management Team, a job they undertake knowing it will be safer for the bears in the long run. In 2020 wildlife management staff logged hundreds of hours mitigating bear/apple situations, such as breaking up "bear jams" that occur when visitors passing by in cars see a bear near the roadside and stop to watch, resulting in traffic flow slowing to a near standstill.

The Future of the Curry Orchard

Surely James Lamon and his contemporaries would not have anticipated that the orchards they established 160 years ago would be the subject of such focused debate about natural and cultural resource protection, nor could he have envisioned that what began as a utilitarian effort to stake a claim would eventually be interpreted within a larger historic context of homesteading and rare fruit preservation in California. Currently, Yosemite National Park management is engaged in a structured decision making process to consider the best management options with respect to the three orchards still present in the valley proper (Curry Village, Lamon and Hutchings orchards) as well as seven more orchards that are present outside of the valley but within the National Park itself. Structured decision-making is a comprehensive and deliberate process designed to consider all aspects of difficult issues, such as weighing the park's responsibility to bear and wildlife management with the responsibility of preserving and maintaining significant cultural landscapes such as historic orchards. When cultural and natural resource management objectives do not align difficult compromises must be made, such is the dynamic tension between these and many other aspects of park management.

In recent years, a great deal of consideration has taken place as to any and all options that might allow the park to retain the historic character of the orchard/parking lot at Curry Village while mitigating the attraction that the resource presents to bears. A project in November 2020 involving park staff and the Yosemite Conservancy, in partnership with the Calaveras Healthy Impact Product Solutions (CHIPS) crew, worked to provide orchard stabilization at the Curry and Hutchings orchards, the first concerted maintenance the orchards have received in nearly fifty years. The project's immediate goals are to sustain the orchard trees for as long as possible and to propagate the heirloom varieties for future replanting in another orchard, thus conserving the historic germplasm in perpetuity.

ABOUT THE AUTHOR:

Keith Park is president of CGLHS. He is a horticulturist and arborist working with the National Park Service, based at the John Muir NHS, and lives in Martinez with his wife and daughter.

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The Camden House Orchard

Historic Survivor of Age, Disease, Drought, Fire, Flood, and Neglect

DAVID A. LAWS

Right: "La Peetch Group Photo." Julia & Paul Child's Country Home, Chateau Neuf, France. January 2001.

Opposite: "Small Fruit Trees Surround Fan Palms." Camden House. Photo by [illegible]. January 2011.

"Success was called LUCK by those that failed. From observation, nine-tenths of the 'luck' came from hard work and judgment."

-- Charles Camden[1]

According to forty-niner Charles Camden, it took hard work and judgment, not just luck, to make his fortune prospecting for gold. These same characteristics in later generations have helped preserve a fragment of the historic orchard that survives around Camden's house in the Whiskeytown National Recreation Area (NRA) west of Redding in Northern California.

Orchards of the Tower House Historic District

Levi H. Tower (1820-65) purchased land and a lodging house on Clear Creek in western Shasta County in 1851. He expanded the building into a 21-room hotel called the Tower House and planted gardens and an orchard to serve his guests. After Tower died in 1865, his business partner, Charles Camden (1817- 1912), developed the property as a ranch and resource for his mining business until he passed away in 1912. Camden's daughter, Grace Richards, used the Camden House as a part-time residence and managed the ranch with the help of a tenant farmer until 1933 when Philena Hubbard, Camden's granddaughter, inherited the property. Hubbard visited with her family in the summer and continued to oversee the care of the grounds with new plantings in the orchard as late as 1937. Farming activity ceased after floods in 1941. Hubbard sold the property to the National Park Service for inclusion in the Whiskeytown NRA in 1969. The NPS listed the Tower House Historic District (THHD) on the National Register of Historic Places in 1973 and invested substantial effort in preserving historic trees and reestablishing sections of the orchard as a featured site in the NPS Park Cultural Landscape Program.

In 2018, the Carr Fire burned over 200,000 acres of Shasta Country. Fire crews saved the Camden House, but many of the trees and much of the ranch landscape burned. Before the end of that year, the park began stabilization and restoration efforts that continue today. This article tells the story of the stewards who have preserved and protected the orchard from disease, drought, fire, and flood for over 170 years.

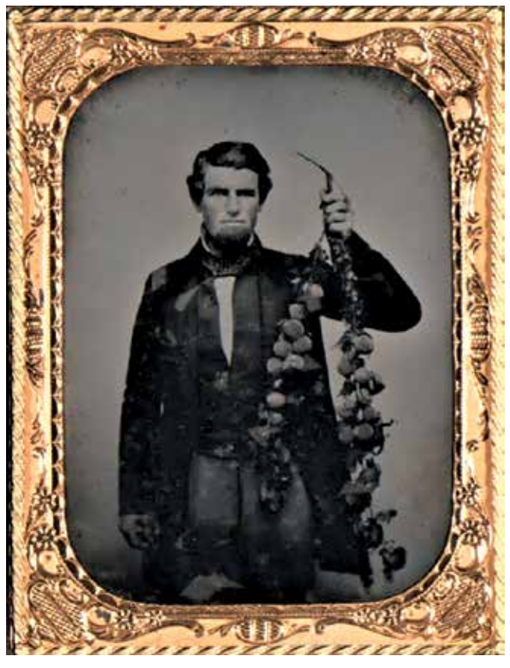
The Levi Tower Era (1851–1865)

Gold fever hit Shasta County in the upper Sacramento Valley in 1848 when a rancher discovered deposits on Clear Creek in today's Whiskeytown NRA. The landscape of rolling to steep hills, rising to 4,200 feet, is drained by creeks flowing east toward the Sacramento River. Manzanita and scattered pines cover dry hilltops; open oak savanna predominates on moister slopes. Lower elevations are forested with Douglas fir, and gray and ponderosa pine. Flat alluvial terraces alongside streams lined with riparian vegetation provided fertile soil for agriculture.

After prospecting along the Trinity and Salmon rivers in 1850, Charles Camden and Levi Tower wintered near the Free Bridge House trading post at the confluence of Clear and Crystal Creeks, about 15 miles west

Previous spread: The Camden House at Christmas.

Above: The Camden House (September 2016).
Credit: David A. Laws



Above: The Tower House Hotel (circa 1890s). Credit: Hubbard Collection (WHIS 149), NPS Museum Collections

Right: Levi Tower with a branch of peaches (Undated). Credit: Image from the National Park Service (NPS)/Whiskeytown National Recreation Area (NRA) Cultural Landscape Inventory (CLI).

Opposite page: Painting of the Tower House and orchard (circa 1860). Credit: Image from the Whiskeytown CLI.

of Redding. Finding the location promising, they established a mining company at a spot that would be their home for much of the rest of their lives. The two men worked well together; Camden focused on prospecting and mining while Tower supported the venture with goods and provisions he transported by mule from Sacramento and San Francisco.

In 1851, Tower purchased the Free Bridge House and land. He left the mining partnership to go into the lodging business but remained on good terms with Camden. The following year, in a double ceremony with Tower and his bride, Mary Jane Shuffleton, Camden married Tower's sister Philena. In 1853, he expanded the lodging house into a three-story, twenty-one-room, wood-frame hotel called the Tower House. A new ditch diverted water from the creek to irrigate vegetable gardens and orchards planted with apple, cherry, peach, pear, and nut trees, along with grapevines.

The population influx of the Gold Rush drove rapid growth in farm and kitchen orchards based on grafted cuttings brought from the East Coast. Large scale commercial operations, often associated with horticultural nurseries, emerged in Northern California in the early 1850s. Tower acquired his trees from a variety of sources. Some were imported over the Isthmus of Panama, some shipped around Cape Horn, and Tower purchased others from nurseries in Oregon.[2] Several cultivars in the orchard have been identified as variations of varieties in a wagonload of 700 fruit trees brought overland by Henderson Luelling from Iowa to the Willamette Valley in Oregon, where he started a tree nursery in 1847. Luelling moved to Oakland, California, in 1854, where he established his Fruit Vale Nursery in the present Fruitvale neighborhood.

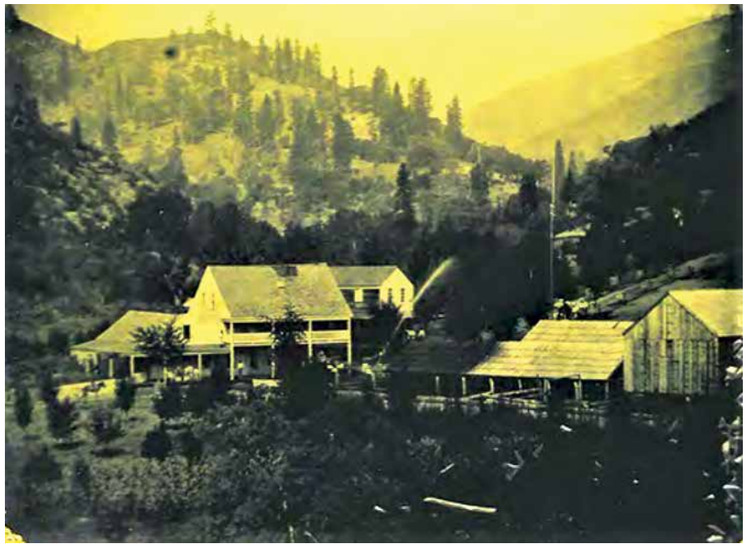
In May 1853, in its Gardening section, the *Shasta Courier* reported that:

> L. H. Tower, Esq., … is residing in a fine and commodious building, and his grounds several acres in extent, are enclosed in good paling fence, and in a high state of cultivation—producing in abundance all the vegetables grown in this section of the state. He has also growing large numbers of peach, apple, pear, cherry, and other fruits.[3]

An August 1854 article in the *Shasta Courier*, under the title "A Pleasant Garden to Visit," noted that:

> L.H. Tower has several trees in his garden at the Tower House, of but three years growth, now bearing a goodly number of very large peaches. They are almost ripe, and present an appearance as rosy, luscious and tempting as the lips of any 'fair Ophelia' … We also observed in the same garden a large bunch of grapes hanging upon a vine of the present season's growth; while water melons, musk melons, etc. were lying about in rich profusion.[4]

Strategically located on the route from Shasta, the transportation hub of the region in the 1850s that led to the French Gulch, Trinity, and Yreka gold fields, the Tower House hotel served a continuous flow of travelers during



Above, top: Tower House, orchard and the road to Shasta (circa 1860). Credit: Image from the Whiskeytown CLI.

Above, bottom: Historic photograph showing the Tower House and associated buildings and structures, n.d. Note new plantings in front of the hotel, which potentially could be fruit trees. Credit: NPS Collections, Whiskeytown NRA .

eler will ever find it the most hospitable inn upon the road."[5]

An 1858 report on Shasta County farms described the Tower House orchards as a thriving enterprise:

> He now has thirty acres inclosed [sic] with good fence, and thoroughly cultivated. The orchard contains some thousand trees of apples, pears, peaches, plums, cherries, apricots, nectarines, etc., all choice varieties of working fruit. ... There are also four hundred grape vines. ... One of the apple trees shown the Committee was from seed planted in the Spring of 1854. In the Spring of 1857, it blossomed – set and ripened fruit in the month of July – matured a second crop in August, and set a third, which were as large as English walnuts when the frost came and interrupted their growth. The first and second crop reached an average of twelve and one-half inches in circumference – were slightly tart and of excellent flavor. . . There is also a nursery on the place of one thousand trees, assorted fruits, beside fine rows of gooseberry, currant, raspberry, and strawberry bushes, all bearing profusely.[6]

This outwardly prosperous appearance of the Tower House complex hid the owner's financial difficulties. In the fall of 1858, he declared bankruptcy. A month later, Camden purchased the property and leased it back to Tower, who continued to manage the hotel until 1861. The orchard remained an attraction for visitors: as one guest, Richard G. Stanwood, wrote in his journal:

> Next morning, the 25th, were up early and took a walk through the orchard, which is one of the finest in the State. The fruit is principally apples and peaches. All the trees were loaded down with splendid fresh-looking fruit. We did full justice to them. . . . we were charmed with the locality and our excellent accommodations and fine fare, and decided that the Tower House was the best place to stop as we had seen in our travels.[7]

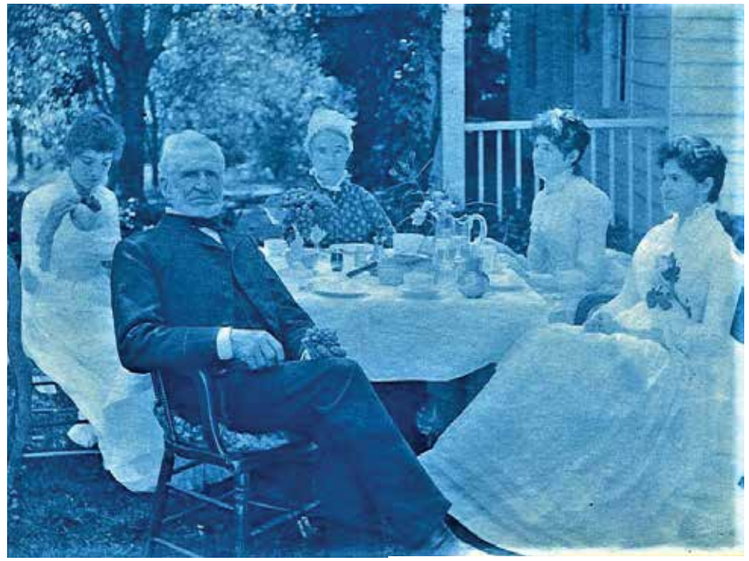
Tower died of typhoid in San Francisco on November 17, 1865. Five days later, Camden buried his friend in a sheltered spot in the orchard near the Tower House. The grave and headstone are today enclosed behind a white picket fence. A second headstone on the property marks the burial site of Kate Camden, an American Indian who served as nursemaid to the Camden children and accompanied the family on a visit to England in 1859. She left their service circa 1868 and died in 1871. To protect the site and abide by the Native American Graves Protection and Repatriation Act, the location is not disclosed by park authorities. Charles Camden's writings do not reveal how Kate came to be with the family. Whiskeytown NRA is Wintu territory and the history of local indigenous people goes back thousands of years. However, she could have come from another tribe.[8]

The Charles Camden Era (1865–1912)

Camden's mining operation proved the peak years of the gold rush. Later in the century, the hotel attracted visitors on its own merits as one of Northern California's favorite resorts. In addition to the hotel, the complex included barns and sheds, carriage facilities, a stage stop, a blacksmith shop, and attractive grounds with decorative fountains. In 1855, the *Shasta Courier* reported that:

> "Mr. Tower's establishment is equal to any of our eastern watering places, and must so soon as 'tis well known, become a fashionable resort from the heats of the Valley; and the trav-

Below: Painting of Camden House looking west (Before 1900). Credit: Image from the Whiskeytown CLI.



Above, left: Charles Camden. Credit: Image from the Whiskeytown CLI.

Above, right and opposite, top: The Camden family in the Camden House garden (Circa late 1880s or early 1890s). Credit: Image from the Whiskeytown CLI.

Opposite, bottom left and right: Sisters Grace, left, and Mary Camden. Credit: Image from the Whiskeytown CLI.

more financially successful than his partner's hotel business in the long term. Over fifteen years, Camden extracted an estimated $80,000 from his two-mile claim along Clear Creek and its tributaries. In his autobiography, Camden ascribed this success to hard work and persistence: "Many of those who had as good or better a claim than I had, I have known to die in the poor house. Success was called LUCK by those that failed. From observation, nine-tenths of the "luck" came from hard work and judgment".[9]

To expand his placer mining operation, Camden constructed ditches and flumes to carry water to his diggings. Flumes and associated trestles required large quantities of lumber that he procured by building a sawmill and harvesting timber from the property. By 1860 the system extended nearly six miles in length. Other construction projects on the property included bridges over the creeks and a residence for his family. He also built a ten-mile-long toll road to replace a mule track from the Tower House to Shasta, the largest settlement in Shasta County at the time.

Camden leased the Tower House to tenant managers until 1869 when he placed a for-sale notice in the *Shasta Courier*: "$2000, AT A SACRIFICE ON ACCOUNT OF DEPARTURE, I will sell the Tower House Hotel, together with Barns, Corrals, Blacksmith-shop and outhouses and about Two Acres of Orchard and Garden all for the above sum, if applied for immediately. Apply on the premises to Charles Camden."[10] Camden sold the hotel with two-acres of the orchards just two weeks later. The "departure" reference in Camden's notice, related to moving to Oakland so that his children, Ada, Grace, and Mary, could attend school. The Camdens thought of the ranch as their home and returned in the summer, where the girls enjoyed time outdoors.

On completion of their daughters' education, the family returned to spending most of the year at the ranch where Camden managed his mining venture and the toll road. He also added a second story to the Camden House and improved the grounds with extensive vegetable gardens, flower beds lining the front walkway, ornamental trees to shade the yard, a croquet court, and a lily pond near Tower's grave. He also supervised the planting and

harvesting of the orchards. His efforts attracted regular attention in agricultural circles. In 1885 the *Descriptive Circular of Shasta County* said that:

> The dried fruit from the orchard of Mr. Camden continues, to this day, to bring an extreme price in the market of San Francisco. Bartlett pears weighing four pounds areno uncommon productions at this orchard." An article in the *Pacific Rural Press* of December 25, 1886, noted that Charles Camden of Tower House, Shasta County received "Special mention" for his display of American, English, and Japanese walnuts at the Sacramento Citrus Fair. An allée of walnut trees along the Mill Road survived until 1956 when they were cut down and the wood sold to a gunsmith for use as gunstocks.[11]

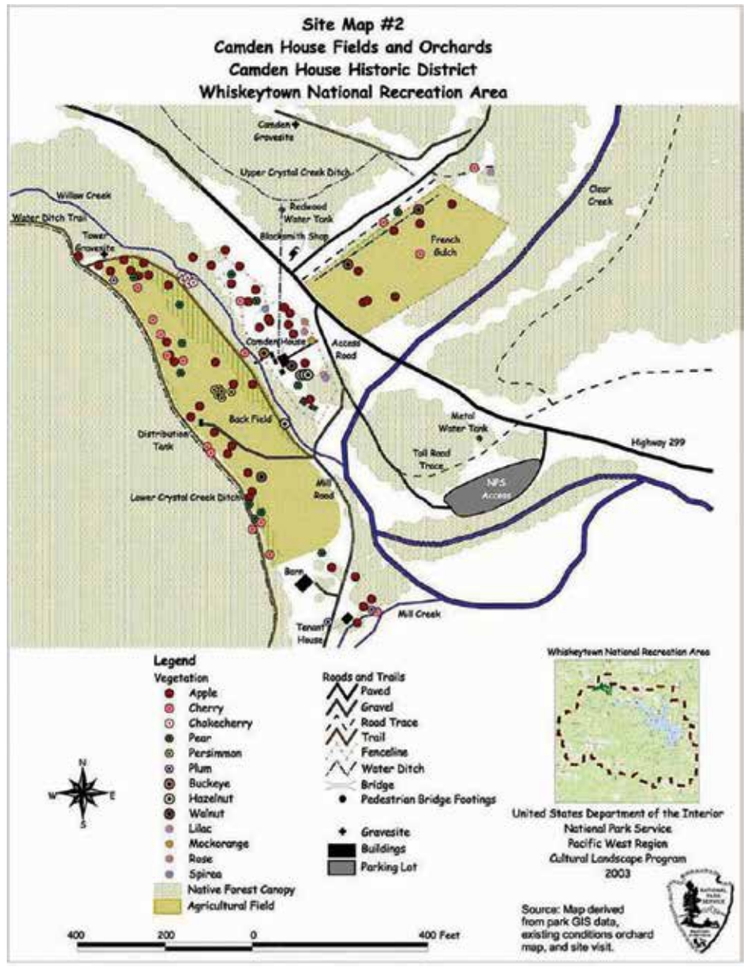
Philena died in 1893. By 1895, Camden had sold his mining and timber interests and lived at the ranch with his daughter Grace and her husband, Austin Richards. Ordering 50 new peach trees in 1898, Camden continued to invest in the orchards that comprised over 500 apple, pear and peach trees in six locations across the 120 acres of his property. Charles Camden died in Oakland in 1912.

The Grace Richards Era (1913–1933)

Camden's daughter Grace Richards inherited the ranch. She leased the agricultural operation to a tenant farmer, Frank Ponti, who agreed to prune and spray the fruit trees and restrain his horses and cattle from damaging them. The family retained the use of the Camden House and yard and the right to harvest fruit from their orchards. The Richards continued to spend summers at the ranch, adding a kitchen and other amenities to the house and improvements to the domestic water supply ditch in 1913.

Grace Richards's niece, Philena Hubbard, spent childhood summers at the Camden House. During an NPS staff interview in 1970, she described a yard with rose arbors and Shasta daisies and hydrangeas filling flower beds lining the entry path. Apple, black tart and pie cherry, fig, and walnut trees grew near the house. More apples, pears, and peaches thrived in the orchards.[12]

The development of Redding as a regional center following the arrival of the California-Oregon Railroad diverted traffic from the Shasta-Whiskey Creek-Tower House road. The California Stage Company ceased operations around 1915, and their stables at the Tower House were torn down. Marking the end of its role as an area landmark, an accidental fire destroyed the hotel in 1919. The



Opposite: View of the French Gulch orchard (circa 1900). Credit: Image from the Whiskeytown CLI.

Left: Camden House fields and orchards (2003). Credit: Image from the Whiskeytown CLI.

Right: Camden House front walk with flowering cherry (1935). Credit: Hubbard Collection (WHIS 149), NPS Museum Collections.

county constructed a new highway in 1924 that ran directly over the hotel's buried foundations. After this time, neither the owners nor tenants made significant improvements to the site.

The Philena Hubbard Era (1933–1969)

Philena Hubbard inherited the ranch after her aunt's death in 1933. Andrew Ponti continued his lease agreement of the agricultural lands until the mid-1930s. After he left, the Hubbards employed a series of caretakers to manage the property during their absence. They continued to visit during the summer months when they pruned the roses and cared for other ornamental plants, played on the croquet courts, swam in the creeks, and gathered fruit from the orchards.

Entries in a *Tower House Journal* dated 1937 record purchases of vegetables and fruit and nut trees from several California nurseries (including the Armstrong Nursery, Upland; the California Nursery Company, Niles; and the Felix Gillet Nursery, Nevada City) as well as by mail order from Ohio.[13] Orchard related activities for April 25, 1937, included:

> This A.M. Herbert and Ed [caretaker Ed Warner] planted the fruit trees that come yesterday – in piece of ground opposite strawberry patch, toward road – I had ordered 16 trees but they sent 20 – so had some to spare – Winter Banana apples, Nectarines, Jap. Plum – Early June apples & Jonathans – also Strawberry Peach and a new peach called "Nectar" & one crabapple and a sour pie cherry – Put crabapple down near old dahlia bed near pear tree which is covered with woodbine vine - & several of the extra apples up near old foundation of Tower House.

In 1940, Mr. and Mrs. Hubbard moved to Colorado. Philena Hubbard visited for the last time in October 1941 to inspect damage from a spring flood. She noted fallen trees in the yard, bridges washed away, and debris-strewn riparian areas bordering the creeks. Family visits ceased after 1943. A series of caretakers lived at the ranch until the National Park Service purchased the land for inclusion in the Whiskeytown NRA in 1969.

The National Park Service Era (1969-2018)

A National Park Service Historic Structure Report published in 1973 stated that the buildings on Tower House Historic District had been nominated to the National Register of Historic Places. It recommended preservation of the district "to commemorate and recall the pioneering activities and way of life of Charles Camden and Levi Tower, beginning in 1850," including restoration of the Camden House and grounds and re-establishment of the orchard as close to available photographs and recollections as possible, circa 1913.[14] The condition of surviving orchard areas is described in a 2003 NPS report:

> The orchards that once dominated the yard adjacent to the Camden house are represented by a smattering of remnant fruit and nut varieties. Apple (Malus sp.) trees are the most prevalent: a group of six trees in the area north of the front walk form barely discernible rows. A single crabapple tree is also located in this vicinity. The two remaining apple trees are located in the yard to the southeast of the house. The yard also contains five filbert (Corylus sp.) trees and a pear (Pyrus sp.) tree in the area southeast of the house and a cherry (Prunus sp.) tree towards the north end of the yard. A single walnut (Juglans sp.) stands adjacent to the southeast elevation of the Camden house; several small persimmon (Diospyros sp.) trees are located at the rear of the house. …The two primary agricultural fields associated with the property, the Back Field and the French Gulch field, currently contain a few fruit trees remaining from the orchards and their sprouts.[15]

Whiskeytown park staff grafted cuttings from trees onto rootstock and planted the nursery-grown saplings in the orchard near the Camden House. Rico Montenegro, an arborist and horticulture instructor at Shasta College, pruned surviving historic trees with techniques designed to reduce fireblight (a common disease of apples and pears) and encourage fruit production. After a decade of such care, "30 to 35 trees were producing lots of fairly good-size apples and healthy vigorous growth."[16] In 2011, apple leaf samples sent to the USDA National Center for Genetic Resource Preservation in Fort Collins, Colorado for genetic testing confirmed five cultivar matches (Reinette Franche, White Winter Pearmain, Jonathan, Collamer Twenty Ounce, Dermen Winesap) and 19 unconfirmed or unknown apple cultivars.

Free classes in restoration pruning promoted by the park engaged community interest. Over 65 people attended Montenegro's 2013 class. Gold Rush Days programs for 4th and 5th graders and their families, annual Harvest and Old Time Holiday festivals featuring apple poetry, apple picking, and tours of the restored Camden House enhanced community involvement with the site.

Age, pests, and disease inevitably led to the deterioration of the historic trees. In 2016, a ***Tower House Historic District Interim Orchard Management Plan*** identified four orchard areas (Back Field, Camden House Yard, French Gulch Field, and Tenant House) with 167 fruit and nut trees in a total area of 25 acres. Of these, 40 were determined to be historic.[17] The plan recommended treatment of the orchards and associated fruit trees with enhanced irrigation, fertilizing, and pruning, among other interventions, in order to maintain existing historic trees and rehabilitate representative areas with a goal to depict the character of the cultural landscape as it appeared during the period between 1869 and 1933. Implementation of these recom-

mendations was underway when the Carr Fire burned over 200,000 acres of Shasta County, including many areas of the NRA, in 2018.

After the Fire (2018 – today)

Fire crews saved the Camden House, but many historic trees and much of the ranch landscape burned. Monitoring of the site continued throughout the duration of the fire. As soon as the area was safe to work in, park staff began stabilization and restoration efforts that continue today. The park partnered with the Humboldt Cider Company and the Friends of Redwood Acres to harvest cuttings of the remaining live trees for new grafts. These new trees are alive and growing quickly. They will be used for the restoration of the orchard and retention of the historic germplasm. DNA analysis on recent re-sprouts of trees determined that about half are of root stock, and half are the original apple variety. The public has been supportive of work to restore the orchard and is looking forward to enjoying the revival of festivals and other community events as soon as all hazardous conditions have been eliminated.

Charles Camden's recipe of hard work and judgment continues to inform the efforts of park staff, community members, and private organizations in combating the ravages of age, disease, drought, fire, flood, and neglect to preserve his house and orchard as a cultural landscape for future generations.

ABOUT THE AUTHOR

David A. Laws photographs and writes about Gardens, Nature, Travel, and the history of Silicon Valley from his home on the Monterey Peninsula in California. He has served as vice-president of CGLHS.

AUTHOR'S NOTE

Thanks for their assistance in researching this story to Glendee Ane Osborne, Cultural Resource Program Manager, Whiskeytown NRA CA; Keith Park, Horticulturalist, John Muir National Historic Site, Martinez CA; Jay Thompson, Curator and Visitor Services Manager, Shasta Historical Society, Redding CA; and Patricia L. Keats, Director of Library and Archive, Alice Phelan Sullivan Library, The Society of California Pioneers, San Francisco CA.

Left: Split trunk of "Wealthy" apple tree in Back Field (2016).
Credit: Courtesy David A. Laws

Endnotes

1 Camden, Charles. "The Autobiography of Charles Camden: Being a Synopsis of Main Occurrences in His Life from August, Eighteen Hundred and Thirty-four Up to May Nineteen Hundred" (Philopolis Press, 1916) pp. 162. Camden's original handwritten manuscript and a 1901 typed and bound version are held in the Society of California Pioneers Collection of Autobiographies and Reminiscences of Early Pioneers. The family published this limited printed edition in 1916.

2 Park, Keith. Whiskeytown National Recreation Area Tower House Historic District Interim Orchard Management Plan, National Park Service, Pacific West Region, Cultural Landscapes Program, July 2016. Orchard History. Section Two, p.14. Retrieved on 7.9.20 from www.nps.gov/subjects/culturallandscapes/upload/Final-THHD-IOMP-Public.pdf

3 Toogood, Anna Coxe and David G. Henderson. Historic Structure Report, Tower House Historic District, Historical and Architectural Data, National Park Service, May 1973, p.28. Retrieved on 7.7.20 from npshistory.com/publications/whis/hsr-tower-house-hd.pdf. Originally published in an article in the Gardening section of the Shasta Courier, May 28, 1853, p. 2.

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5 Toogood, Anna Coxe. Historic Resource Study, Whiskeytown National Recreation Area, California, Denver Service Center, National Park System, May 1978, Appendix A. Retrieved on 7.10.20 from www.nps.gov/parkhistory/online_books/whis/hrs/index.htm. Originally published in Shasta Courier, August 25, 1855, p. 2.

6 National Park Service Cultural Landscape Inventory 2003, Part 2a, p. 3 (CLI Identification Number: 725213), Tower House Historic District. March 18, 2004. Retrieved on 7.5.20 from: irma.nps.gov/DataStore/Download-File/452452.

7 "An Ascent of Mount Shasta in 1861" (from the journal of Richard G. Stanwood) California Historical Society Quarterly 6, No. 1 (March 1927): pp. 69-70

8 "Kate Camden: American Indian Girl in a Gold Rush Family" Retrieved on 8.25.20 from www.nps.gov/whis/learn/historyculture/kate-camden-american-indian-girl-in-a-gold-rush-family.htm.

9 Camden, Charles. pp. 166-7.

10 Toogood, Appendix A. Originally printed in the Shasta Courier, February 27, 1869.

11 NPS Cultural Landscape Inventory 2003 Part 2b, p 2.

12 NPS Cultural Landscape Inventory 2003 Part 4, p 16.

13 Park, Keith p. 32.

14 Toogood, Anna Coxe and David G. Henderson. p. 9.

15 NPS Cultural Landscape Inventory 2003. Part 3a, p. 9.

16 "Restoration of the Camden House Orchard" September 17, 2013. Retrieved on 7.9.2020 from: www.ncptt.nps.gov/blog/pruning-neglected-historic-orchards-podcast-46/.

17 Park, Keith. p 45.

25 Years of *Eden*

Eden's Editorial Evolution, *Essential Eden*, and the Publisher's Circle

STEVEN KEYLON EDEN EDITOR

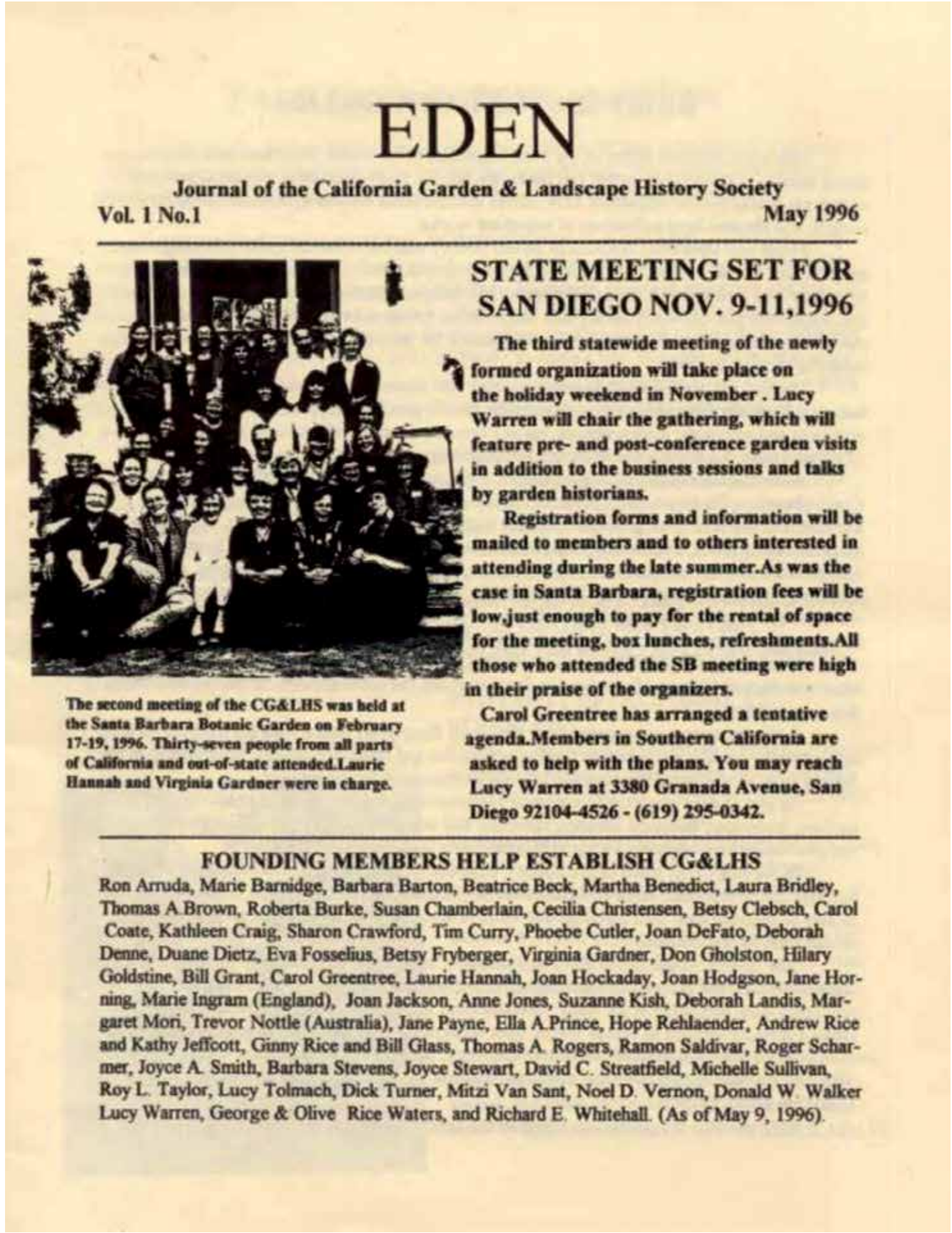
The year 2021 marks the twenty-fifth anniversary of CGLHS and the birth of *Eden*. Last year, a small group led by Christine O'Hara began going carefully through the *Eden* archives to prepare a book entitled *Essential Eden*. This compilation will celebrate the original scholarship *Eden* has produced during that quarter-century.

To commemorate *Eden*'s momentous milestone, a new Publisher's Circle has been created to help fund our journal's future evolution. While *Eden* began as a four-page newsletter, it has evolved over time into a full-fledged scholarly journal. Our goal for the further growth of the journal is to provide our members with better images, more color and to run longer issues when our content warrants it. While modest relative to the publication's quality, *Eden*'s budget has grown over time, and additional funding will enable us to maintain and improve that quality even further.

As *Eden*'s fourth editor and as a relatively new member of CGLHS, I wanted to better understand how it came to be and how it has evolved. I asked two of our former editors, Marlea Graham and Barbara Marinacci, to share their experiences as *Eden*'s editor. Then I went back through our archives to provide some context to fill out their reminiscences.

The Birth of the Organization

In the early 1990s, California Garden & Landscape History Society founder Bill Grant had begun to research an important early rose hybridizer but ran into multiple dead ends. After seeking information in various bo-



EDEN

Journal of the California Garden & Landscape History Society

Vol. 1 No.1 May 1996

The second meeting of the CG&LHS was held at the Santa Barbara Botanic Garden on February 17-19, 1996. Thirty-seven people from all parts of California and out-of-state attended.Laurie Hannah and Virginia Gardner were in charge.

STATE MEETING SET FOR SAN DIEGO NOV. 9-11,1996

The third statewide meeting of the newly formed organization will take place on the holiday weekend in November . Lucy Warren will chair the gathering, which will feature pre- and post-conference garden visits in addition to the business sessions and talks by garden historians.

Registration forms and information will be mailed to members and to others interested in attending during the late summer.As was the case in Santa Barbara, registration fees will be low,just enough to pay for the rental of space for the meeting, box lunches, refreshments.All those who attended the SB meeting were high in their praise of the organizers.

Carol Greentree has arranged a tentative agenda.Members in Southern California are asked to help with the plans. You may reach Lucy Warren at 3380 Granada Avenue, San Diego 92104-4526 - (619) 295-0342.

FOUNDING MEMBERS HELP ESTABLISH CG&LHS

Ron Arruda, Marie Barnidge, Barbara Barton, Beatrice Beck, Martha Benedict, Laura Bridley, Thomas A.Brown, Roberta Burke, Susan Chamberlain, Cecilia Christensen, Betsy Clebsch, Carol Coate, Kathleen Craig, Sharon Crawford, Tim Curry, Phoebe Cutler, Joan DeFato, Deborah Denne, Duane Dietz, Eva Fosselius, Betsy Fryberger, Virginia Gardner, Don Gholston, Hilary Goldstine, Bill Grant, Carol Greentree, Laurie Hannah, Joan Hockaday, Joan Hodgson, Jane Horning, Marie Ingram (England), Joan Jackson, Anne Jones, Suzanne Kish, Deborah Landis, Margaret Mori, Trevor Nottle (Australia), Jane Payne, Ella A.Prince, Hope Rehlaender, Andrew Rice and Kathy Jeffcott, Ginny Rice and Bill Glass, Thomas A. Rogers, Ramon Saldivar, Roger Scharmer, Joyce A. Smith, Barbara Stevens, Joyce Stewart, David C. Streatfield, Michelle Sullivan, Roy L. Taylor, Lucy Tolmach, Dick Turner, Mitzi Van Sant, Noel D. Vernon, Donald W. Walker Lucy Warren, George & Olive Rice Waters, and Richard E. Whitehall. (As of May 9, 1996).

tanical libraries around the state, he followed up on a hunch to consult a university library with no other botanical holdings. There, Grant found a goldmine—and identified a gap. He later said, "although California is one of the floral kingdoms of the world, there has never been a concerted attempt to record our garden and landscape history. Individuals have written histories of certain gardens or plants, magazines have carried articles about famous hybridizers or nursery owners, and libraries have collections of important works."[1]

To fill this gap, Grant saw a need for a group that would "record the past, preserve the present, and educate others to carry on the work."[2] He first found support from botanical librarians around the state. Then he found more interest and support from directors of botanical gardens, landscape architects and designers, landscape researchers and writers, nursery owners, and amateur and professional gardeners.

On September 23, 1995, twenty-seven Californians (along with Washington state resident David Streatfield) met at the UC Santa Cruz Arboretum to brainstorm. While they got acquainted or renewed old friendships, they discussed their goals, proposed fundraising ideas, and strategized on growing membership. Dues were established at $20.00, and a "newspaper" was planned.

The second meeting of CGLHS was held February 17-19, 1996, at the Santa Barbara Botanic Garden and was organized by Virginia Gardner and Laurie Hannah. Thirty-seven people gathered and developed a mission statement whose goals were to identify and conserve, educate, and celebrate California's garden and landscape history. Twice-yearly statewide conferences were proposed, and other visits to historic landscapes and gardens, nurseries, and botanical gardens were planned. The idea that a website might one day be developed was discussed, and the group formally agreed that the organization's newsletter would be named *Eden*.

Eden Emerges

CGLHS Founding Member and Honorary Life Member David C. Streatfield (University of Washington Professor Emeritus) had recently published *California Gardens: Creating a New Eden* (Abbeville Press, 1994). On February 18, 1996 Streatfield gave the keynote speech "An Address on the History of Gardens and Landscapes in California." In his introduction, he explained, "Gardens are metaphysical symbols of the relationship between human society and Nature. Gardens can be great works of high art, works of vernacular art; they can also be places associated with ceremony, embody power and order. They can heal, inspire, and be places of production and serve a considerable array of practical problems. In short, they are among human society's greatest creative achievements." Streatfield also believed, "[the] examination of the garden as an important expression of cultural attitudes to the California landscape" is "an important contribution to society that this organization should continue… Indeed, I would argue that it has to be at the forefront of your activities. Tireless advocacy of the garden and vernacular landscape as an expression of culture as important as painting, sculpture, and architecture must remain a central mission. It must, however, be based upon detailed and accurate knowledge," because "sheer ignorance of the cultural importance of all designed landscapes is still widespread."[3]

The first issue of *Eden* arrived in May 1996. Bill Grant served as editor of the newsletter, which discussed the Santa Barbara meeting, gave a brief history of the organization, and reported coming events. Internet sites of interest were shared, and (in the first of many articles to come), resources and archives with holdings related to California gardens and landscapes were documented. In the years before the internet made research simpler, it was not easy to know where information was stored.

EDEN

California Garden and Landscape History Society Journal

Vol. 1 No. 3 September 1997

Talks, Garden Visits Highlight Huntington Meeting In October

The next state-wide meeting of the CG&LHS will be held in San Marino on October 11-12, with a focus on the Huntington Botanical Gardens and historical landscapes in nearby Pasadena. Outstanding speakers will talk of the French influence on American gardens, including examples in California; the origins of the Huntington gardens themselves; the importance of the Wave Hill catalogue of landscape records.

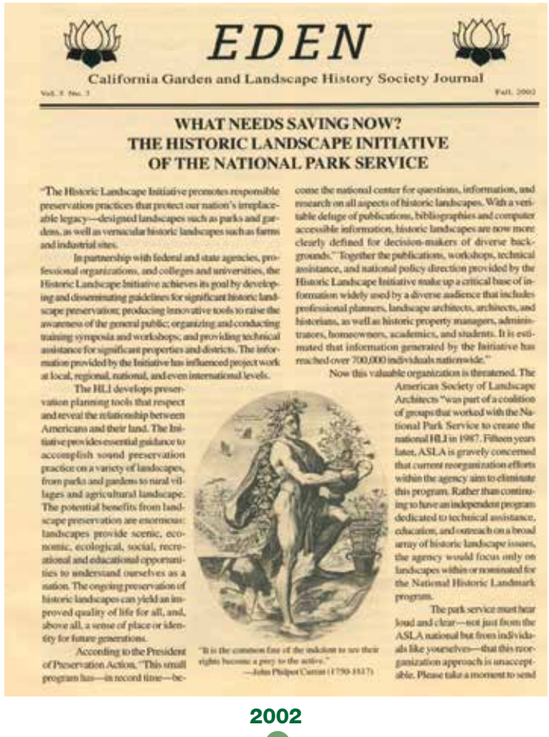
Members will have the gardens to themselves from 8 a.m. on, after registration and morning coffee. Jim Folsom, director of the botanical gardens will give a tour from 8:30 to 10, when the meeting will begin in the Friends' Hall. Luncheon on the Garden Terrace at noon will be followed by afternoon talks, including a presentation of the photographic resources of the Huntington collection.

Until closing time at 4:30, members may stroll through the gardens or visit the large bookstore, the art gallery, and the library exhibitions. Dinner is on your own that night. On Sunday morning there will be garden tours in Pasadena with Shirley Kerins, ASLA as our guide. Lunch is on your own, and the remainder of the day is free.

Those who have attended the previous meetings in Santa Cruz, Santa Barbara, San Diego, and Berkeley will recall the superb arrangements made for the conferences, especially in the latter three cities. Peggy Park Bernal, director of the Huntington Library Press, is in charge of the San Marino meeting.

People from all over the state have found these weekend meetings inexpensive and fun. There are motels within walking distance of the Huntington along Colorado Blvd. in Pasadena. Your registration packet contains a list.

For those intending to make the visit a longer weekend, there are scores of nurseries in and around Pasadena as well as art galleries, theatres. Farther afield the offerings are limitless. There is a limited number of places available for this conference so don't delay sending in your registration. You should all have received the announcements mailed at the beginning of September. The fee is $36 for members, $56 for non-members. Make checks payable to CG&LHS and



EDEN

California Garden and Landscape History Society Journal

Vol. 3 No. 3 Fall 2002

**WHAT NEEDS SAVING NOW?
THE HISTORIC LANDSCAPE INITIATIVE
OF THE NATIONAL PARK SERVICE**

"The Historic Landscape Initiative promotes responsible preservation practices that protect our nation's irreplaceable legacy—designed landscapes such as parks and gardens, as well as vernacular historic landscapes such as farms and industrial sites.

In partnership with federal and state agencies, professional organizations, and colleges and universities, the Historic Landscape Initiative achieves its goal by developing and disseminating guidelines for significant historic landscape preservation; producing innovative tools to raise the awareness of the general public; organizing and conducting training symposia and workshops; and providing technical assistance for significant properties and districts. The information provided by the Initiative has influenced project work at local, regional, national, and even international levels.

The HLI develops preservation planning tools that respect and reveal the relationship between Americans and their land. The Initiative provides essential guidance to accomplish sound preservation practice on a variety of landscapes, from parks and gardens to rural villages and agricultural landscape. The potential benefits from landscape preservation are enormous: landscapes provide scenic, economic, ecological, social, recreational and educational opportunities to understand ourselves as a nation. The ongoing preservation of historic landscapes can yield an improved quality of life for all, and, above all, a sense of place or identity for future generations.

According to the President of Preservation Action, "This small program has—in record time—become the national center for questions, information, and research on all aspects of historic landscapes. With a veritable deluge of publications, bibliographies and computer accessible information, historic landscapes are now more clearly defined for decision-makers of diverse backgrounds." Together the publications, workshops, technical assistance, and national policy direction provided by the Historic Landscape Initiative make up a critical base of information widely used by a diverse audience that includes professional planners, landscape architects, architects, and historians, as well as historic property managers, administrators, homeowners, academics, and students. It is estimated that information generated by the Initiative has reached over 700,000 individuals nationwide."

Now this valuable organization is threatened. The American Society of Landscape Architects "was part of a coalition of groups that worked with the National Park Service to create the national HLI in 1987. Fifteen years later, ASLA is gravely concerned that current reorganization efforts within the agency aim to eliminate this program. Rather than continuing to have an independent program dedicated to technical assistance, education, and outreach on a broad array of historic landscape issues, the agency would focus only on landscapes within or nominated for the National Historic Landmark program.

The park service must hear loud and clear—not just from the ASLA national but from individuals like yourselves—that this reorganization approach is unacceptable. Please take a moment to send

"It is the common fate of the indolent to see their rights become a prey to the active."
—John Philpot Curran (1750-1817)

1997

2002

Marlea Graham (*Eden* editor 1997-2009):

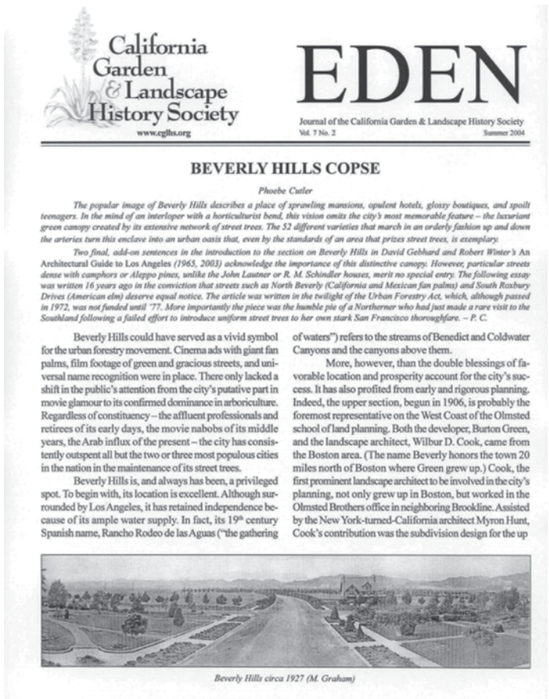
> *Bill also called for volunteers to take over the production of the newsletter, which first three issues he had produced, from May 1996 to March 1997. I looked around the room and saw no hands up, so I offered to take over the job. I stated up front that I knew nothing about the subject of garden history but did have some experience in putting together a quarterly newsletter and hoped other members would step up to provide the necessary content. Bill said he would continue as co-editor until I felt more comfortable with the job. This arrangement lasted through March 1998, and then I was on my own, making such beginner's mistakes as wrongly numbering the early issues. Struggling to master the use of Pagemaker software, it also took me some time to figure out how to make captions for my images.*
>
> *The first issues of "my" newsletter came out in March, June, September, and December, but I had some trouble meeting those deadlines and soon changed to the more flexible Spring, Summer, Fall, and Winter mode. Bill had been using a not very good image of a California poppy as his masthead logo. I first tried a better line drawing of a poppy for the September 1997 issue, but board members were not happy with the poppy, so I switched over to a stylized image of a lo-*

her dues and attended the April 1997 conference in Berkeley. There, one of the first points of order was to elect a board of directors and officers. Next, Grant asked for volunteers to help produce *Eden*.

Previous spread: The cover of the first edition of *Eden*, which was edited by CGLHS founder Bill Grant. For years, *Eden* was printed in black-and-white on buff-colored paper. May 1996.

Opposite left: Marlea Graham became editor with the fourth issue of *Eden*, and the journal improved and expanded at her direction. Here, the first of several masthead variations features the California state flower, the golden poppy. September 1997.

Opposite right: The Fall 2002 issue of *Eden* shows the masthead with lotus blossoms on each side. Marlea Graham, editor.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EDEN

Journal of the California Garden & Landscape History Society
Vol. 7 No. 2 Summer 2004

BEVERLY HILLS COPSE

Phoebe Cutler

The popular image of Beverly Hills describes a place of sprawling mansions, opulent hotels, glossy boutiques, and spoilt teenagers. In the mind of an interloper with a horticulturist bend, this vision omits the city's most memorable feature – the luxuriant green canopy created by its extensive network of street trees. The 52 different varieties that march in an orderly fashion up and down the arteries turn this enclave into an urban oasis that, even by the standards of an area that prizes street trees, is exemplary.

Two final, add-on sentences in the introduction to the section on Beverly Hills in David Gebhard and Robert Winter's An Architectural Guide to Los Angeles *(1965, 2003) acknowledge the importance of this distinctive canopy. However, particular streets donse with camphors or Aleppo pines, unlike the John Lautner or R. M. Schindler houses, merit no special entry. The following essay was written 16 years ago in the conviction that streets such as North Beverly (California and Mexican fan palms) and South Rodeo Drives (American elm) deserve equal notice. The article was written in the twilight of the Urban Forestry Act, which, although passed in 1972, was not funded until '77. More importantly the piece was the humble pie of a Northerner who had just made a rare visit to the Southland following a failed effort to introduce uniform street trees to her own stark San Francisco thoroughfare. – P. C.*

Beverly Hills could have served as a vivid symbol for the urban forestry movement. Cinema ads with giant fan palms, film footage of green and gracious streets, and universal name recognition were in place. There only lacked a shift in the public's attention from the city's putative part in movie glamour to its confirmed dominance in arboriculture. Regardless of constituency – the affluent professionals and retirees of its early days, the movie nabobs of its middle years, the Arab influx of the present – the city has consistently outspent all but the two or three most populous cities in the nation in the maintenance of its street trees.

Beverly Hills is, and always has been, a privileged spot. To begin with, its location is excellent. Although surrounded by Los Angeles, it has retained independence because of its ample water supply. In fact, its 19th century Spanish name, Rancho Rodeo de las Aguas ("the gathering of waters") refers to the streams of Benedict and Coldwater Canyons and the canyons above them.

More, however, than the double blessings of favorable location and prosperity account for the city's success. It has also profited from early and rigorous planning. Indeed, the upper section, begun in 1906, is probably the foremost representative on the West Coast of the Olmsted school of land planning. Both the developer, Burton Green, and the landscape architect, Wilbur D. Cook, came from the Boston area. (The name Beverly honors the town 20 miles north of Boston where Green grew up.) Cook, the first prominent landscape architect to be involved in the city's planning, not only grew up in Boston, but worked in the Olmsted Brothers office in neighboring Brookline. Assisted by the New York-turned-California architect Myron Hunt, Cook's contribution was the subdivision design for the up

Beverly Hills circa 1927 (M. Graham)

2004


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Journal of the California Garden & Landscape History Society Vol. 11 No. 3 • Fall 2008

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

Anna Hosticka Tamura

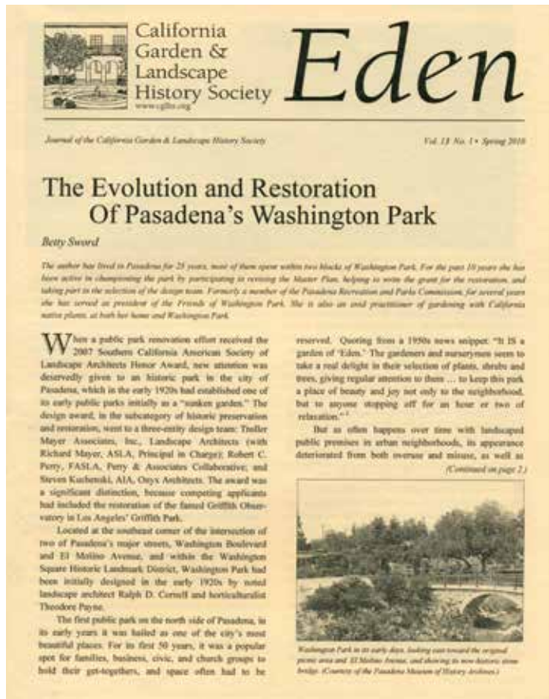
Anna H. Tamura is a landscape architect for the National Park Service in Seattle, Washington. She received her Master of Landscape Architecture at the University of Washington and a Bachelor of Arts in Anthropology at Bard College, New York. Her professional interests combine preservation, design, and interpretation of cultural landscapes with park planning. This article was originally published in Landscape Journal *23, No. 1 (2004):1-21. © 2004 by the Board of Regents of the University of Wisconsin System. Reproduced by the permission of the University of Wisconsin Press.*

In 1943, Ansel Adams was hired by the War Relocation Authority (WRA) to photograph life at Manzanar Relocation Center, located in central California, where 10,000 Japanese Americans were incarcerated during World War II. One of his photographs featured a Japanese-style garden called Merritt Park, which contained glassy ponds, rustic structures, and thoughtfully placed plants and boulders (Figure 1). This image offers a glimpse into the camps that contradicts typical descriptions of them as dust blown, barren and oppressive places. Few discussions of the Japanese American internment and incarceration have gone further than describing the camp landscapes as cruel places comprised of tarpaper barracks surrounded by barbed wire fences and watchtowers, and located in remote and desolate areas. While these descriptions are generally accurate, they do not represent the complexity of the camp landscapes as individual places set within their own geographic context, nor do they portray the human forces which created, maintained and actively transformed them into semi-livable places. These descriptions reflect scholarship on the incarceration that has been rooted in the social sciences, particularly ethnic studies, sociology, and history. Additionally, popular descriptions of the incarceration camps focus on elements of confinement, such as guard towers and fences, over *elements of agency*, such as the camp gardens. This tendency simplifies the incarceration experience rather than exploring the complexities inherent in the historical events and physical landscapes.

In landscape architecture, scholarship has traditionally focused on Japanese garden design and theory. Japanese gardens typically are depicted as aesthetically sophisticated landscapes; common descriptions portray them as tranquil and serene places designed for strolling and meditation. Rarely are Japanese gardens politicized. The camp gardens, however, evoke complex sociological interactions and factions, conditions spawned by a community in turmoil. The camp

(Continued on page 2.)

2007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Eden

Journal of the California Garden & Landscape History Society Vol. 13 No. 1 • Spring 2010

The Evolution and Restoration Of Pasadena's Washington Park

Betty Sword

The author has lived in Pasadena for 28 years, most of them spent within two blocks of Washington Park. For the past 10 years she has been active in championing the park by participating in revising the Master Plan, helping to write the grant for the restoration, and taking part in the selection of the design team. Formerly a member of the Pasadena Recreation and Parks Commission, for several years she has served as president of the Friends of Washington Park. She is also an avid practitioner of gardening with California native plants, at both her home and Washington Park.

When a public park renovation effort received the 2007 Southern California American Society of Landscape Architects Honor Award, new attention was deservedly given to an historic park in the city of Pasadena, which in the early 1920s had established one of its early public parks initially as a "sunken garden." The design award, in the subcategory of historic preservation and restoration, went to a three-entity design team: Treiber Mayer Associates, Inc., Landscape Architects (with Richard Mayer, ASLA, Principal in Charge); Robert C. Perry, FASLA, Perry & Associates Collaborative; and Steven Kuchenski, AIA, Onyx Architects. The award was a significant distinction, because competing applicants had included the restoration of the famed Griffith Observatory in Los Angeles' Griffith Park.

Located at the southeast corner of the intersection of two of Pasadena's major streets, Washington Boulevard and El Molino Avenue, and within the Washington Square Historic Landmark District, Washington Park had been initially designed in the early 1920s by noted landscape architect Ralph D. Cornell and horticulturalist Theodore Payne.

The first public park on the north side of Pasadena, in its early years it was hailed as one of the city's most beautiful places. For its first 50 years, it was a popular spot for families, business, civic, and church groups to hold their get-togethers, and space often had to be reserved. Quoting from a 1950s news snippet: "It IS a garden of 'Eden.' The gardeners and nurserymen seem to take a real delight in their selection of plants, shrubs and trees, giving regular attention to them … to keep this park a place of beauty and joy not only to the neighborhood, but to anyone stopping off for an hour or two of relaxation."[1]

But as often happens over time with landscaped public premises in urban neighborhoods, its appearance deteriorated from both overuse and misuse, as well as

(Continued on page 2.)

Washington Park in its early days, looking east toward the original picnic area and El Molino Avenue, and showing its now-historic stone bridge. (Courtesy of the Pasadena Museum of History Archives.)

2009


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Eden

Journal of the California Garden & Landscape History Society Vol. 16 No. 1 • Winter 2013

Taming the Car—A Vision for Los Angeles:
Fred Barlow, Jr.'s Innovative Landscape for Baldwin Hills Village

Steven Keylon

The right style for the twentieth century is no style at all, but a new conception of planning the human environment." – Landscape architect Christopher Tunnard, 1942[2]

Of all the projects Los Angeles-based landscape architect Fred Barlow, Jr. worked on in his lifetime (1902–1953), the largest design project and the one of which he was most proud was Baldwin Hills Village. Barlow so strongly believed in the new concepts of well-planned housing that when the Village opened, he and his family moved into one of its units. He received more awards and recognition for this groundbreaking middle-class community than any other project during his entire 27-year career as a landscape architect. Among the awards was a "distinguished honor" certificate given by Southern California Chapter of the AIA in 1946.

A revolutionary 68-acre, multi-family housing development in southwestern Los Angeles, Baldwin Hills Village was conceived during the height of the Great Depression. It was created by some of the most talented and visionary reformers of the day, using a collaborative design process in which buildings and landscape were designed to interact in innovative ways, elevating site plan and landscape design to starring roles. The primary goal of its designers was that the careful and deliberate planning of both buildings and landscape as an organic unit would foster a new kind of urban-based community and lifestyle.

As the project's landscape architect, Fred Barlow, Jr. joined noted architect Reginald D. Johnson, in association with the firm of Wilson, Merrill and Alexander, on the team that worked for more than five years to perfect the concept for the Village. Known as "Thousand Gardens" during development, the complex ultimately contained a total of 627 units in 94 residential buildings, creating a living environment of relatively low density.[2] The design team was led by legendary urban planner Clarence Stein, who had taken Ebenezer Howard's "Garden City" philosophies (originating in the UK) and adapted them for use in the United States. (See sidebar on "The Radburn Plan," p.2.) At Baldwin Hills Village, Stein's tenets came together in their most fully realized form. Stein later wrote:

> [T]he purpose of Baldwin Hills Village was to demonstrate the practical possibilities of spacious homes and surroundings in an orderly community at low rentals, using the basic features of the Radburn Idea: superblock, homes facing central greens—twenty acres of green parks—pedestrian and auto completely separated. They were freshly developed in a comprehensive, straightforward manner without compromise or indecision. Here, these basic elements have been clearly expressed and crystallized into a more functional unity.[3]

Even more so than at Stein's communities on the East Coast, in Southern California the region's "necessary evil"—the automobile, and the car-centric culture that had grown up around it—would need to be accommodated. The design team behind Baldwin Hills Village finalized their radically inspired plans to "tame the car"[4] in 1940—the same year in which Southern California's first freeway, the Arroyo Seco Parkway, opened between downtown Los Angeles and Pasadena.

Aerial photograph, 1949, showing Baldwin Hills Village site in comparison to typical suburban developments growing around it. (See Notes on Photo Credits, p. 6.)

Professional Background

Frederick Walter Barlow, Jr. decided to become a landscape architect in the 1920s, when this choice was still a pioneering one. Perhaps he was influenced by his maternal family line,

2013

Top left: A line drawing of an agave, drawn by artist Tom Buehl, graces the cover of the Summer 2004 issue. Marlea Graham, editor.

Top right: In 2007, Phoebe Cutler worked with San Francisco graphic artist Dennis Johnson on this logo, which was used for many years, first as part of *Eden*'s masthead, and later, on the back cover. It depicts the Spanish-Colonial Revival patio of Duncan McDuffie's home in the Berkeley Hills, which had a home designed by Willis Polk, with landscape by the Olmsted Brothers. Fall 2008 issue edited by Marlea Graham.

Opposite left: The look of *Eden* remained consistent when Barbara Marinacci took over as editor at the end of 2009. The Spring 2010 issue was Marinacci's first.

Opposite right: Barbara Marinacci remained editor through the Winter 2013 issue, which featured my first article published in *Eden*, "Taming the Car—A Vision for Los Angeles: Fred Barlow, Jr.'s Innovative Landscape for Baldwin Hills Village."

tus. Why a lotus was next chosen is a memory lost to me in the mists of time.[6]

Rather naively, I had assumed that all members would be eager to share their knowledge and research in our publication, which we were calling a journal from the get-go, but would really be just a newsletter for several years to come. Finding original content proved to be the most challenging editorial task of all. We were a very diverse group; not everyone was engaged in original research and those who were preferred to publish in more prestigious journals.

At first, "Eden" was a folksy compilation of reports on our conferences, just past or forthcoming, other coming events, book reviews, websites to visit, lists of where to find antique plants and out-of-print books, and the like. In March 1998, Margaretta Darnall volunteered to provide a fairly regular source of book reviews. It was not until September 1998 that I was offered my first journal-worthy piece of original research, an article on landscape architect Howard Gilkey written by Phoebe Cutler. However, it was relatively short, and I was still forced to eke out the content by reprinting an article from Charlotte M. Hoak's Pioneer American Gardening, a practice that was frowned on by board members but occasionally necessary.

In December 1998, I began the practice of supplying additional information about conference sites and topics to enlighten those who could not attend the events in person. This was done by cobbling together the writings of Pa-

FALL
2013

When *Eden*'s editorial board worked with designer Sheryl Scott to give *Eden* a more polished look, Scott provided a variety of treatment options for the cover. I personally loved the full-bleed option on the left, but the Editorial Board chose the slightly more conservative option used seen on the right for several years. Virginia Kean was editor of the Fall 2013 issue.

2014

2015

2017

Opposite left: Virginia Kean became editor with the Spring 2013 issue, and for the Summer 2013, the transformation of the look of *Eden* had begun, designed by Sheryl Scott of designSimple.

Opposite right: In her four years as editor, *Eden* transformed from a newsletter into a scholarly journal. Covers with larger photographs, often in full color, were featured.

Left: When I began acting as guest editor in the summer of 2017, I worked with Sheryl Scott on the next phase of *Eden*'s evolution, which debuted with the Fall 2017 issue.

mela Seager, Jane Brown Gillette, and Mary Morrissey into an article on Rancho Los Alamitos. This issue also contained an article by Susan Chamberlin regarding the attempt to preserve the Val Verde estate, which inspired me to add a new "What Needs Saving Now" feature to the newsletter.

In the spring of 1999, Carol Greentree offered her writings on "World's Fairs and California's Horticultural History." In the Summer of 2000, I began the practice of providing more detailed information on the garden history of upcoming conference locations to entice more members to attend these events. Phoebe Cutler again provided the next piece of original research in Spring 2001, this time on Sutro Heights. I had gradually expanded the newsletter pages to ten or twelve, with occasional forays up to fourteen.

By Winter 2001, with the contriution of Harold Snyder's piece on Riverside's Victoria Avenue, a combination of original research and forthcoming conference touting, "Eden" began to take on the aspect of a real journal. The Spring 2002 issue pushed us over into our first double issue of twenty-four pages, containing Cutler's lead article on Telegraph Hill, followed by Susan Chamberlin's extensive piece on "A History of Franceschi Park." By Fall 2003, double issues had become the norm, with a rare reversion to twelve pages no original manuscript was forthcoming.

After twelve years, in January 2009, Marlea Graham announced her retirement as *Eden*'s editor, effective December 31, giving the Board a year to find a replacement. Nobody volunteered to do the job, so the Board decided to make the job a compensated position.

Much credit and appreciation must be given to Marlea Graham. The *Eden* she produced was very hands-on work and with a minimal budget. Not only did she actively look for (or create) content, but she also edited the articles, gathered news items, and laid out and designed the journal herself. Then she printed the two-hundred copies, assembled them, and mailed them. And all as a volunteer. But stepping down as editor gave her more time to research and write for *Eden*. Since 2009, she has created an impressive body of original scholarship and was an early and very generous inspiration to me when I began to do my own research.

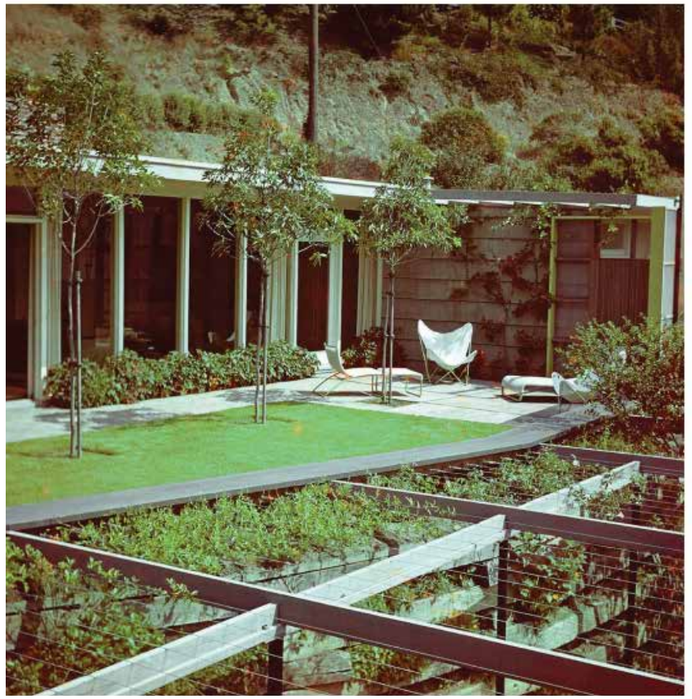
Upon Graham's retirement, founder Bill Grant wrote, "The cornerstone of CGLHS has always been Marlea Graham… She is never daunted by the chores she has chosen to fulfill. Our publication *Eden* began as a small, printed newsletter, but it has grown into an impressive journal that will be around for a long time! It does not take much imagination to realize how much work goes into each issue. The research, the photos, the nudging of contributors to get their contributions in on time—the routine never changes. So, the person editing the journal must have the patience of Job, the diplomacy of an ambassador, and the skill of an artist… It is our hope that she will remain an inspiration, not only to the new editor but to the rest of us. We have high goals. Her record will show we were always on the right path."[7]

Barbara Marinacci
(*Eden* editor 2009-2013):

When Marlea announced her intention to retire as "Eden's" originator and longtime editor/producer in 2009, there was genuine concern about finding someone with the skills and dedication she had brought to the job. Inquiries within the CGLHS membership itself were unsuccessful, and it began to look as if "Eden" might be forced to cease its regular quarterly publication. Kelly Comras agreed to chair an Editorial Board to conduct a search for a qualified editor outside of the organization and then train and assist a new editor if one could be found.

Kelly was introduced to me by another CGLHS member, Paula Panich, at a Pacific Palisades Garden Club lecture. On the PPGC directors' Board as secretary, I produced a modest quarterly newsletter for the organization. I had a lengthy background in the developmental editing of books and articles, wrote ten books under my own or co-authorship, and ghosted others. Also, I had edited, written for, and produced several newsletter series, including a respectable one for the Linus Pauling Institute of Science and Medicine. I also had some background acquaintance with graphic arts & illustrations in a Chouinard design class in the mid-'50s.

The future publication date was coming soon, and Kelly stressed the urgency of CGLHS's situation. Perhaps in a moment of madness, I agreed to take on the job of producing "Eden" on an interim basis as editor, graphic designer (doing the layouts on my computer), and production person (dealing directly with a local printer). Still, I made it clear that I had no background education, training,



2018

IN HIS OWN BACKYARD

Robert Royston's Modern Gardens in Marin County

By JC Miller, ASLA

Eden

JOURNAL OF THE CALIFORNIA GARDEN & LANDSCAPE HISTORY SOCIETY

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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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Contents

Opposite: *Portrait of an Abstract Painting* by Robert Royston. In his artwork Royston explores forms and relationships that recall his landscape designs. *Collection of the author. Photo by JC Miller.*
Above: *Leon Lofjorn Garden, Sacramento, California, 1959. Robert Deering, landscape architect.*

2018

Above: Covers were full-bleed, and a much bolder design was used for the graphics inside the journal. Summer 2018 issue. Steven Keylon, guest editor.

Opposite: The interior graphics of the Summer 2018 issue, which was our first in full color. Steven Keylon, guest editor.

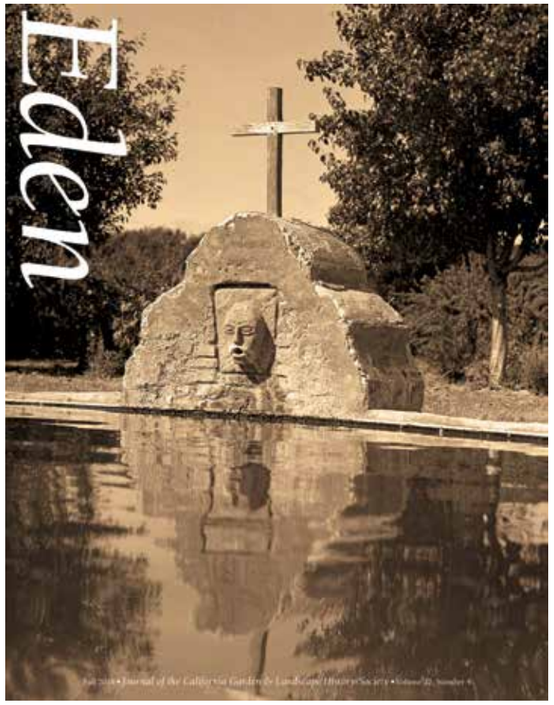
or involvement with garden and landscape design history, in California or elsewhere.

I had a great deal to learn quickly before the first "Eden" would go out under my editorship. To prepare and become more knowledgeable about these topics, I read every past "Eden" issue, took copious notes, and created an Index of topics, authors, places, and historical/geographic details. Kelly (who's a nearby neighbor) was extremely and continuously helpful. She arranged for Marlea to come down to Los Angeles, stay at her home, and spend time showing me how to use the Microsoft Publisher program that had just been installed on my PC to work on creating printer-ready issues of "Eden." Since Marlea was equally ignorant of how to use this new software, it was quite the challenge to re-create the necessary formatting. Kelly also found members to serve on the Editorial Board, arranged a system to seek new authors, and offered me help with the editing.[8]

In the following several years, I met quarterly with the Editorial Board members for next-issue planning purposes and evaluating the past one. I aimed for an informally written ("reader-friendly") newsletter that would provide a variety of current membership-connected information along with a few serious articles. I attended the annual CGLHS weekend meetings and tours in Santa Cruz, San Luis Obispo, and Sonoma, spending my time with serious garden/landscape professionals and people who enjoyed the informal socializing. Participating in these activities helped me work with the Editorial Board to continue developing themes and standards for increasing scholarly, high-quality, professional content for the journal.

After five years as "Eden" editor, I decided that the Spring 2013 issue would be my last. With generous advance notice to "Eden's" editorial Board, the organization initiated a search for my replacement and reviewed the production process with the intent to explore new production design options. As you know, they found Virginia Kean with a good garden-connected editing background. She was given a design and production editor with her first issue, along with a new printing firm and obviously a bigger budget. I worked closely with her for more than a year to train her and help her become familiar with CGLHS.

Upon Marinacci's retirement, *Eden*'s Editorial Board Chair Kelly Comras wrote in appreciation, "With Marlea's patient and generous assistance, Barbara learned the ropes quickly and added her own skills and viewpoint to further polish *Eden*. During Barbara's tenure, she found and cultivated a new cadre of writers, expanded on *Eden*'s breadth of topics, and wrote some fine articles of her own. Her love of the work, and the diligence she brought to it, were evident in issues that were brimming over with excellence and quality, and sometimes up to thirty-two pages in length! Barbara also learned how to produce *Eden* and then how to prepare the issue for sending out in an online version—a daunting task for this digital-publication neophyte, but she took on with her usual can-do approach to life."[9]



Right: Our Fall 2019 issue continued our tradition of showcasing content focused on the site of our annual conference, this year at Mission La Purisima. Steven Keylon, editor.

2019

As Marinacci now recalls:

> *"Eden" has continued to grow, now exhibiting professionally designed graphics, sizable photos, printing quality on glossy and heavy paper, and an increased number of pages. I trust that the editorial board members are extremely pleased with all these improvements while recalling with fondness the rustic "Eden" that I managed to produce on my own computer, using Microsoft Publisher, and getting it printed on buff-colored, textured paper. Periodically I look at some of those past issues and have affectionate memories of having worked on them.*

Virginia Kean
(*Eden* editor 2013-2017):

Virginia Kean came to us with the dual background of long experience as a technical writer of annual reports and marketing publications for several Silicon Valley firms, and an avid interest in gardening. She was a board member of the San Francisco Peninsula Camellia Society and an active member of the Peninsula's Western Horticultural Society, serving on their speakers committee. Like *Eden*'s previous editors, Kean had a background producing newsletters. In 2005, she co-founded *Rosa Mundi, the Journal of the Heritage Rose Foundation, and* served as editor-in-chief for six years. She also had acted as managing editor of the special issue, *California's Rose Heritage: Journal of the Heritage Rose Foundation*. In 2010 she edited the paperback book, *Noisette Roses: 19th Century Charleston's Gift to the World*.

Kean's first issue of *Eden* was the summer 2013 edition, which featured a transitional design by Sheryl Scott of the graphic design firm designSimple. This issue had more extensive and larger photographs, many in color for the digital version. An entirely new look debuted for the fall 2013 issue, which featured full-color covers for the first time. According to Scott,

> *Ann Scheid and Judy Horton reached out to me to see if we'd be interested in stepping in as Eden's designers. I was immediately struck by the quality of content for what seemed like a small desktop publication. I was excited to help bring in a fresh look to make the content stand out in a way that respected the scholarly tone of the content. It was clear the Board was cautious of change; we were told we had to keep the same fonts, keep the header formats, and couldn't change the logo placement. Simple format and production changes went well. As confidence in our handling of the publication grew, design changes were slowly introduced. Our goal was to continue to update the publication gradually with an eye on a full redesign, which would allow Eden to be an indispensable tool for marketing and documentation for the organization.*[10]

During Kean's four years as *Eden*'s editor, her fresh vision for the publication elevated its content and style. Simultaneously, the Board worked to broaden the digital presence of CGLHS, allowing time-sensitive news items and information on events to be sent electronically, decluttering *Eden*'s appearance. An archive with PDFs of every back issue was made available on the website. It was a dynamic period for the organization.

Kean oversaw the production of sixteen issues of *Eden*, but in the summer of 2017, she decided to step down as editor. At the time of Virginia's resignation, she said: "Since becoming *Eden*'s Editor in April of 2013, I have worked with some wonderful authors and new contributors. Four years on, the transformation of *Eden* from a quarterly black-and-white "newsletter" to a well-regarded journal has been achieved."

Past editor Marlea Graham praised the work Kean had done, explaining, "Lacking the technical skills for improving the "look" of the journal, I was delighted to see the improvements in overall appearance made by Virginia Kean in Summer 2013. Virginia also introduced the first use of color illustrations. The further jump in quality that took place with the advent of Steven Keylon as editor in Fall 2017 was truly awesome, and I believe that any member can now be proud to have their work printed in *Eden*."

Steven Keylon
(*Eden* editor 2017-present):

My first exposure to CGLHS was around 2006 when I was researching landscape architect Fred Barlow, Jr., about whom information was scarce. Through the CLGHS website, I met Bill Grant, who referred me to Marlea Graham. She was most helpful in sharing her tips and tricks to navigating the internet and introduced me to Ann Scheid, who gave me more clues to pursue. Later, I met Kelly Comras, who asked me to write an article about Fred Barlow, Jr., and his work at Baldwin Hills Village, which ran in the Winter 2013 issue. Later that year, my article on Barlow's partner, Katherine Bashford was published in the Fall issue. I began serving on the Editorial Board and then the CGLHS Board in early 2014. Starting in 2017, I served as guest editor for a year and applied for the job when CGLHS posted for a new editor. I have been *Eden*'s editor since the Winter 2019 issue. In the nearly four years I have served as editor, I have had two primary goals: to make sure *Eden*'s content reflects California's broad and unique diversity while always improving the journal's quality and aesthetics.

When I joined *Eden*'s Editorial Board in 2013, all its members but one were from Southern California. Though we tried to find content from around the state, I believe we were at a disadvantage. It became my goal to develop an Editorial Board that would more accurately reflect our state's diversity, but that was not easy. I recall asking someone with useful Northern California contacts if they would be interested in serving. Unfortunately, they said they had quit CGLHS several years previously because they felt *Eden* did not represent them, that it felt too "Southern California-centric." That stung, mainly because it was true. We were fortunate to get a Northern Californian, Keith Park, a horticulturist with the National Park Service, who joined with the Spring 2018 issue. He brought a renewed energy and perspective and became Editorial Board Chair with the Winter 2019 issue. Park also brought us Kate Nowell, the horticulture manager at Filoli. Nowell introduced us to Google Docs, and now we all edit our article drafts collaboratively, a significant improvement. At our Marin conference, Susan Schenck expressed interest in serving, and later Noel Vernon, both from Southern California, who brought further expertise. I reactivated our Regional Correspondents, bringing Vonn Marie May back into the loop. We were most fortunate to get new Regional Correspondents—Janet Gracyk to replace Phoebe Cutler for the Bay Area and Carol Roland-Nawi for the Sacramento area. In this region, we have been woefully underrepresented. We are now aligned to be better able to bring you content that reflects the scope of your interests—not only regionally but also in the diversity of topics.

In 2013, the Editorial Board of *Eden* had decided to refresh *Eden*'s look. My Katherine Bashford article was the cover feature, and the designers gave the Editorial Board various options. My favorite was a full-bleed color cover with a white masthead. It elevated the look of the journal, and I was excited about it. However, a more conservative design was chosen at that time. In 2017, I was President of CGLHS and was at the same time planning our Annual Conference, which was to be held in Palm Springs. Virginia Kean had resigned at the end of the summer issue. To get our important Palm Springs-themed issue out on time for Fall, I decided to step in as a guest editor. I thought it would be an ideal opportunity to refresh *Eden*'s look further. According to designSimple's Sheryl Scott, "The redesign of *Eden* was the inevitable next step in the evolution of the publication to this point. The use of larger photo spreads and more color throughout lent itself to new layout options and a more design-forward handling of type treatments. The imagery in *Eden* should help celebrate the scholarly content and showcase the work of masterful landscape design. A garden is never complete, neither is publication

design - we keep evolving."[11]

The Publisher's Circle

During my early years on the Editorial Board, *Eden* was static at twenty pages. It was believed that this page count offered economies in both printing and mailing. But it meant that longer articles would often be split into two parts, something I found undesirable. Working with Jacob Simmons at S & G Creative, our printer, I have gradually pushed that, with a minimal increase in cost. However, we have recently gone to nearly seventy pages, which added significantly to the cost to print *Eden*. Fortunately, I have found a few donors willing to fund that. I also desire to offer *Eden* in full color when we have articles with great color images. We have had a few full-color issues, but printing *Eden* in color is expensive. Again, I have relied on some very generous donors to help offset that expense.

Recently, I was at my desk finalizing the Fall issue, which had come in at sixty-eight pages, a new record. As I sat concerned about the expense and how I would fund it, my phone rang. My friend Tracy Conrad had called about something else, and I casually lamented about my dilemma. She asked how much more I would need a year to have the *Eden* I wanted for our membership. I told her that I thought $2,500 a year more would get us closer, and she said, "Done!" I excitedly told the Board, who created a new Publisher's Circle, which allows members to donate specifically towards *Eden*'s production. Membership is $2,500 annually, with recognition inside *Eden*'s front cover. Tracy Conrad is our inaugural member, explaining, "I am delighted to support the publication of *Eden*. It is an unrivaled historic and academic journal that deserves to be perpetuated for its unique and exhaustive research. Please consider joining me in underwriting this superlative offering." Conrad has since gotten the Palm Springs Preservation Foundation to match her donation. Nancy Carol Carter, who has been my most consistent donor in the past, has also become a founding member of the Publisher's Circle. Because of their generosity, the Editorial Board and I will be able to bring you a journal with outstanding content, more color, and more pages. We are filled with gratitude!

***Essential Eden* and a Progress Report**

To mark *Eden*'s twenty-fifth birthday, an editorial committee was formed, led by past President Christine O'Hara. Their goal is to create a book, *Essential Eden*, that will showcase exceptional *Eden* articles by distinguished landscape historians. While the original articles' length varied from 800 words to 10,000 words, the intent of *Essential Eden* (the working title of the book) is to edit each of the best articles into roughly 2,500-3,000 words. This will provide a "sampler" that gives equal weight to each of the pieces and, ideally, sparks interest in seeking out more information about each of the subject landscapes. In addition to its curated content, the book will include newly-commissioned color photographs and vastly improved image quality from that available in the original articles.

The book will begin with an introduction that provides context derived from Professor David Streatfield's "call to arms" in his keynote speech from that second CGLHS meeting in 1996. In that speech, Streatfield gave a brief overview of the existing scholarship on garden history in California. Starting with E. J. Wickson (mentioned in the Albert Etter article in this issue), Streatfield described writings on horticulturists and nurseries' history, including Victoria Padilla's Southern California Gardens from 1961, still one of the definitive resources on that subject.

Starting in the 1970s, Streatfield continued, several scholars, including himself, "began to examine the history of landscape architecture in California." Besides his book, these included monographs on A. E. Hanson and Florence Yoch, as well as unpublished master's theses on Lockwood de Forest, Edward Huntsman-Trout, Robert Royston, Charles and Henry Greene, and Garrett Eckbo. But there were gaps in that early scholarship, with Streatfield stressing that serious scholarly attention should be paid to essential designers. He included names such as John McLaren[12], Bruce Porter[13], Ralph Cornell[14], Katherine Bashford[15], Fred Barlow, Jr.[16], Ruth Shellhorn[17], Robert Royston[18], all of whom have been covered in *Eden* in the last twenty-five years. A few other designers Streatfield mentioned, including Doug Baylis and Courtland Paul, have not.

Other areas where Streatfield thought CGLHS might focus its attention were vernacular landscapes, such as bungalow gardens and farm landscapes; the designed landscapes of public spaces like highways and parks; landscapes such as university and college campuses, cemeteries, amusement parks, resorts, and hotels. According to O'Hara, "*Eden* has done an excellent job of filling the gaps, with omissions only in battlefield sites, working farms, and prehistoric sites."[19]

We have come a long way in twenty-five years, but *Eden* still has a long way to go. The historic preservation movement has grown to recognize landmarks notable for their cultural associations with more diverse histories. These include Native American, African-American, Asian and Pacific Islander, Latinx, and LGBTQ communities. As more research is done on properties with these diverse histories, we hope to see more *Eden* content to reflect that, broadening our concept of diversity.

Passings

Kellam de Forest (1926-2021)
Susan Chamberlin

On January 19, COVID-19 took the life of Kellam de Forest, age 94. He was an amazing and well-loved person. One of our hosts at the CGLHS 2014 conference "The Landscape Legacy of Lockwood de Forest" in Santa Barbara, he worked behind the scenes to arrange things and wrote with insight about life with his parents, Elizabeth Kellam de Forest and Lockwood de Forest.

Born in Santa Barbara, Kellam spent his professional life as a fact-checker in Hollywood operating the Kellam de Forest Research Company. He is famous on Star Trek fan wiki sites for his work on the original television series. Kellam retired in 1992 and returned to Santa Barbara to begin his career as a crusader for historic preservation and his father's legacy putting his research skills to use to help crush or force the revision of many odious plans. He testified at numerous public hearings when the design by Lockwood de Forest and Beatrix Farrand for the Santa Barbara Botanic Garden was threatened with remodel and development. The recipient of numerous awards, Kellam still attended various planning meetings even after he was confined to a wheelchair. His wife, Peggy, predeceased him. He is survived by their three children, Ann, Elizabeth, and Carmaig, and grandchildren.

Kellam de Forest returned to his childhood home on Todos Santos Lane during our 2014 Annual Conference in Santa Barbara. He is seen here in center, seated, next to his daughter Ann de Forest and CGLHS Honorary Life Member David Streatfield, speaking, in hat. Photo by Steven Keylon.

Bill Grant (1925-2020)

Editor's note: As we were going to press with this issue of Eden, we received the incredibly sad news that Bill Grant, our founder, passed away on Christmas Eve at the age of 95. We are planning a more extensive feature on Grant and his legacy in the next issue and welcome our members to send photographs and share their memories, which will be assembled into an article. You can email me at eden@cglhs.org.

In December 2005, Bill Grant organized a group trip to New Zealand for the International Heritage Rose Conference. We arrived in Christchurch a couple days before the conference started. On one of those days, Sally Allison invited our group and a few other international rose lovers to a luncheon at her estate near Christchurch. Sally Allison and Bill Grant, caption information and photograph courtesy Jill Perry.

Endnotes

1 Bill Grant, "Brief History of CG&LHS," *Eden*, May 1996, 1.

2 Ibid.

3 Ibid.

4 *Eden*, March 1997, 4.

5 Mitzi VanSant, "President's Address to the Membership," *Eden*, December 1997, 1.

6 Marlea Graham recalls: "Eventually, a Logo Committee was formed with Susan Chamberlin as its head, and the image of an agave in bloom replaced the lotus in 2002. This, too, was not met with universal acclaim, so that, in Fall 2007, a new logo and masthead format was chosen. This stylized drawing of the Duncan MacDuffie home's Spanish-style courtyard garden in north Oakland was designed by Dennis Johnson. In 2014, the logo was moved from the front page to the inside cover, then dropped altogether in fall 2017."

7 William Grant, "Marlea Graham: *Ave atque vale*," *Eden*, Spring 2010, 11.

8 "During my tenure, in 2011 we switched giving a "Winter" name to the #4 issue since late December is just the start of that three-month season and moved it to the 1st issue of each year. This meant that only three, not four, issues came out in 2011. In 2013 I sent out only the first two of the four issues: Winter and Spring. I produced 12 issues altogether (4 X 3)." Email from Barbara Marinacci, January 7, 2021.

9 Spring 2013

10 Email from Sheryl Scott, January 15, 2021.

11 Ibid.

12 John McLaren has been featured in *Eden* multiple times: The Summer 2002 featured a John McLaren timeline, while the Summer 2015 issue had an article by Laura A. Ackley, "John McLaren: Landscape Magician of the 1915 Exposition." In addition, Marlea Graham wrote a three-part article on McLaren's son Donald, "The Other McLaren," which ran in Summer and Fall, 2010, concluding with Winter 2011.

13 David C. Streatfield, "The San Francisco Peninsula's Great Estates: Part II. Mansions, Landscapes, and Gardens in the Late 19th and Early 20th Centuries," *Eden*, Spring 2012.

14 There was a Ralph Cornell-themed issue for Fall 2014, to coincide with The Cultural Landscape Foundation's "What's Out There Weekend" which was focused on the work of Cornell in and around Los Angeles.

15 Steven Keylon, "The California Landscapes of Katherine Bashford," *Eden*, Fall 2013.

16 Steven Keylon, "Taming the Car—A Vision for Los Angeles: Fred Barlow, Jr's Innovative Landscape for Baldwin Hills Village," *Eden*, Winter 2013.

17 Kelly Comras, "Ruth Shellhorn's Garden for Dorothy & Norman Chandler," *Eden*, Winter 2019. Comras has also written a book for the Library of American Landscape History, ***Ruth Shellhorn***, which was published in 2016.

18 J.C. Miller wrote two articles on Robert Royston for the Summer and Fall 2018 issues of *Eden*.

19 Email from Christine O'Hara, September 27, 2019.

2020 ANNUAL REPORT

Dear CGLHS Members,

As I write this report from my dining room during another lockdown for Southern California, who would have thought that what we envisioned as a robust 2020 for CGLHS, that we would still have so many trials due to Covid-19. I am grateful for our members who continue to support the California Garden & Landscape History Society, both financially and through our virtual events during this challenging time.

We were able to have one event in March 2020 through the Huntington Lecture Series. Writer, historian, and landscape designer Wade Graham presented "California and the Birth of the Modern Garden," exploring the birth of the modern garden in California between 1920 and the 1960, which was followed by a book signing of ***American Eden: From Monticello to Central Park to our Backyards, What Our Gardens Tell Us About Who We Are***. This longtime collaboration with the Huntington has been sustained through a partnership with Jim Folsom, Director of the Huntington Botanic Gardens, who is retiring at the end of the year. We are grateful for his support in introducing hundreds of people to CGLHS through the lecture series.

During the summer, the CGLHS board decided to pivot from our planned in-person events to a CGLHS Lecture Series on Zoom. Four fall lectures were given: "Hayes Perkins, The 'Magic Carpet' Man" by David Laws, "Landscape for Leisure" by Steven Keylon, "The Olmsted Brothers: Innovative Ecological Designs for California" by Christine Edstrom O'Hara, and "Landscapes Lost and Forgotten" by Nancy Carol Carter, Eleanor Cox, and Stacy Farr. The success and attendance of these talks was such that we will continue with a virtual lecture series in 2021. Though we miss meeting in person, the silver lining for virtual presentations was that members from throughout the country were able to attend.

As a way to connect members with one another, changes were made to the CGLHS website with members-only content. Members can add to the CGLHS Sharing Project, writing about an unusual garden, group of rare plants, or preservation involvement through not only essays, but alternative platforms of video, photo display, a poem or painting, such as the map of avocado trees in Sonoma County by GP Radich. Through Meaning, Memory, and Landscape, members can write about a garden, plant, person or landscape that has inspired them such as Cynthia Livermore's essay "Gardening and Family." The Historic American Landscapes Survey or HALS is a National Park Service program that documents historic landscapes. Examples of HALS reports on California landscapes were added to the website. Lastly, for members who would like to review the lecture series, or for those who were unable to attend, we posted YouTube videos of these talks.

One item that Covid was not able to effect was the quality of our flagship journal ***Eden***. Edited by Steven Keylon, this journal continues to thrive with original content and color imagery. With the 25th anniversary of ***Eden*** in 2021, we are working to publish ***Essential Eden***, a compendium of the best articles from ***Eden*** over the past 25 years. As ***Eden*** is one of the only journals on the design history of California landscapes, this book will celebrate not only our organization, but the meaning and value of historic landscapes throughout California.

This is my last annual report as Keith Park will be the next president of CGLHS. Thank you to the CGLHS board for their support, encouragement and unflagging support of our organization. And thank you to our members who believe and support the CGLHS mission, that of providing wider knowledge, preservation and restoration of California's historic gardens and landscapes.

Sincerely,

Christine Edstrom O'Hara

Top: On October 21, 2020, CGLHS president Christy O'Hara presented "The Olmsted Brothers: Innovative Ecological Designs for California" as part of CGLHS' Zoom lecture series.
Bottom: A screenshot from Steven Keylon's Zoom lecture "Landscapes for Leisure," which took place September 21, 2020.

DONORS, NEW MEMBERS, EDEN CONTRIBUTORS, EVENT ORGANIZERS AND VOLUNTEERS

Honorary Life Members

VLT Gardner
Marlea Graham
William A. Grant
Barbara Marinacci
David Streatfield

New Members

Sofia Akselrod
Jim Balsitis
Ella Ban
Oliver and Elwia Beaudette
Sylvia Bender
Patti Berryhill
Kara Bjornlie
Katherine Hurley and Kent Brandmeyer
Robert Bruegmann
Emily Bueermann
Marvin Carlberg
Nada Chatwell
Carol Cobabe
Colleen Cochran
Ann and Christopher Conway
Jackie Coulette
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Glen Dake
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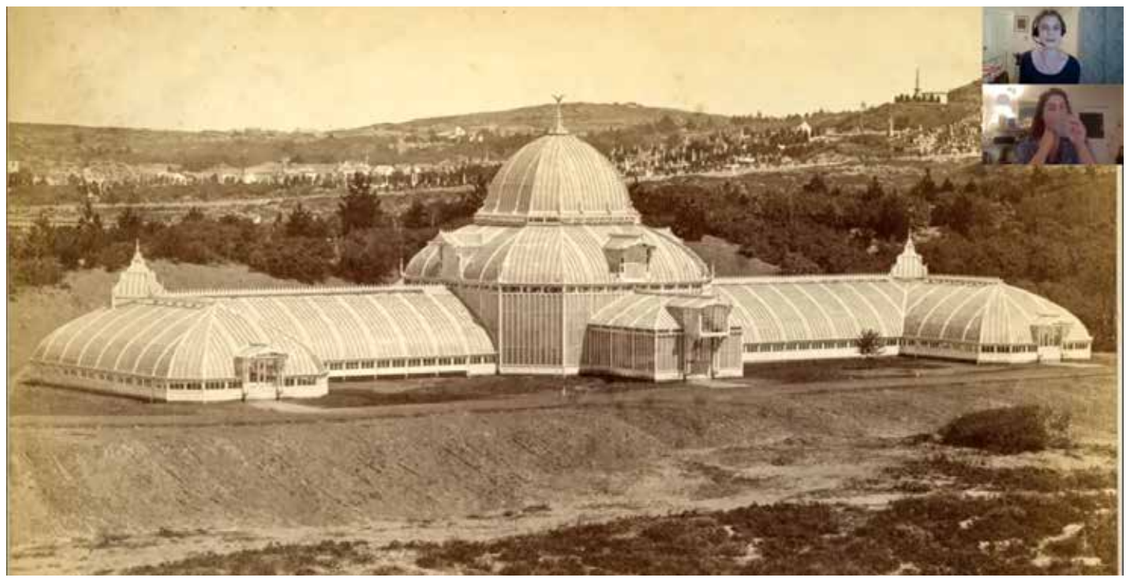

Screenshot from CGLHS online lecture series “Landscapes Lost or Forgotten” from November 18, 2020. Eleanor Cox and Stacy Farr are pictured. Nancy Carol Carter was also a presenter.

Sustaining Members

Antonia Adezio
Leslie Comras Aiken
Sylvia Bender
John Blocker & Thea Gurns
Nancy Carol Carter
Susan Chamberlin
Kelly Comras
Patricia Cullinan
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Susan Finocchio
Jane Freeman
Norma Frey
Dorothy & John Gardner
Lisa Gimmy
Liz Goodfellow
Brent & Lisa Harris
Steven Keylon
Serena Kusserow
First name Last name
David Laws
Joanne Lipsig
Cynthia Livermore
Patricia Lombard
Gary Lyons
Carole McElwee
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$250-499
David Laws
Norma Frey
Janet Gracyk
Sally Griffin
Joanne Lipsig
Elizabeth Motika
Christine O'Hara
Leslie Prussia
John Shields
Jennifer Trotoux
Amy Weber

$100-$249
Elizabeth Ames
Michael Behen
John Carpenter
Susan Chamberlin
Kelly Comras
Tracy Conrad
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Jim Folsom of the Huntington to Retire

By Judy Horton

In the early evening of March 9 this year, after finishing his sound check at Rothenberg Hall for his 7pm lecture “California and the Birth of the Modern Garden”, Wade Graham and I walked over to join Jim Folsom, director of the Huntington Botanic Gardens, members of his staff, CGLHS volunteers, Wade’s mother Susan and his daughter Plum for a picnic at the Ranch, a nonpublic area of the Huntington. We were all cautious, bumping elbows, not shaking hands or hugging. The talk and book signing after were well attended. Two days later the Huntington closed. Ten days later a statewide Stay-at-Home Order was issued.

And now Jim Folsom is retiring. We will all miss his generosity, his hospitality, his wit, his science, and his cooking! Jim is a long time CGLHS friend, hosting Board Meetings in the Botanic Center, speaking at our 2007 Conference, hosting a 2010 Tour & Talk of the Beatrix Farrand Garden at the Director’s Cottage.

Thanks to Jim we were able to introduce hundreds of people to CGLHS through a talk series in the 200+ seat Rothenberg Hall. It started with an April 2015 email from Jim to Judy Horton & Carolyn Bennett “I know you both maintain a thriving interest in historical landscapes and issues surrounding the histories of plants and gardens. … Am writing to introduce Botanical Education Specialist, Courtney Allen [who] hopes to start some type of lecture series to connect the Huntington to the CGLHS. In November 2015, Carolyn gave the first talk “Saving Our Gardens…Honoring Our Past”. With the second talk in April 2016 by Kelly Comras, “Ruth Patricia Shellhorn: Mid Century Modern Landscape Architecture and the Southern California Look” we upped our game by including a reception and book-signing after the lecture.

We hope to resume our series when Huntington lectures resume. But it will not be the same with out Jim.

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Elizabeth F. Gamble Garden
Environmental Design Archives
Filoli
Golden Gate National Parks Conservancy
Huntington Botanic Garden Library
Lenhardt Library, Chicago Botanic Garden
Los Angeles Conservancy
Rancho Los Alamitos
San Francisco Botanical Garden Society
San Francisco Public Library
Sunnylands Center & Gardens
The Cultural Landscape Foundation
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UC Berkeley Environmental Design Library
University of Washington. Elisabeth C. Miller Library

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Ann Scheid
Libby Simon
Jennifer Trotoux

Talk Series Host
Huntington Botanical Garden Library

CGLHS Lecture Series - Speakers
Nancy Carol Carter
Eleanor Cox
Stacy Farr
Steven Keylon
David Laws
Christine O'Hara

CGLHS Lecture Series - Volunteers
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Janet Gracyk

Vendors
designSimple
Julie Arshonsky

Watsonville Apple Mural

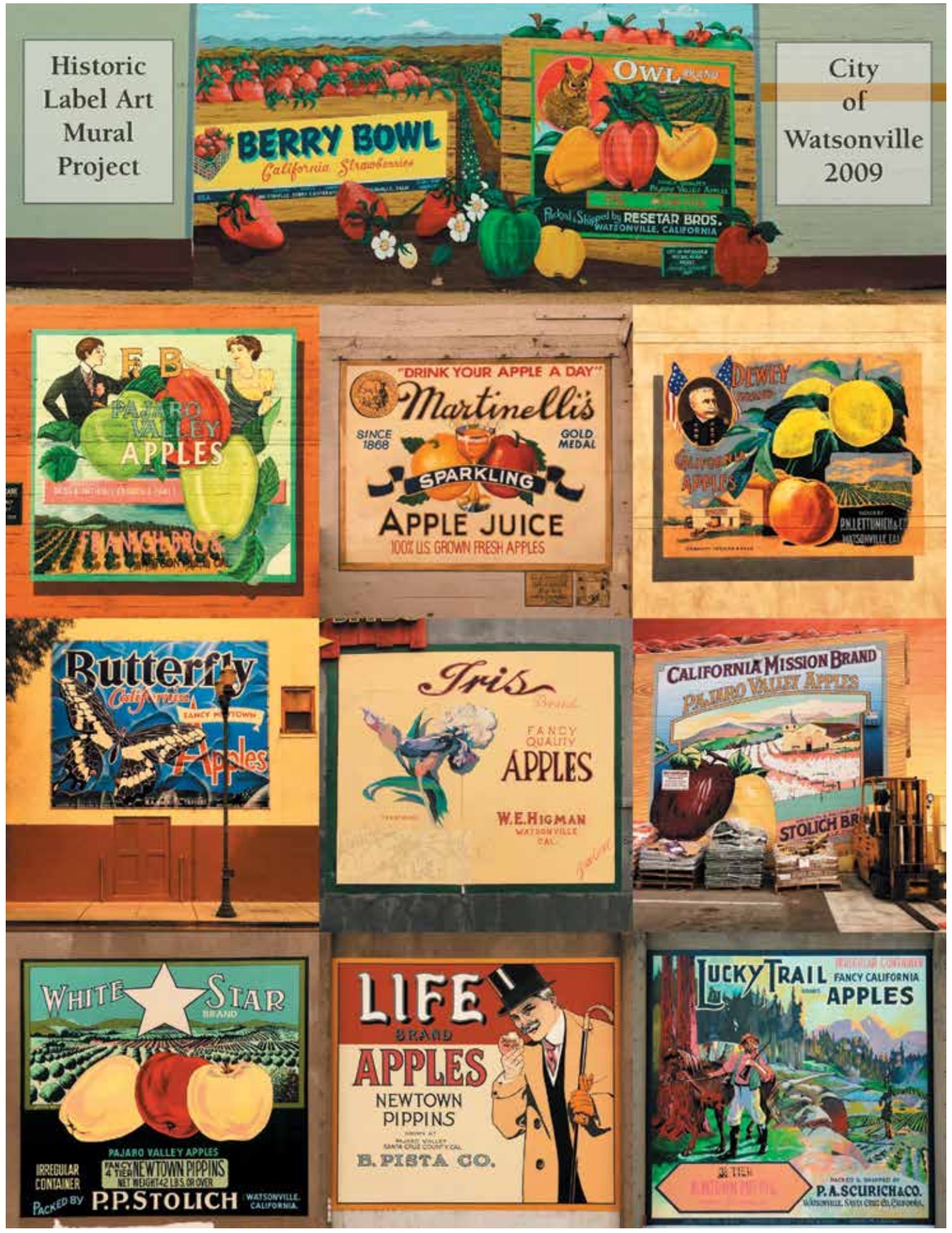
By David Laws

Early in the 20th century, in Santa Cruz County, California, Watsonville displayed a prominent banner across Main Street, proclaiming the nickname "The Apple City."

Many city leaders made their living in the business of growing, processing, and shipping apple and apple products all over the country and overseas. As they succeeded, competition became fierce. Growers distinguished their fruit and orchards by creating brand names based on themes and lifestyles of the era that they promoted in vivid color and bold graphics on apple crate packing labels.

With warming winters and soaring land prices, apple growing has declined throughout the Pajaro Valley. Former apple orchards are now mostly replaced by more profitable strawberry and raspberry production. To honor its apple-related heritage, in 2009, the City of Watsonville established an Historic Label Art Mural Project to encourage artists to paint fifteen large murals of early-1900s era apple crate labels on the walls of businesses throughout downtown. Some artists received city financial support; private individuals funded others. Two murals were lost when buildings were razed. Thirteen remain today; eleven of them appear in the color collage on page 84.

Following page: Photo collage, David Laws



CALIFORNIA GARDEN
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HISTORY SOCIETY
P.O. Box 220237, Newhall, CA 91322-0237

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Front Cover: The photo of the Wickson apple was taken in Ettersburg and appeared in the 1944 Orchard & Garden Book: "Inspired by an eminent horticulturalist and worthy of the name it bears, this diminutive apple surpasses most crabapples in color, form, and flavor. Masses of brilliant-red fruits almost conceal the foliage in fall. The flavor is enticing and sugary sweet. Not only a fine small apple for fresh eating, Wickson is delicious spiced, unsurpassed for jam and jelly and makes the finest sweet, golden cider you ever tasted." Photograph by Gene Hainlin, 1943.

Back Cover: Large-scale color transparency of three flowering crabapples, appeared in the 1947 catalog. Both photos 1940s courtesy of the California Nursery Company – Roeding Collection, Fremont, California.