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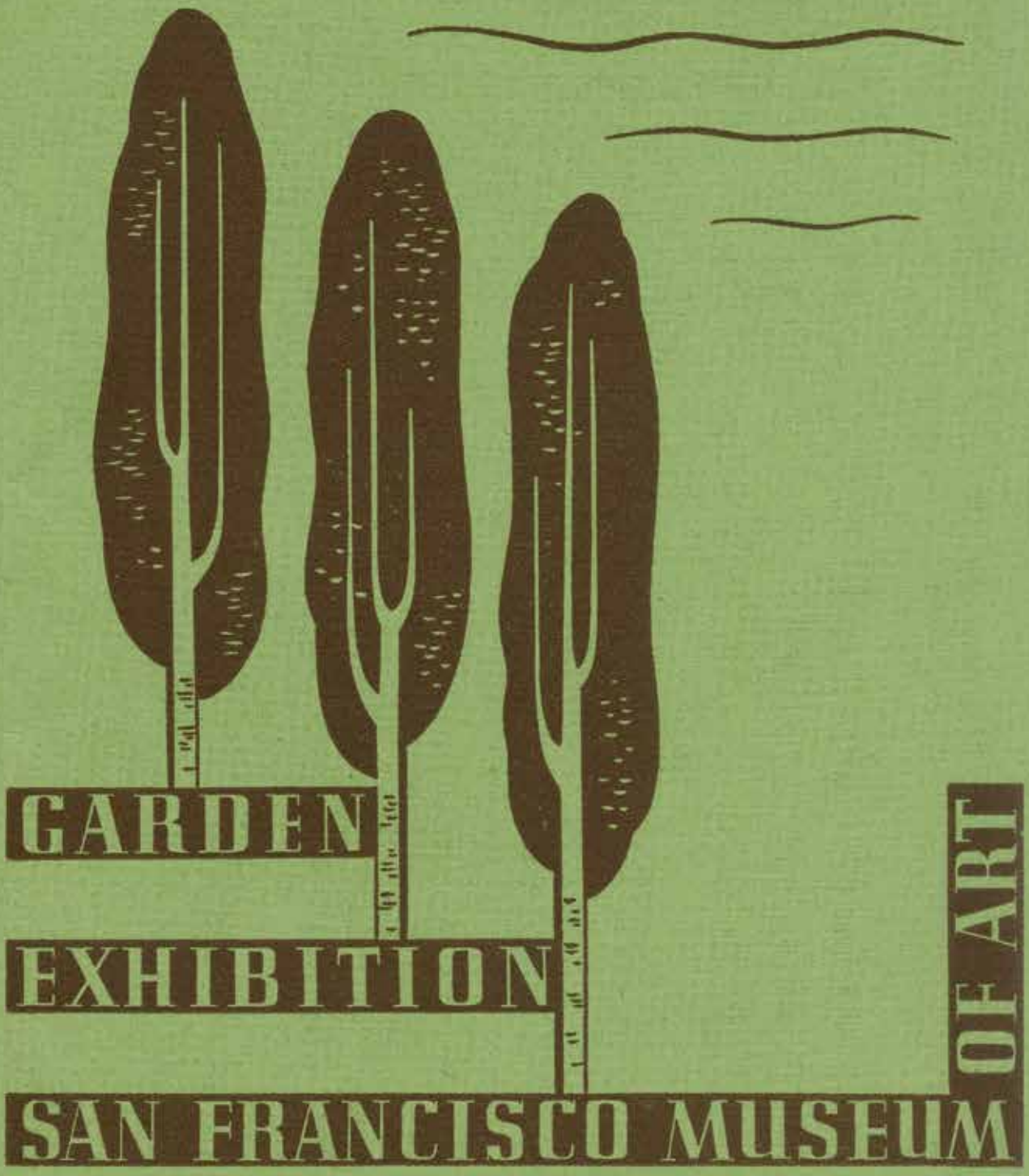

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The Queen Anne Cottage at the Los Angeles County Arboretum and Botanic Garden, 1983. William C. Aplin Collection. Los Angeles County Arboretum and Botanic Garden Library.

Eden

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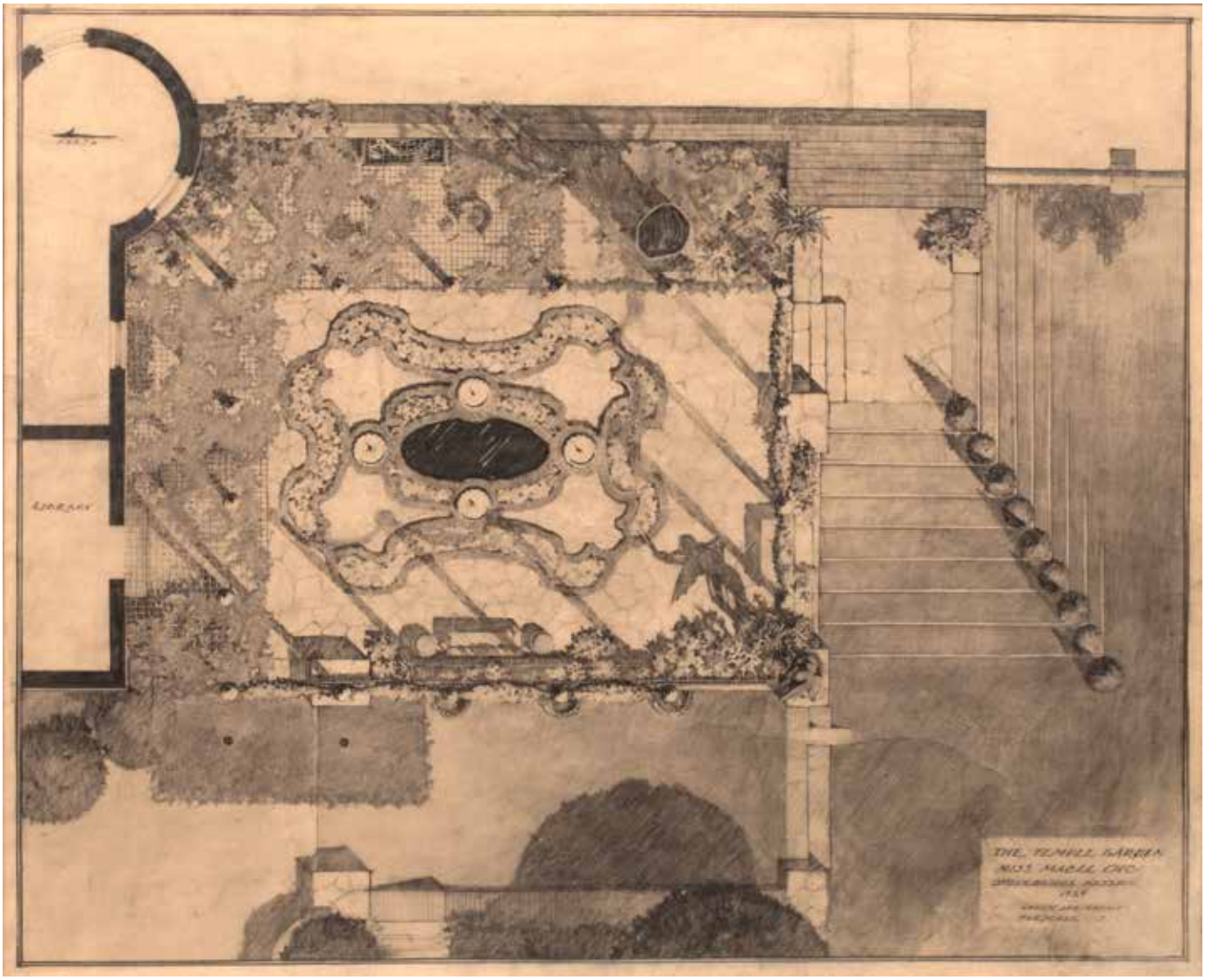

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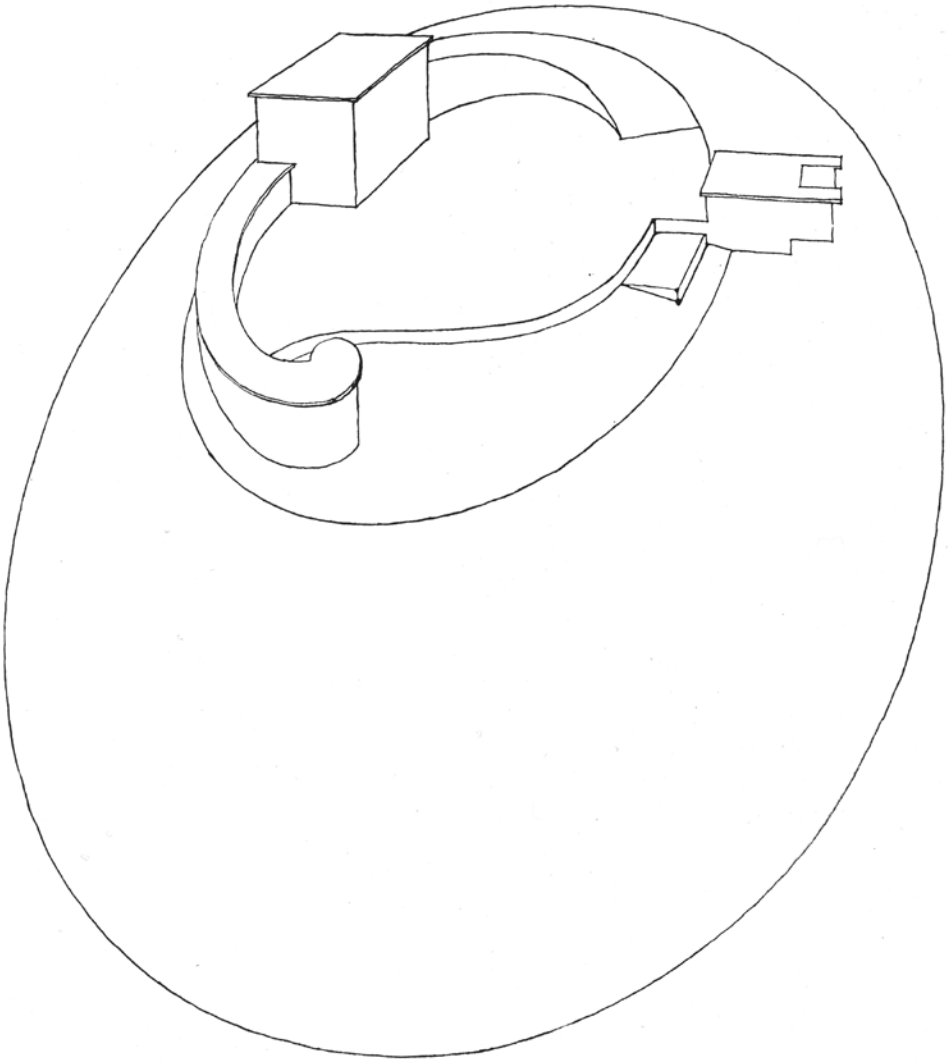
Above: Fletcher Steele, "The Temple Garden (Afternoon Garden)," Pencil Drawing, 1929. Mabel Choate Papers Regarding Naumkeag 1855-1958, The Trustees, Stockbridge, MA. This project was featured in the 1937 Contemporary Landscape Architecture Exhibition at the San Francisco Museum of Art.

Left: “Miss Margaret Wentworth looking at ‘Holiday,’ an abstract project of a country house and lake.” Thomas D. Church, landscape architect; William Wilson Wurster, architect. Courtesy SFMOMA Archives.

Right: Church’s spare drawing for "Holiday," which was awarded a Certificate of Distinguished Mention. Drawing from 1937 exhibition catalog.



CONTEMPORARY LANDSCAPE ARCHITECTURE

THE 1937 EXHIBITION AT THE SAN FRANCISCO MUSEUM OF ART

STEVEN KEYLON

In February 1937,

the first museum exhibition devoted to landscape architecture opened to much fanfare at the San Francisco Museum of Art (SFMA, now SFMOMA). Organized by its newly appointed director, Grace McCann Morley, the show "Contemporary Landscape Architecture and its Sources" showcased the profession of landscape architecture when it was needed most.

The Great Depression greatly reduced the number and scope of available projects. This loss most strongly affected the income of practitioners who were members of the American Society of Landscape Architects [ASLA] and who thus, like architects, were permitted only to offer advice and plans and were prohibited from engaging in "trade."[1] Thanks to President Roosevelt's New Deal programs, however, a large number of out-of-work landscape architects found employment within government project work that came in many forms. As a result of these government programs, the National Park Service, as well as local and regional park and large-scale planning projects, employed some of the ablest landscape architects in the nation.

According to landscape architect William Carnes, "Many older landscape architects credit the National Park Service with having prevented the profession from going out of existence during the period of the 1929 crash until WWII."[2] In 1934, Albert D. Taylor, FASLA, wrote in ***Landscape Architecture*** that a full ninety percent of landscape architects were employed in government work, such as the Civilian Conservation Corps.[3]

The 1937 exhibition also arrived when the profession was grappling with the concept of whether American landscape architecture should follow the other arts into modernism. The increased interest in modernist design in all the arts seemed another indication that old ways were irrevocably giving way to the new. The generations of landscape architects trained in the Beaux-Arts principles struggled with the modern movement, which was an incredible upheaval of all those traditional principles, values, and artistic forms—long-established rules that had evolved over centuries in the United States and Europe. Following the Great War, there were attempts at "modernistic" gardens in Europe, particularly France. However, in California, "modern" landscape design had a more gradual evolution.

By the late 1930s, those California landscape architects fortunate enough to still be active were moving away from a pictorial language of design into designs that were more concerned with space and volume—thus incorporating modernist ideals and creating contemporary landscape designs appropriate to California's climate and easy way of life.

At the time, however, the definition of what constituted contemporary landscape architecture had not yet been established. The exhibition would present an array of approaches that would influence and help elucidate modern landscape design to both the profession and the public. As Museum Director, Morley explained in the exhibition catalog that:

> Our period has been one of change in all the arts. Architecture has probably been the most successful in formulating a style that has a unity of aim and clarity of expression, with a distinction and inherent beauty becoming progressively more evident as ease in handling is achieved. It is a reasonable supposition that landscape architecture which is so closely connected with architecture should also have evolved a distinctly modern phase. Moreover, contemporary architecture cannot be said to have successfully solved the whole problem of living until it receives a setting in harmony with its design character as well as its ideal of functional utility. The San Francisco Museum of Art has assembled this exhibition to demonstrate what has been achieved up to this time in formulating a contemporary style of garden design. The presentation of such an exhibition is logical in California, where gardening in all its aspects is naturally so wide an interest; where the ease and variety of growth is both a danger and an advantage; where, because one need not forego the pleasures of the garden for long winter months, the problems of living involved remain pertinent continuously.[4]

The exhibition would offer an opportunity to dream and experiment with contemporary landscape design even further, using models, drawings, renderings, and enlarged photographs of completed work. It provided the first forum for American landscape architects to collectively see the modern work of their peers, explore concepts and share ideas to begin mapping out a fresh approach to landscape design for contemporary living.

Right: Grace McCann Morley was the first director of the San Francisco Museum of Art, and organized the 1937 exhibition. Brett Weston photograph, ca. 1940, courtesy John Crosse.

Though it did not entirely solve the problem of defining the modern landscape, the exhibition did play a meaningful part in establishing the national consensus that formed by the end of the 1930s. The several years leading up to World War II would set off a chain reaction of creativity and progress towards a more mature contemporary landscape architecture that would define the next generation. A decade after the exhibition, it was said, "with some justice that the first exhibition of Contemporary Landscape Architecture offered by the San Francisco Museum of Art in 1937 awakened the minds and imaginations of the thousands of visitors to new concepts and possibilities to the use of outdoor living space. The first exhibition stimulated a lot of thinking on the whole problem of the use of space with the result that there has been a tremendous step forward in collaboration between architect and landscape architect."[5]

GRACE MCCANN MORLEY AND THE SAN FRANCISCO MUSEUM OF ART

> ***"A woman who prefers tailored suits, sensible shoes, and wears her hair straight back in a bun, Director Morley, despite her retiring ways, has proved herself a dynamo in action. Her efforts have helped turn San Francisco into one of the nation's most enthusiastic strongholds of modern art."***
> ***Time* Magazine, February 28, 1955**

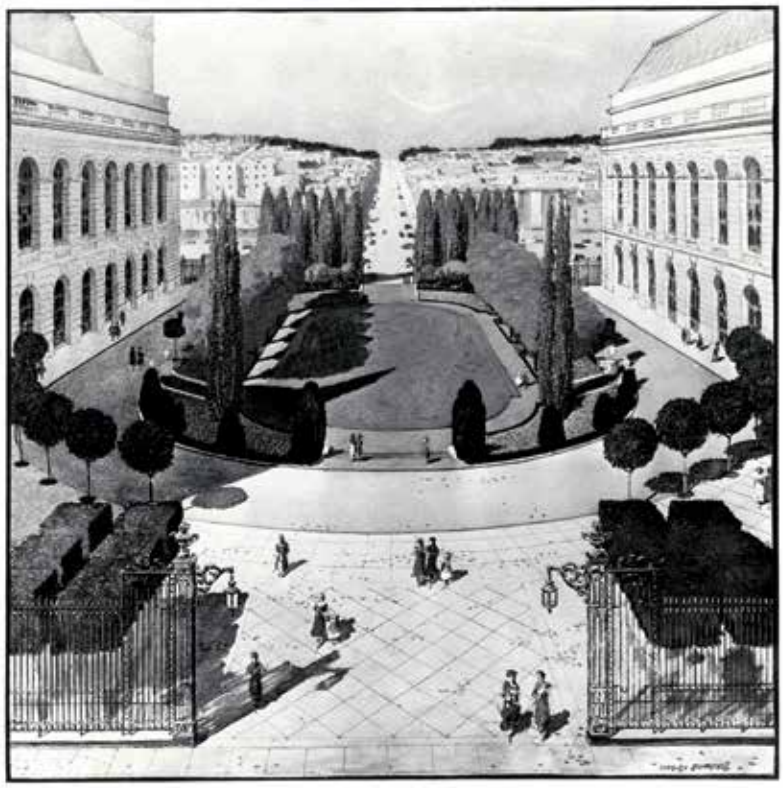
Though she is little known today, Grace Louise McCann Morley (1900-1985) was well-respected in her day. One of the first female directors of an American museum, she was the first director of the SFMA. Under her leadership, the museum became the second national museum devoted solely to modern art, after the Museum of Modern Art (MoMA) in New York City. By the end of her life, she had earned a reputation as a global influence on museum management, leading UNESCO's museum division after World War II. After India had gained its independence from Great Britain, Morley established India's National Museum in 1960. The Government of India awarded her the Padma Bhushan, the third-highest civilian award, in 1982. Later in her life, Morley summed up her vision for the SFMA, describing it as a dynamic space that offered "the revelation of a new experience, a new kind of world, a new way of living, really."[6]

Morley's early life did not indicate the accomplished and independent-minded force she would become. Born Grace Louise McCann in Berkeley on November 3, 1900, she wasn't well as a child and, as a result, didn't first attend school until she was ten years old. Because of her fragile health, her family moved to various locations in California to find a suitable climate for her, finally settling in St. Helena, in Napa County. Morley remembered, "The fact that I wasn't well and therefore couldn't play with other children meant that I had a very solitary life as a child. I didn't learn to read until very late and that meant that I was somewhat, I suppose, separated from the ordinary child's experience and made up my own stories."[7] When she finally did learn to read, she devoured everything she could.

When she was four years old, an event left a dramatic impact when Morley was taken to the DeYoung Museum in San Francisco's Golden Gate Park. There, she saw her first Greek statue and later recalled, "Maybe that exposure to Greek sculpture and my enthusiastic response—which I think I was quite quiet about, I don't think I talked about it at all—had some effect on my later study of Greek."[8]

Later, Morley graduated with a B.A. in Greek and French and lived three years (1924-26) in Paris while getting an M.A. in French. Her thesis was titled ***The Feeling for Nature in the First Half of the Seventeenth Century***, combining literature, landscape, and art. "It was a very interesting period in France because it was a turning point both in literature and in art from the more, shall we say, conscious attention to man's surroundings to the emphasis on man himself…Even gardening, with the development of the formal French type of garden during the seventeenth century, was an indication of the change."[9] This early interest in and exposure to landscape design would remain a vivid impression.

Returning to the States, Morley taught French from 1927-1930 at Goucher College in Baltimore before becoming the curator of art at the Cincinnati Art Museum. While there, Morley began hosting a series of traveling exhibitions, stating, "And that was the beginning of the very good period in installation—presenting exhibitions to attract the interest of the general public, in order to give the public pleasure, obviously, but also to instruct it."[10]



Above, left: Landscape designer and SFMA Women's Board member Margaret Keeley Brown, right, was instrumental in planning the 1937 exhibition, and showed five models in the show. She is seen sitting with Berkeley artist Margaret Schevill, with Schevill's "Shell Garden" entry.

Above, right: The San Francisco War Memorial Veterans Building opened in 1932. The San Francisco Museum of Art opened on the fourth floor in 1935. Vintage postcard.

Right: Landscape architect Thomas D. Church designed a formal garden for the plaza between the twin War Memorial Buildings in 1935. Rendering by artist Chesley Bonestell.

Opposite: The 1937 Landscape Architecture exhibition was inspired by a similar 1932 exhibition held at New York's Museum of Modern Art, which showcased the emerging International Style of Architecture. The photograph shows Le Corbusier's model for the Villa Savoye.

In 1933 Morley married and moved back to the Bay Area. In 1934, it was announced that Morley would become the first director of the SFMA, which would open the following year.

The history of the SFMA extends back to 1871 with the founding of the San Francisco Art Association, which began exhibiting art as the SFMA at the Palace of Fine Arts building at the close of the 1915 Panama-Pacific International Exposition. Because the Palace of Fine Arts was built to be a temporary structure, by 1925, it was deemed uninhabitable, so the SFMA closed its doors.

They soon began looking for a more permanent arrangement and partnered with local veteran's organizations, whose municipal bond proposal for a War Memorial complex was passed in 1927. Developed as part of San Francisco's Civic Center, the War Memorial complex was sited on seven-and-a-half acres across from City Hall. The complex would consist of a pair of twin Beaux-Arts buildings and a landscaped

courtyard between them. Designed by architect Arthur Brown, Jr., (1874-1957) one of the buildings would house the Opera House and the second the Veterans Building, which accommodated offices and meeting spaces for veteran's organizations, a small theater, with space reserved for the SFMA. The City owned the buildings, but the SFMA had exclusive rights to the fourth floor of the building rent-free. The War Memorial complex was completed in 1932. Initially, funding was not sufficient to landscape the shared court. Still, in 1935, architect Brown recommended that Thomas Church design a formal garden, which incorporated a memorial where veterans deposited soil gathered from battlefields where U.S. troops had fought and died in the Great War.[11]

Morley had a permanent location when the museum opened in 1935 but no real collection or money to acquire one. She found "ninety-eight very good French prints, including some Picassos."[12] As she told ***Time*** magazine in 1955, "the San Francisco Museum of Art had to find a special place for itself." Her solution was to make the SFMA a home for traveling exhibitions. She began trying new and progressive ways to engage her community, such as keeping the museum open to the public until ten each evening. In her first few years, she would ultimately host more than 100 traveling exhibitions each year and organized three shows devoted to Cezanne, Gaugin, and Matisse. In addition, she soon established a photography collection, one of the first in the country, and began screening films in 1937. Fortunately, art patron Albert A. Bender gifted thirty-six art pieces, including Diego Rivera's "The Flower Carrier" (1935). This donation would establish the basis of a permanent collection. Bender would go on to donate more than 1,100 objects to SFMA before his death in 1941 and to endow the museum's first purchase fund.

Not long after she arrived at the SFMA, she began looking for a subject for a significant exhibition. While at the Cincinnati Art Museum, one particular traveling exhibition sparked her interest. Titled "Modern Architecture—International Exhibition," the show was created for New York's MoMA, curated by Philip Johnson and Henry-Russell Hitchcock. Using models and enlarged photographs, the exhibition sought to educate the public on architecture's emerging "International Style." The exhibition, along with an accompanying catalog, laid the principles for the canon of Modern architecture. MoMA's first architectural show drew around 33,000 visitors during its six-week run and had international influence.[13]

Conspicuously absent in the MoMA show was landscape architecture (it wasn't included in the Bauhaus' curriculum either). Morley had a deep appreciation for landscape design from her years living in France, considering it a fine art. Landscape architect Geraldine Knight-Scott would later say of Morley: "She coupled in her mind landscape architecture and art, she could see the connection."[14] Morley hoped the exhibition would correct this omission by providing a "wide scope and thorough study of the background and modern trends," which would "have an effect on modern landscape architecture similar to that resulting from the exhibit by the Museum of Modern Art, in 1932 in New York on modern architecture."[15]

When Morley arrived at the museum in 1935, one of the liveliest and most involved of the museum's boards was the Women's Board. As Morley later recalled, "The Women's Board, from the beginning, was very important…each one of these women brought on the board by the museum in 1934 and 1935 represented an interest in the community, an interest geographically, an interest aesthetically, perhaps, or an influence. Most of them were in the cultural group, the art and music group. A great many of them were very wealthy. A great many of them represented outstanding leadership either in a community or in an art. Mrs. Cabot Brown was a specialist in landscape architecture and garden design."[16]

The idea for the landscape exhibition very well may have been Mrs. Cabot Brown's. Margaret Keeley Brown (1902-1988) was a landscape gardener and the owner of the Oak Springs flower nursery in Berkeley. A regular garden lecturer and a founding member of the California Horticultural Society, Brown had participated in a few similar, though much smaller, exhibitions of architecture and landscape models in 1933 and 1935.[17]

Brown was already quite familiar with the concept of an exhibition using models and was already acquainted with the key players that Morley would need to mount such an extensive project. Brown and her husband often socialized with Thomas Church and his wife, both in San Francisco and Santa Cruz.

Brown introduced Morley to members of the Pacific Coast Chapter of the ASLA to get landscape architects actively involved in the planning of the exhibition. The Pacific Coast Chapter already was well underway with their own smaller exhibitions, intended to "better acquaint the public with the true values of landscape architecture, both as a practical and a fine art."[18] Los Angeles-based landscape architect Ralph D. Cornell was the Chapter's current president. The vice-president was John W. Gregg, professor and founding chair of the Landscape Design department (then in the College of Agriculture) at the University of California, Berkeley—he also served as the campus landscape architect. [19] The ASLA was very eager for an opportunity to showcase its profession at a strained yet pivotal moment.

It would take the next eighteen months to see the exhibition to fruition.[20]

"TO WHAT EXTENT CAN LANDSCAPE ARCHITECTURE 'GO MODERN'?"

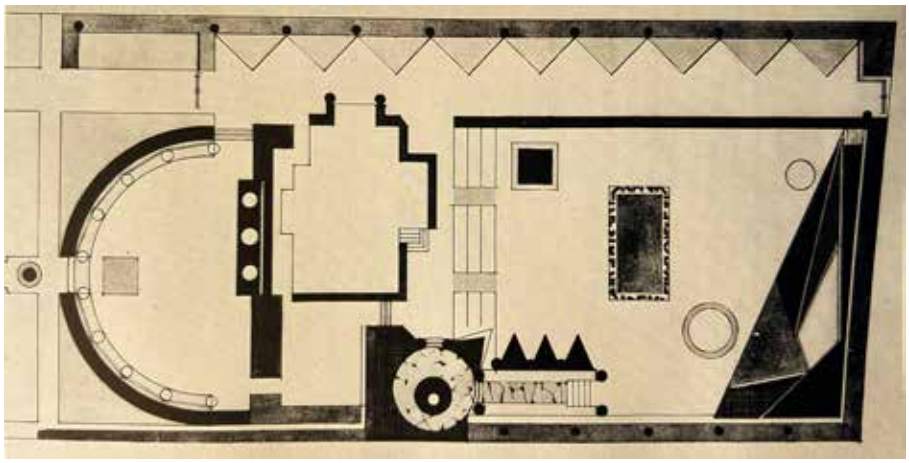
> *"We need only once glance at the modernist's pitiful attempts out of doors to know that he is stuck. In most cases he has thrown up his hands and done nothing. The few examples where any serious effort has been made are of such severity, or of such grotesqueness, as to have little resemblance to anything we should recognize as a garden."* – Landscape architect H. B. Dunington-Grubb[21]

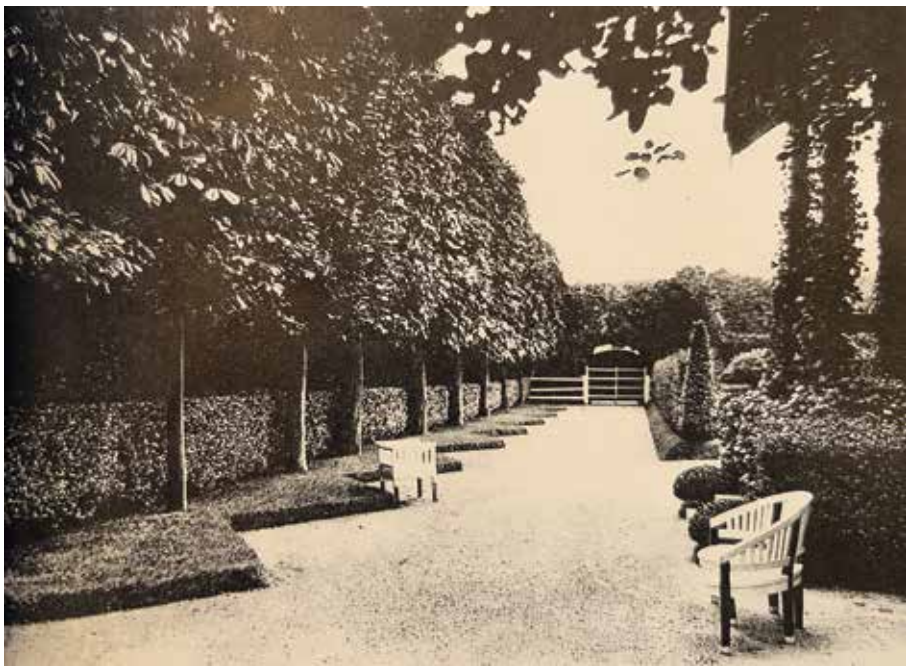
By 1930, the relatively new profession of landscape architecture was experiencing growing pains. In 1932, one prominent member described it as having "no formal definition…which is to any degree clear and comprehensive."[22] The profession had developed gradually, beginning in 1858, when the term "landscape architect" was coined by Frederick Law Olmsted, Sr. and Calvert Vaux.[23] It wasn't until 1899 that the ASLA was established; Harvard was the first university to offer a degree in landscape architecture, starting in 1900; the University of California became the fifth in 1913. In 1927, when the membership of ASLA was 252, the first Code of Professional Ethics was adopted.[24] After the Stock Market Crash of 1929, many landscape architects had to either close their offices or work for the government under Roosevelt's "New Deal" programs. Very few remained in private practice.

Most agreed that it was a fine art, ranking with architecture, sculpture, and painting. While they wished it to remain a fine art, they also sought greater recognition as a profession. At the ASLA's thirty-third annual conference in Philadelphia in 1932, landscape architect Richard Schermerhorn, Jr. addressed the crowd. He remarked, "the profession of landscape architecture has advanced to a marked degree during the past generation…yet many of us who are landscape architects feel as if the advance of the profession has not been substantial enough to meet the increasing needs, and that we are still groping in the mists: that we have not yet fixed for ourselves an established place among professions or developed the clarity of outlook which should help us keep abreast of the times."[25]

Add to this "groping in the mists" was the need to concept of what defined modern landscape architecture. At the same 1932 conference, other lectures given by somewhat befuddled designers included "To What Extent Can Landscape Architecture 'Go Modern'?" and "Modernistic Work and its Natural Limitations." Most American landscape architects had been introduced to European modernist gardens by landscape architect Fletcher Steele, who began writing articles about what he had seen there for *House Beautiful* and *Landscape Architecture* in 1929 and 1930. Steele's writing style was informally accessible and witty (his 1930 article "New Pioneering in Garden Design" for *Landscape Architecture* began: "Perhaps the reader never acted foolishly as a child. The writer did."[26]). He summarized, "What a modernistic garden may be is everybody's guess. The reason is that it does not yet exist as a type. At heart we are a conservative lot, sure that the perfect garden does not depend on new and strange things, but on the perfecting of what we already know. We do believe, however, in fitness. When the architect has built a new-fangled house filled with new-fangled furnishings, when all styles have changed and the youngsters complain, 'Why don't you do something with the stupid old garden?', we wake up."[27] He believed that when "modernistic" gardens did come, "they will bring a new meaning into the whole contemporaneous movement of thought and art, for the field of gardening is peculiarly adapted to interpreting these ideas, and to making all of us conscious of new aspects in materials, colors, and dimensions."[28]

In his 1930 article, Steele reported on modern gardens primarily in France, which used innovations in materials such as mirrors and colored gravels (and even concrete "trees") arranged in geometric compositions





Opposite: Gabriel Guévrékian's 1925 design for the Villa Noailles in Hyeres, France. Landscape architect Fletcher Steele wrote about the garden in 1930, saying "It is obvious that M. Guévrékian feels and visualizes, and hence designs in three dimensions. He thinks in terms of volume. In garden designers this ability is all too rare." Courtesy Creative Commons.

Left: Photograph and site plan drawing of Pierre-Émile Legrain's Tachard garden in France, published in *Landscape Architecture* in 1930. This design would inspire California landscape architects experimenting with modernism. Images from *Landscape Architecture*, April 1930 issue.

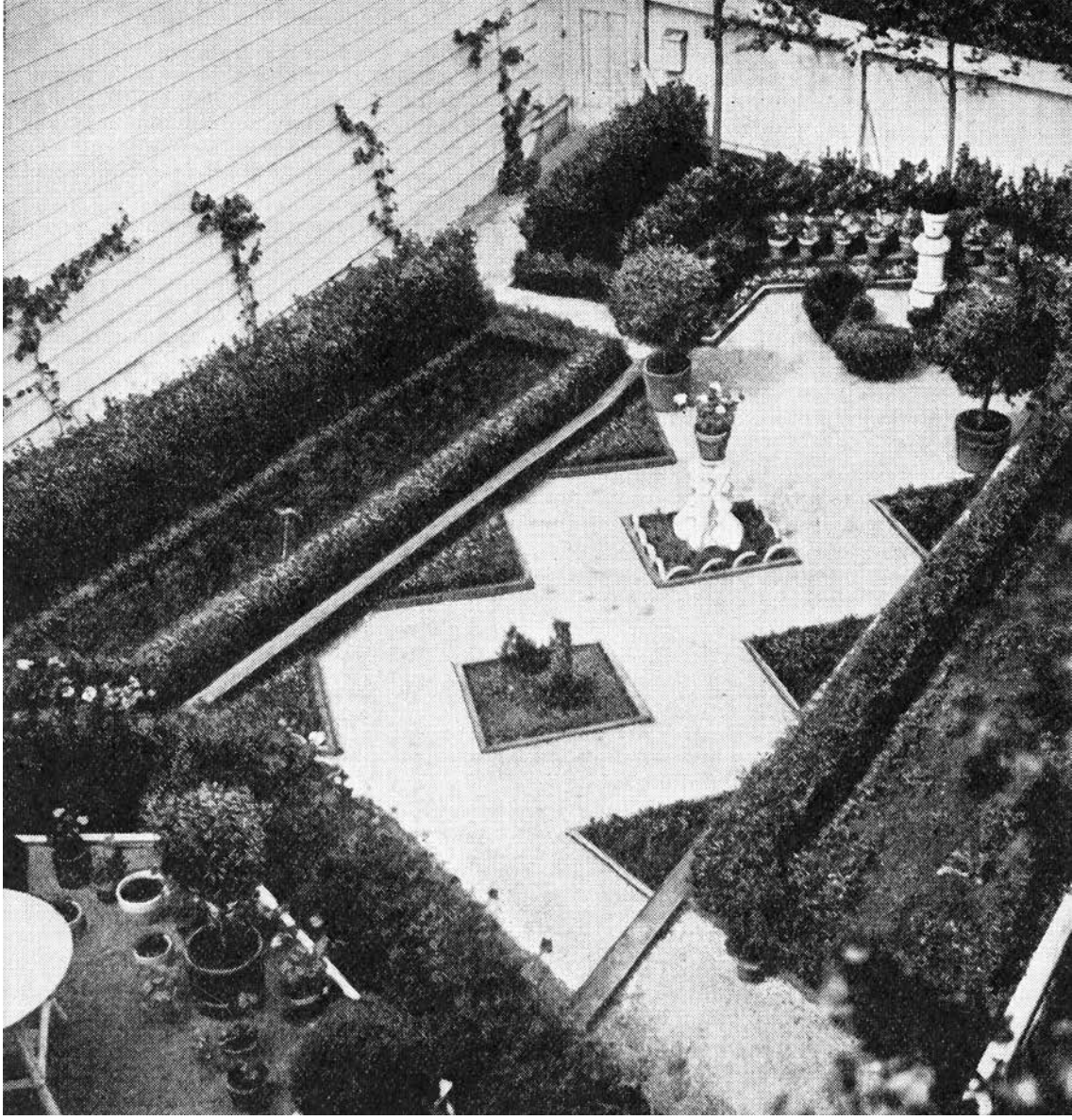
inspired by modern art and Cubism. These experimental landscapes were architectonic "instant" gardens, relying heavily on hardscape rather than plants for their success.

Overall, Steele was not impressed by what he saw, explaining, "What there are are mostly experiments of questionable value. For they have been made either by garden designers of the old school who graft certain modernistic details on to old patterns, evidently in hope of keeping 'up to date,' or else by designers of other sorts, such as architects, who lack all knowledge of the behavior of horticultural materials."[29]

Steele was underwhelmed by the landscapes of architect Le Corbusier, observing, "he has strikingly original ideas on the subject of modern design, in which he particularly emphasizes the importance of thinking in terms of volume. In his gardens, however, he becomes banal. There is no evidence (save as an occasional use of the ceiling out of doors) that he considers that the volumes of garden areas and their surfaces would come under his own rules."[30]

Two years after Steele wrote about Le Corbusier, the latter's work would be presented at the New York MoMA International Style exhibition, heralded as a highlight of International Style architecture. Displayed front and center, visitors to the exhibition would be presented with a model of Le Corbusier's now-iconic "Villa Savoye," a country house designed in 1928 and built in Poissy, France. Le Corbusier had earlier developed his "Five Points of Architecture," which helped to define the International Style and set the tone for the MoMA exhibition. Two of these five points are related to the landscape: First, the ***pilotis***, which raised the structure on column supports, making it appear as if it had landed from above instead of growing naturally from its site. The other was the roof terrace. As Le Corbusier described it, "The house is in the air, far from the ground; the garden passes under the house; the garden is also on top of the house, on the roof." In Le Corbusier's designs, the roof terrace became a place from which the occupant could view a primarily natural landscape surrounding it. Thus, the roof terrace became a place for contemplation of the landscape below rather than a space for participation in it. The seamless indoor/outdoor relationship that would define modern landscape architecture was absent.

Steele did single out a few successful designers in his 1930 article, such as M. André Lurçat. He found Gabriel Guévrékian worthy



Above: For his own 1934 garden in San Francisco, Thomas Church was inspired by the zigzag motif of the Tachard garden. Photo from *Sunset*, February 1937.

Opposite: To publicize the 1937 Contemporary Landscape exhibition, *Sunset* magazine featured the San Francisco garden of Mr. and Mrs. Everett Griffin, designed by Thomas Church. *Sunset* coined a short-lived term "Formist" to describe the style. "The garden on the cover is 33 feet wide and 65 feet long. The flowering tree is peach. The white-flowering shrubs are white marguerite. In front of them, and also as edging and in the center of the tubs, is boxwood. The serpentines and center parallels are santolina. The golden cubes are California privet. The taller tubbed shrubs aren't shrubs at all, but English ivy trained on wire pyramids. The main gravel is pea-gravel, and the side gravel is red and buff roof-gravel—crushed brick. The garden furniture is from W. & J. Sloane, San Francisco." Courtesy *Sunset* Magazine Records, (M2065). Dept. of Special Collections and University Archives, Stanford University Libraries, Stanford, Calif.

of note, particularly his geometric triangular-shaped garden designed for a Robert Mallet-Stevens-designed house "Villa Noailles" in Hyères. This garden was designed to contrast the glorious views of the Mediterranean that dominated the rest of the site. Steele noted that Guévrékian:

> wanted close enclosure and attention directed to artifice, yet without confinement. Converging walls and floor hold one tight yet as in a funnel, because, at the small end, the walls break down. Repeated vertical breaks in the checkerboard floor pattern are emphasized by pyramidal garden beds along the side walls. Looking from and toward the house (which lies at the base of the triangle), the effects are original and amusing. Here and there the garden beds climb right up the side walls on concrete supports. There is no slightest attempt at softening or modulating vines or other horticultural qualifications. It is obvious that M. Guévrékian feels and visualizes, and hence designs in three dimensions. He thinks in terms of volume. In garden designers this ability is all too rare."[31]

This concept was the big idea that Steele came away with from his study of modern gardens, explaining, "I believe that space composition will be the next serious preoccupation of landscape architects. Successful space composition has an entity of its own quite independent of the things around and in it. It is felt rather than seen. It houses the spirit and charm of a place. It is intangible yet continually felt. Those who live in a well-composed space day by day never tire of it nor want to get away. Space composition has nothing to do with styles. It exists or it does not exist." [32]

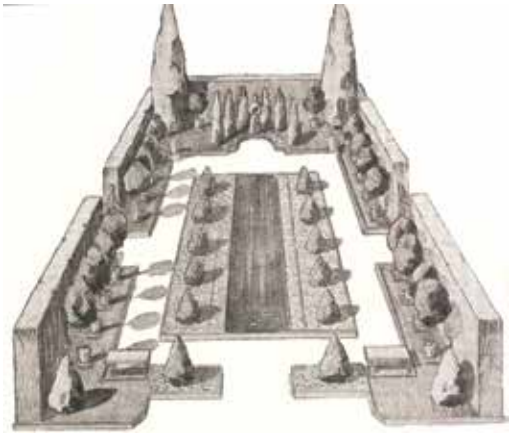
Steele introduced another designer whose influence would travel to the United States, inspiring Thomas Church and Garrett Eckbo (among others), who would borrow a signature design feature—the zigzag. Steele

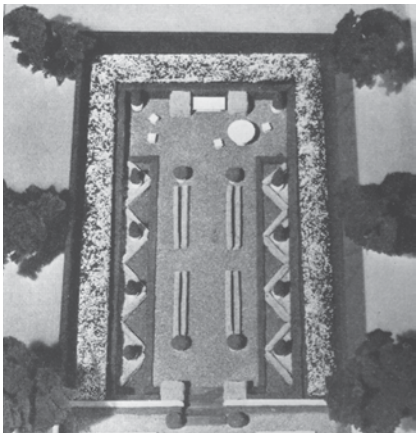
WHAT'S NEW IN WESTERN LIVING

Sunset

FEBRUARY 1937 - 10 CENTS

FORMISTIC GARDEN. The garden of the residence of the Everett Griffins of San Francisco—a fine example of the new Formist movement in landscape architecture. The Griffin garden is by landscape architect Thomas D. Church of San Francisco, one of the foremost Formists and equally expert at other styles. For more about the garden and the movement, see page 13.





Top left: Another example of Formism featured in *Sunset* was a "Modern Town Garden," designed by Earl Ingrim of Ontario, California, which was said to have taken "the town by storm." Photo from *Sunset*, February 1937.

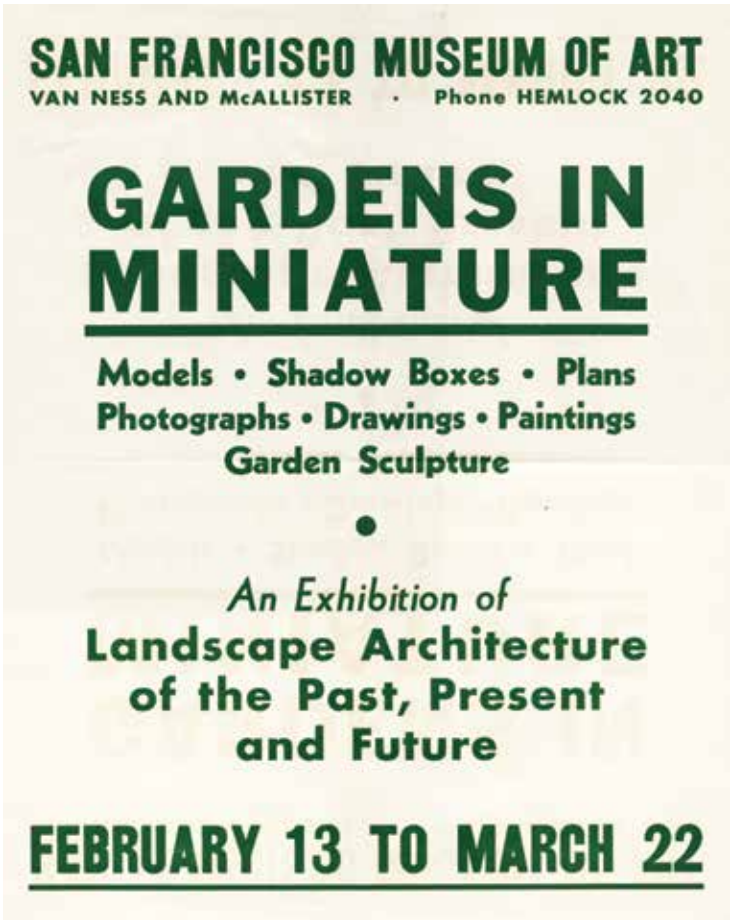
Top right: A model of the Griffin garden was displayed at the 1937 exhibition. Photo from *Sunset*, February 1937.

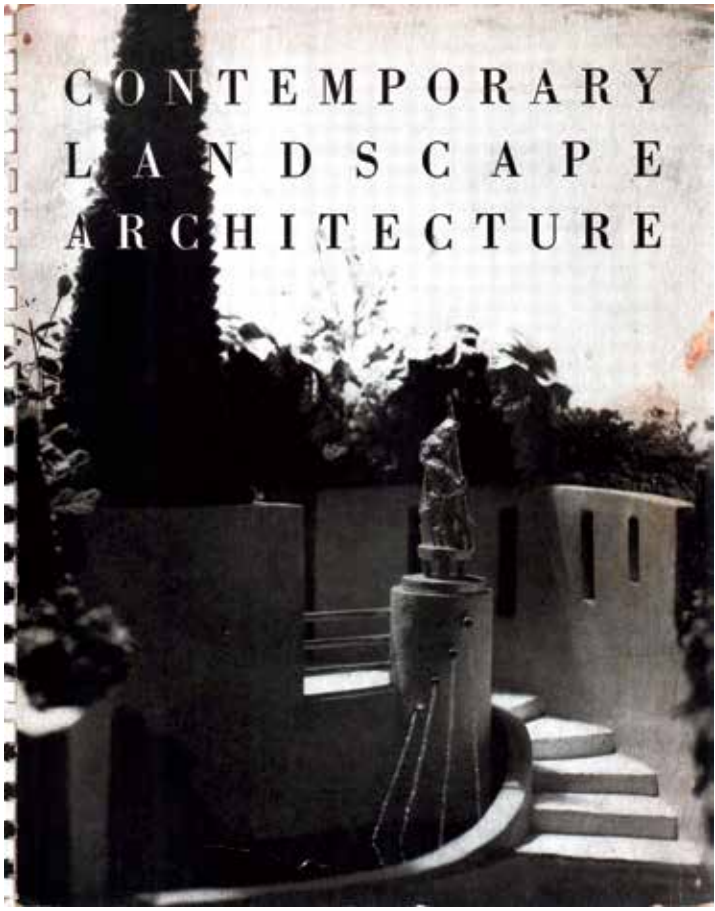
Bottom: Landscape architect Tommy Tomson's geometric formal gardens enhanced the Streamline Moderne architecture of Gordon Kaufmann's structures for Santa Anita Park race track in 1934. Courtesy Duchess Tomson Emerson.

proclaimed, "We feel the importance of his influence mightily."[33] Pierre-Émile Legrain, recently deceased when Steele wrote about him, had redesigned the Tachard villa and garden near Paris, France. Steele's article featured a drawing of the site plan and a photograph of the completed garden:

> Striking to the professional eye—indeed, as a study in abstract design, to anyone. In general layout and details the best tradition in garden design is truly evident, yet new blood courses through it all. Nothing bizarre or untraditional in spirit. Yet how unexpected in detail! In fact, the most arresting feature is the manner in which the main axis of the composition has been shattered and the cross axes diminished. It looks like the beginning of an animated movie, and we expect each part to walk over to its familiar place; bias lines to straighten, the old order to return, habit to be satisfied, and boredom enthroned. The surest proof of the life in this design is its power to provoke again and again question and answer, 'Why?' and 'Why not?' Balance is achieved, new relations are established, and the dead axis of the past has come to elusive vi-

Landscape architects Katherine Bashford and Fred Barlow, Jr. collaborated with architects Erle Webster and Adrian Wilson, interior designer Honor Easton, and color consultant Millard Sheets on the design of the Streamline Moderne home of Howard and Mary Davidson in Palm Springs, 1936. Bashford and Barlow's semi-circular garden responded to a semi-circular wing at the front of the residence. Courtesy Honor Morehouse.





Left: A poster announcing the opening of the groundbreaking 1937 Contemporary Landscape exhibition. Courtesy SFMOMA archives.

Right: The cover of the exhibition catalog featured Fletcher Steele's model of the Ellwanger Garden in Rochester, New York. The handsome catalog featured a newly-invented plastic comb binding. This example belonged to landscape architect Tommy Tomson. Courtesy the author.

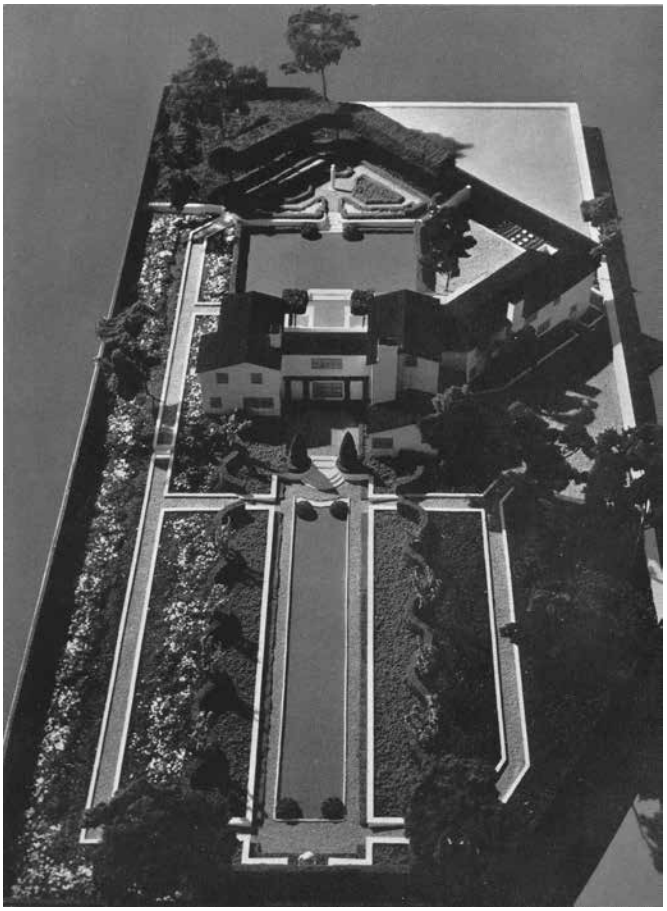
> brant life. We are made to think and to feel whence must come understanding.[34]

The gardens described by Steele inspired landscape architects of the 1930s. Most notable of these was Thomas Dolliver Church, who opened his San Francisco office in 1930. Educated at Harvard and well-traveled in Europe, his work in the early-to-mid 1930s was influenced by these early modernist gardens. For his own San Francisco garden in 1934, Church designed a rather formal geometric space with clipped hedges and topiary, borrowing Legrain's zigzag motif as a primary element. The garden was a streamlined version of formal Italian and French gardens. As Church wrote at the time, "We, today, who stand on the brink of a modern and sensible approach to our garden problems may well revive and restudy the underlying principles which make the Italian Renaissance gardens the greatest achievement of garden building in history."[35]

Another similar garden was designed for Mr. and Mrs. Everett Griffin. A garden model was later displayed at the exhibition, alongside drawings and a photograph. Because it would primarily be seen from a third-floor living room, Church's design presented a landscape composition rendered into a Cubist-inspired piece of art, with strict geometries and interest gained from colored gravels. This garden was used to promote the 1937 landscape exhibition, featured on the cover of ***Sunset*** magazine, which proclaimed it to possess the "Formist" style—modern formalism, a short-lived title coined by ***Sunset*** for the "movement." Guévrékian's garden at Villa Noailles was also pictured as an example of Formism.

Professor Gregg was quoted in ***Sunset*** that he "believes that the Formist movement in landscape architecture is an important piece of progress, and particularly adaptable to the West:"[36]

> Though entirely in tune with the modern trend in art and architecture, the Formist movement is really a Renaissance. The great cultural Renaissance in Europe in the Christian Era's early 'teens went back to classic Greek and Rome for its inspiration. The Formist movement goes back to a French garden style of the 1600s and 1700s, and brings it forward minus its frills and flounces, and adapted to modern ways.



Left: Thomas Church and William Wurster's model for a "Country house and garden, on two-acre lot. Residence of Mr. and Mrs. George Pope, Jr., San Mateo, California. The house lies directly across the center of the lot, with the living room vistas creating a long axis the length of the property. To take advantage of the views from the living room, gardens were developed on both sides of the house in direct relation and with direct access to the living room. The south garden, with its brick and concrete terrace is the living part of the garden. The north garden, with its long panel of grass, is built to form a pleasing vista from the main living room window. A perennial border runs the length of the property parallel to the main gardens and is purposely separate from the general garden scheme so that the general effects from the house will not depend upon seasonal color changes. The garden is designed to be easily maintained and for a year-round well-tailored appearance." Photo from 1937 exhibition catalog.

Right: Caption from the *San Francisco Call-Bulletin:* "Mrs. Gardner A. Dailey (Marjorie Dunne) admiring an architectural model done by her husband and shown at the exhibit being held this month at the San Francisco Art Museum, in Veteran's building." Photo from Assistant Professor Harry W. Shepherd's scrapbook on the 1937 Exhibition, which is part of the American Society of Landscape Architects (ASLA) Records, 1937. Courtesy Environmental Design Archives, UC Berkeley

> In a Formistic garden the main things are form and color—it's a garden that's beautiful even when nothing is blooming. The form is determined by practicality (the garden is meant to be lived in like a room) and derived from geometry. Colors are selected as carefully as an interior decorator selects his.
>
> The Formistic form of garden is just as good for the city citizen as for the owner of All Outdoors—it neatly solves problems of compactness, making the most of every millimeter. If a garden requiring little care is required, there is, as in the garden on the cover, more shrubbery than flowers, and gravel instead of grass.[37]

Other California landscape architects designing contemporary gardens for modern architecture adapted these ideas while simplifying them, believing straightforward geometric landscape compositions were the most suitable for modern architecture. Tommy Tomson's 1934 landscape for the Streamline Moderne Gordon Kaufmann-designed Santa Anita Park racetrack featured elegantly restrained formal geometries. Katherine Bashford and Fred Barlow, Jr.'s 1936 landscape for the Davidson Residence in Palm Springs had a simple semi-circular landscape that mirrored a wing's shape on the adjacent Streamlined building.[38] Both projects were featured in the 1937 exhibition.

> ***"In North America the new movement has encountered its most stubborn sales resistance. During the wild spree of a World's Fair the lid may be lifted off for an instant, but for permanent building the American has shown extreme reluctance suddenly to throw overboard all the mass of tradition and experience so slowly accumulated through the centuries, or to swallow, holus-bolus, the idea that everything that has no practical value must go straight to the garbage can."*** **– Landscape architect H. B. Dunington-Grubb.[39]**

THE EXHIBITION

Morley and her team planning the exhibition reviewed and approved entries submitted from around the country. These would be represented by plans and renderings, photographs, and models. During the

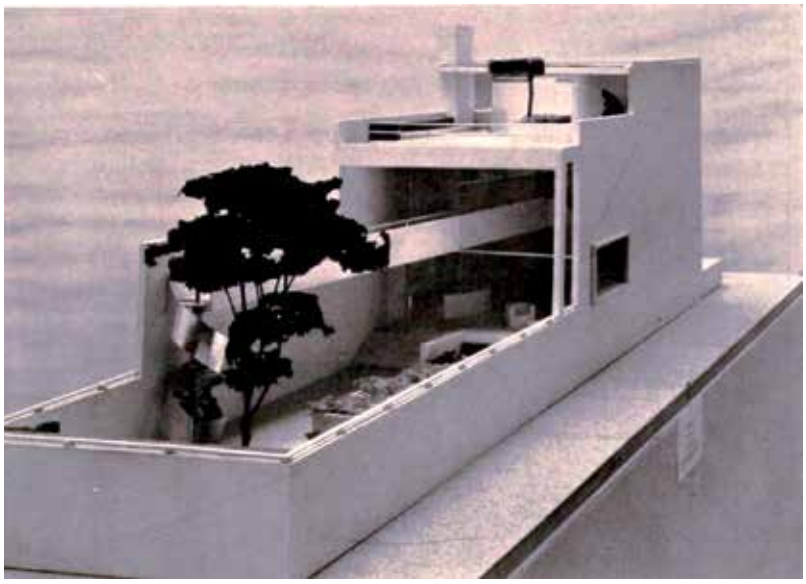

FLANDERS

A section of the exhibition devoted to New York landscape architect Annette Hoyt Flanders. The models shown are a “Classic Modern Garden” which had been built for the “Century of Progress” World’s Fair in Chicago, 1933; and landscape for the residence of Mr. and Mrs. W. Charles Wright in Milwaukee. The models were accompanied by elegant framed renderings. Courtesy SFMOMA.

planning, several themes developed, and as Morley explained:

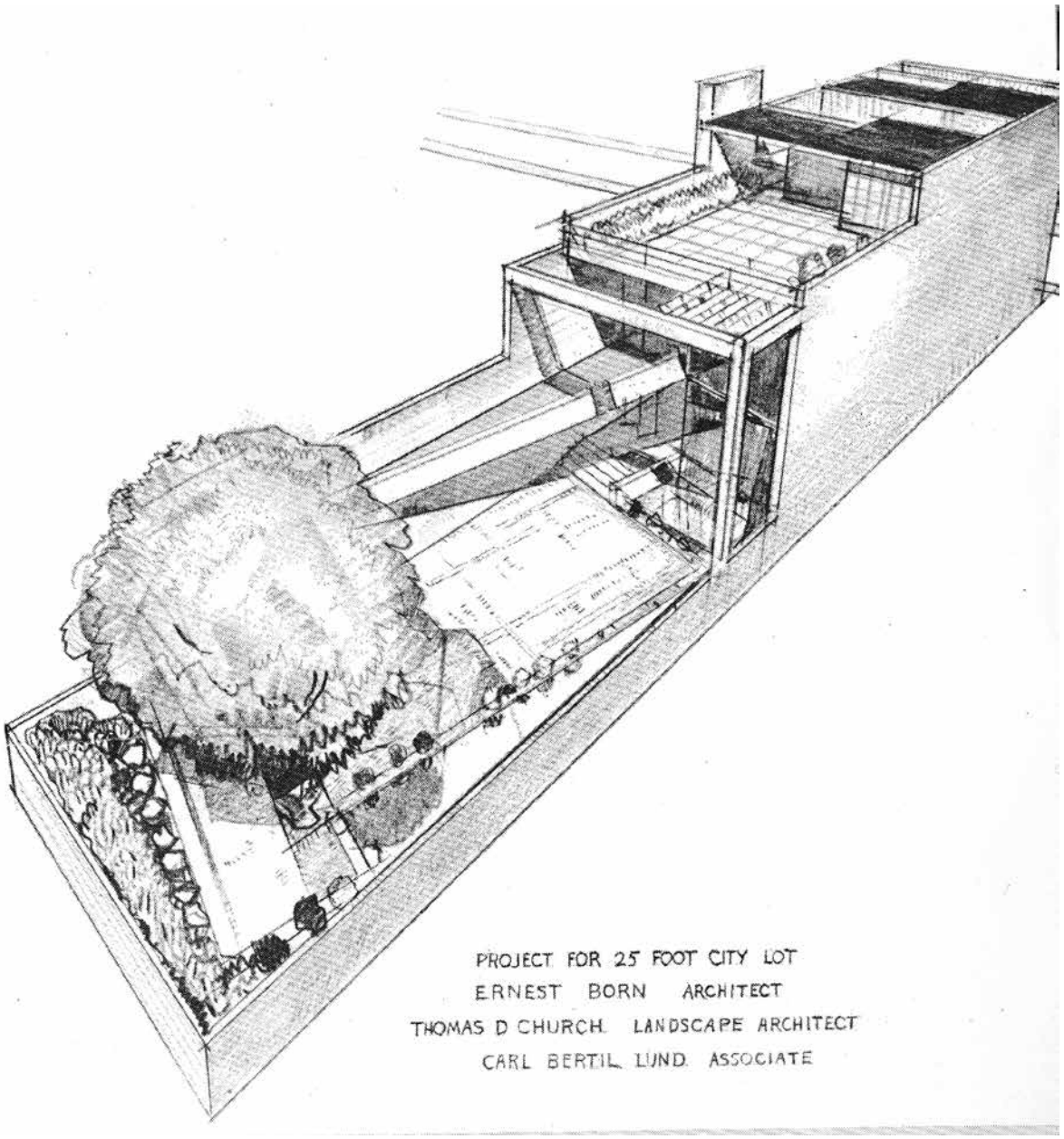
> Extensive preliminary inquiry before the exhibition had taken form indicated that few definite principles of a contemporary style in landscape architecture had emerged from the diverse opinion held by eminent landscape architects. This exhibition will have served its purpose if, by illustrating diverse accomplishments and experiments in modern gardens, it demonstrates certain tendencies that appear to be fundamental, and directs attention to the general problem. When modern architecture had evolved sufficiently to stand on its own esthetic principles, and consequently was released from the limitations of purely functional application, landscape architecture began to receive attention. At first, the landscape architect was usually called in to soften the too strange and novel architecture with a garden that obscured rather than emphasized the style of the house. But the house 'to live in' called for a garden 'to live in' as an integral part of itself. Architects and landscape architects have begun to collaborate on the problem as a whole, with the result that not only is the house conceived for its function and its adaptation to the site, but the garden is also designed to harmonize and to function with the house.[40]

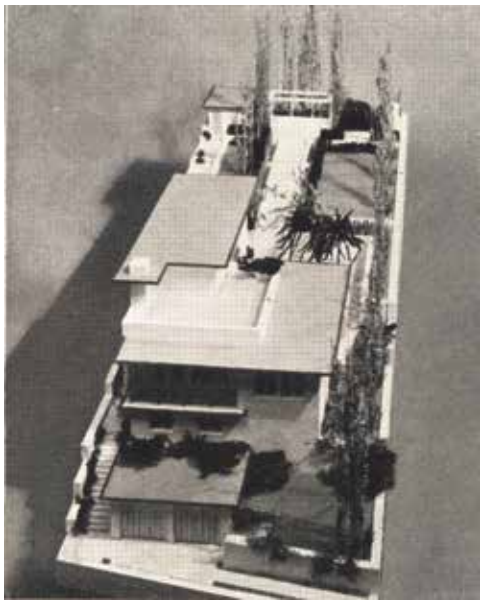
The models had the most impact and allowed landscape architects to render their ideas in three dimensions, giving the viewer a sense of the space. Many of the models were the product of the students of Donald Forbes, a teacher of industrial design and model-making at the California School of Fine Arts, San Francisco. After studying the plans or photos, a three-inch plywood platform was built to scale per the model's shape and size. The ground contours were then built up and covered with cloth. Grass was suggested by sheared Turkish toweling painted green. Stucco or brick walls were built from cardboard, covered by plaster of Paris, and then painted. Pools were created

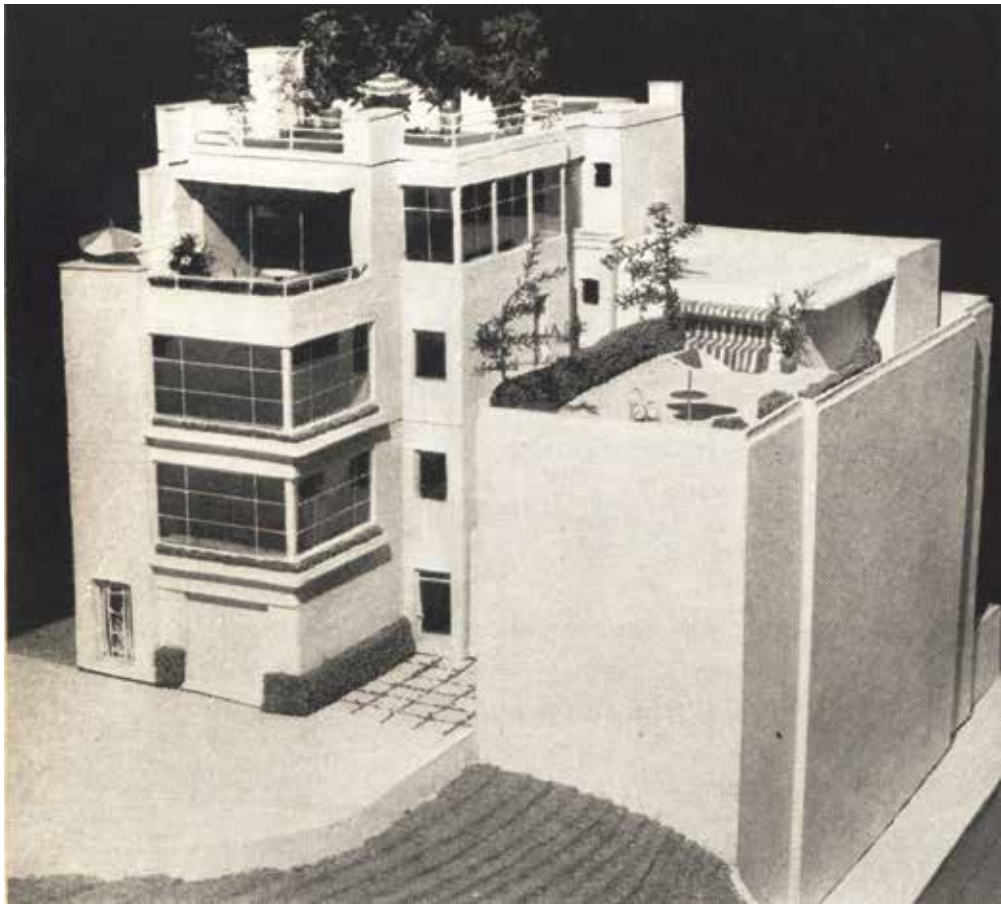


Opposite: Architect Richard Neutra's model for his design for Mr. and Mrs. Arthur Hoffman in Hillsborough. Courtesy SFMOMA.

This page: Photo of model and rendering for Thomas Church and Ernest Born's "City house and garden, twenty-five-foot flat lot." The entry won first prize in the competion, with the jury explaining, "the house and garden are inevitable parts of one composition, neither of which could have been conceived apart from the other." Images from 1937 exhibition catalog.







Above: Architect Winfield Scott Wellington's model for a proposed hillside studio residence for an artist. Wellington also designed the landscape. Photo from *Sunset*, February 1937.

Right: Margaret Keeley Brown collaborated with architect Gardner A. Dailey on "City House for Two Families on Telegraph Hill." Terraced roof gardens allowed for outdoor living on the narrow, hilly site. Photo from *Sunset*, February 1937.

Opposite: Landscape designer Margaret Keeley Brown and architect E. T. Spencer designed this innovative two-acre trailer park for the foot of the San Francisco-Bay Bridge. The proposed project was a favorite of the public. Image from 1937 exhibition catalog.

using mirrors, and trees and shrubs were fashioned from twigs. Flowers were artificial, vines created using thread, and trellises formed from twisted hairpins. Dollhouse furniture was used, and people carved from painted soap.

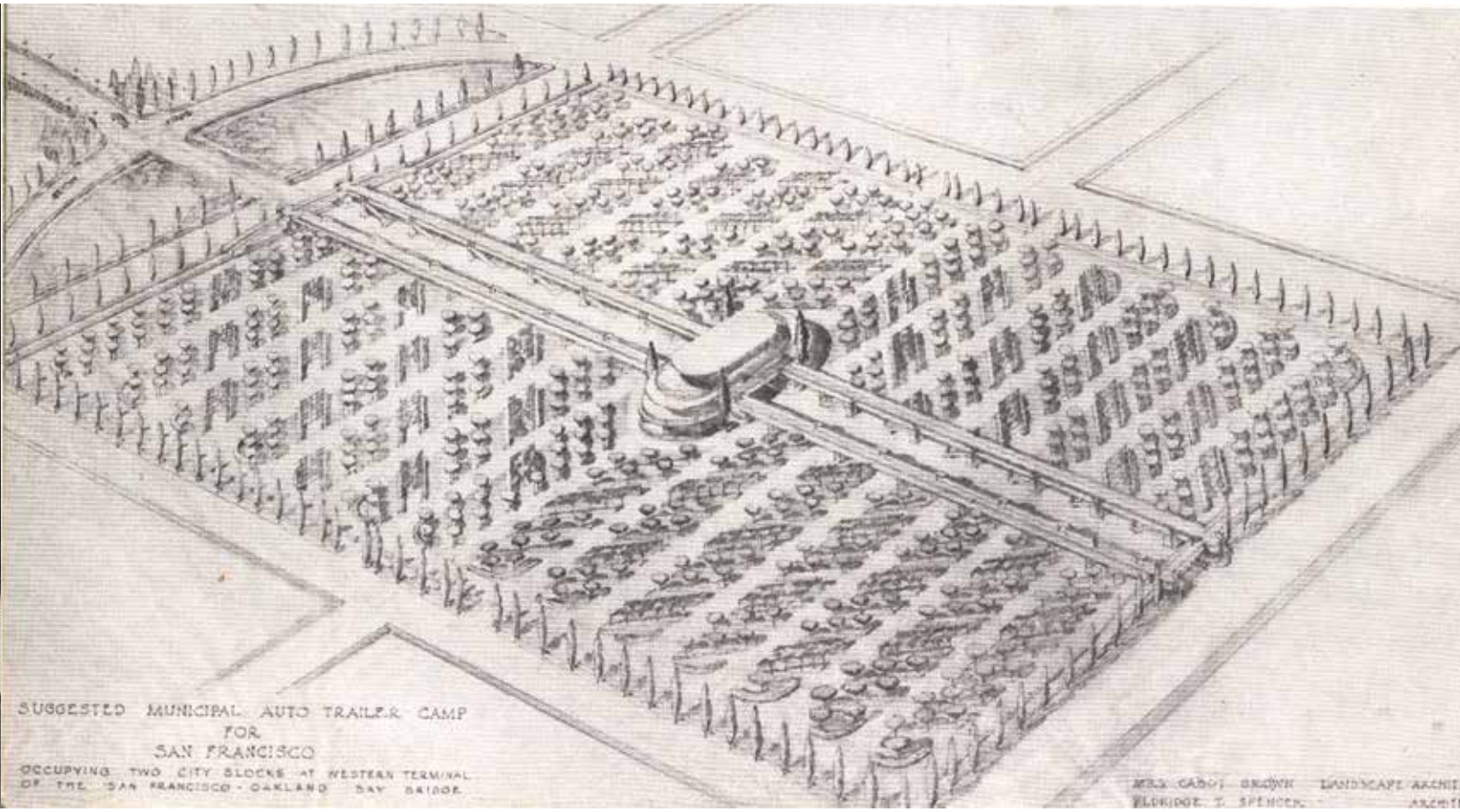
An esteemed group of authors contributed essays to the catalog, which Berkeley Associate Professor Harry W. Shepherd believed was an "outstanding achievement which will symbolize a milestone of progress in contemporary landscape art. Seldom will one find in Museum editions the marked evidence of the trends of today in the matter of collaboration, cooperation and coordination of the professional fields represented."[41] The handsome catalog featured an innovative new plastic comb binding and sold for one dollar.

After a year and a half of planning, the exhibition opened to the public on February 13, 1937. On the first Sunday, over eleven hundred visited the museum, while nearly three hundred attended the first lecture of the series.[42]

"THE HISTORY OF GARDEN ARCHITECTURE"

One of the exhibition's goals was to show the history of landscape architecture and place contemporary landscape design in its appropriate context. There were two essays on the topic in the exhibition catalog, "The History of Garden Architecture" by ***House & Garden*** editor Richardson Wright and "The Place of the American Garden in the History of Garden Design," by landscape historian Alice G.B. Lockwood. Lockwood had recently published ***Gardens of Colony and State***, a two-volume set defining America's garden heritage. In her essay, Lockwood gave her opinion that from its inception, American colonies had contributed nothing to the long history of landscape gardening other than "the adaptation to conditions and climate here of planting material and the use of design already established but properly related to the importance and location of the house, for one must not forget that the garden was always an accepted part of the building."[43]

In his essay "Modern Landscape Architecture," Steele believed that throughout history, the best garden designs had always had the function first and foremost. He said, "Gardens of all history have been functional in every sense, or they have not been worth the name. They must 'work' and it must be evident, to the initiated at least, just how and why they work. The design of good gardens is forced by the requirements of site, of climate and of use. Those exigencies have nev-



er been hidden under false fronts, because it could not be done. Sincerity is not a virtue in garden design since insincerity is immediately discovered."[44]

For this exhibition section, Professors Gregg and Shepherd got their students involved. The *Oakland Tribune* reported, "the advanced students in landscape design of the University of California have prepared renderings of several historical gardens, of England, France, Italy, Spain, and India."[45] Eleven models were created, 108 historical photographs and fifty renderings were displayed, as well as shadow boxes, paintings, tapestries, drawings, and prints. Artifacts included historic tapestries showing famous garden scenes from the William H. Crocker estate. One "medieval piece, whose background is woven of real gold threads, is a prize museum treasure of almost fabulous value."[46] Lenders included Pearl Chase, Albert M. Bender, Gump's, and H. Leland Vaughan.

Lectures on historic gardens from around the world, illustrated by lantern slideshows, included Professor Gregg on Italian gardens, E. Leslie Kiler lecturing on Mexican landscapes, Associate Professor Shepherd on the gardens of Spain, and Grace McCann Morley on the gardens of France, among others.

"GARDENS IN RELATION TO MODERN ARCHITECTURE"

Henry-Russell Hitchcock, who had organized the 1932 MoMA show with Philip Johnson, wrote the introductory essay in the exhibition catalog. His International Style show had turned its back on landscape architecture, and his essay indicates he hadn't evolved very much in the five years since. In "Gardens in Relation to Modern Architecture" he proposed that in modern architecture, the selection of the site was more important than the design of a landscape for active use. Under his minimalist approach, the site would remain relatively unaltered. Overall, he assessed "modern gardening should preserve all the values of the existing natural environment, adding only the necessary features for convenient human use."[47] In essence, a roof terrace from which house occupants could look down like spectators to the untouched nature below. The meaningful indoor-outdoor relationship did not apply here.

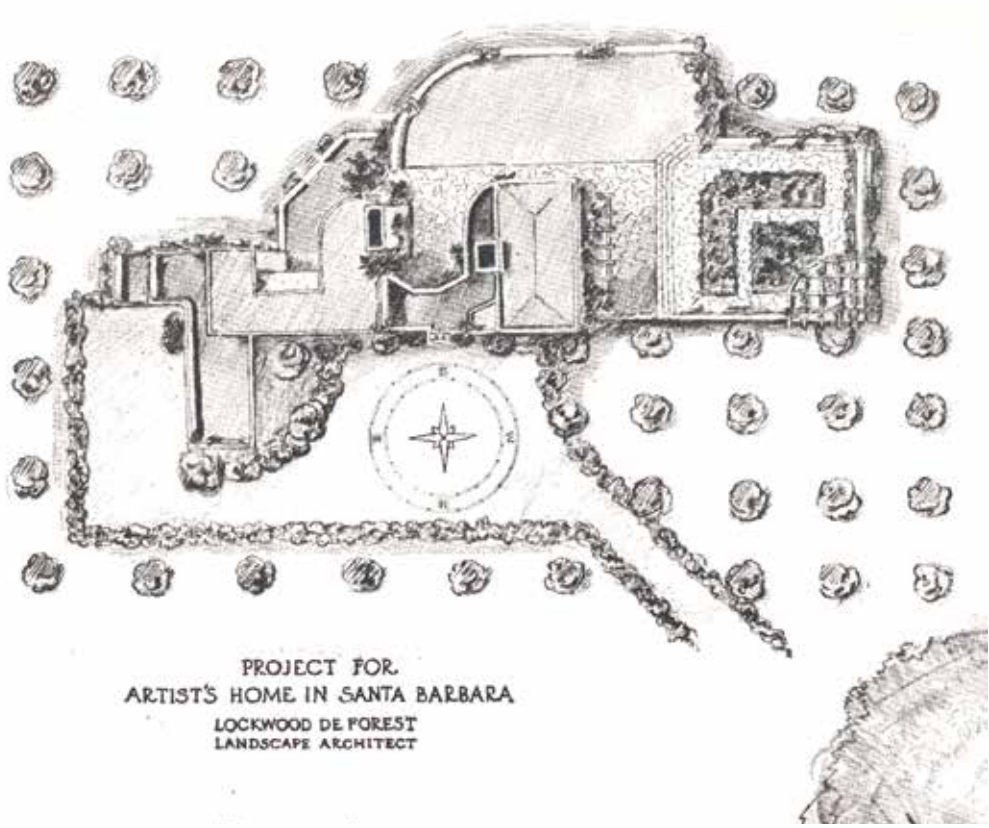
He argued, "The most successful contemporary technique is neither embellishment nor 'improvement,' it is the frank addition of those necessary features for the owner's use which no natural site can possibly offer." Following Le Corbusier's philosophies towards landscape architecture, Hitchcock believed that examples of contemporary gardens might best be illustrated by roof terraces or terraced gardens, geometrically disposed, using plant material "subordinated to the primary function of creating convenient outdoor living space. Simple beds, preferably, but not necessarily, rectangular, should be disposed in a composition harmonious with the architecture: that is, regular in scale and balanced, rather than picturesque or elaborately symmetrical." He argued that these raised terrace gardens "represent the chief possibilities for formal gardening which is in keeping with the character of modern architecture." Hitchcock did not believe landscape architecture was a separate art at all but "a sort of outdoor architecture" in keeping with the formal character of contemporary architecture.

Architect Richard Neutra (who was the only designer who had also been involved in the 1932 New York MoMA exhibition, and whom Philip Johnson had labeled "the leading modern architect of the West"[48]) agreed with Hitchock to some extent. In his essay "Landscaping—A New Issue," he believed that "Roof decks, balconies, solaria, flower windows, pools, are frequent ingredients of truly contemporary design." How-

Right: Landscape architect Lockwood de Forest's rendering for a country house and garden sited to preserve an existing income-producing orchard. Image from 1937 exhibition catalog.

Opposite, top: The Pacific Coast Chapter of the ASLA was given a large gallery to show photographs and renderings of their work. Landscape architect Edward Huntsman-Trout showed his landscape for the Jay Paley estate, designed in collaboration with architect Paul R. Williams. Huntsman-Trout's design for a zodiac-tiled swimming pool is seen here, with residence in background. Photo courtesy the author.

Opposite, bottom: Artist Adaline Kent had three sculptures on display. Seen here is "Winter," a travertine cement statue of a woman on fluted pedestal, surrounded by leafless trees. Photo from Assistant Professor Harry W. Shepherd's scrapbook on the 1937 Exhibition, which is part of the American Society of Landscape Architects (ASLA) Records, 1937. Courtesy Environmental Design Archives, UC Berkeley



ever, Neutra, who was designing primarily for Southern California's salubrious climate, pointed out that – in modern architecture – the relationship between the outside and inside was becoming "intimately interrelated. The house has ceased to be a heavy walled fortress against the inclemencies of nature. Behind large glass areas, permeable to ultraviolet rays, we are successfully controlling room climate without being shut in." He continued that "Our relation to the natural setting is a biologically minded appreciation of the soil, in which life is rooted and must remain rooted, to succeed. Modern buildings may express and frankly acknowledge industrial methods and materials, the landscaping around them is not manufactured but *planted to grow*." Neutra argued that because the modern house was a "composed piece of the many fine new materials for frame and finishes" then the garden which surrounded it should be equally as honest and indigenous, and "laid out for the enjoyment of bodily exercise and mental relaxation in a setting that is an ensemble of plants which can keep natural company—which are not arbitrarily assembled like a masquerade party, in opposition to climate, exposures, soil conditions and biological decency."[49] Henry-Russell Hitchcock and Richard Neutra's essays represent the American architectural interpretation of contemporary landscape design.

Because many of the designers featured in the exhibition were working in San Francisco, several models featured city houses on compact lots with roof decks and terraces for outdoor living. The most successful of these was a city house and garden designed for a twenty-five-foot-wide flat lot. Landscape architect Thomas D. Church collaborated with architect Ernest Born on the startlingly contemporary design, which sought to extend all house living rooms out into the garden, "making use of new materials to meet the needs of contemporary city life." For a house on Telegraph Hill (also with a twenty-five-foot lot) for two families, Margaret K. Brown worked with architect Gardner A. Dailey for a model which took advantage of the hilly site to create terraces at several levels on the residence's flat roofs.

Richard Neutra displayed a model of an International Style country house and garden on a steep slope, designed for Mr. and Mrs. Arthur Hofmann of Hillsborough, with landscape design executed by Gertrud Aronstein of Burlingame. The house had a large terrace on the upper floor, with a garden intimately connected to a recreation room and living room on different levels. An orchard, play area, and service area were all carefully segregated by three distinct axes, and a row of Monterey pines was planted to serve as a windbreak.

European modernists were represented

in photographs of completed work, including that of Gabriel Guévrékian, Le Corbusier, André Lurçat, and Ludwig Mies van der Rohe.

"MODERN LANDSCAPE ARCHITECTURE"

The most insightful, forward-thinking essay, "Modern Landscape Architecture," was by Steele. He observed, "if one means 'up-to-date' by modern tendencies, then any superficial novelty of the moment is 'modernistic.' People who believe that advances are being made in the fine arts avoid such labels as being trivial when applied to human progress. All that is permanent of what is being built today grows out of previous thought and deed, even though it is fed on contrivances hitherto known, like steel and concrete construction. In gardening such innovations are of subsidiary importance. They indicate methods of building rather than inspiration for design."

Steele believed the lessons of the two-dimensional garden's past could be retained, but updated to reflect contemporary three-dimensional space planning concepts, mixing formal and informal "where common sense and true aesthetic satisfaction warrant," which would relieve:

> the often monotonous stiffness of formal work and of bringing manifest order into nature which in more cases than not, seems to express chaos rather than design. The old axis is retained in spirit, but changed almost beyond recognition. It is shattered and its fragments moved, duplicated, and bent, as is the theoretical axis of any bit of good natural scenery. Formal objects are put thus in occult rather than symmetrical balance. And in informal work, there is no hesitation in assembling diverse unique natural forms such as trees, rocks and streams, according to recognized architectural principles of axis, transverse axis, symmetrical balance, etc. These two styles are mere surface decoration, each in accord with profound instincts in human character. Composition in landscape design may be achieved by either method or by combination of both. At bottom, the true aim of landscape architecture is one: by use of style, color and form, to create beauty in space composition."[50]

The cover of the exhibition catalog was graced with a model of Steele's design for the

The Pacific Coast Chapter of the ASLA hosted a series of eighteen very popular lectures at the exhibition, which drew over 2,000 attendees. This hall features photographs and drawings of work done by the Pacific Coast Chapter.

Ellwanger garden in Rochester, New York. A curved staircase surrounds a columnar support which incorporates four water jets emptying into a pool. Steele was also represented by the brilliantly creative Temple Garden for "Naumkeag," the estate of Mabel Choate in Stockbridge, Massachusetts. An outdoor room enclosed by eighteen Venetian Gondola poles, its floor paved with a "carpet of bright pink pebbles and beds of annual lobelia sunken to bring blooms on level with pavement." In the center was a fountain composed of an oval black glass panel covered with water, fed by four fountains.[51]

One of the five models Margaret K. Brown had in the exhibition received much positive attention. "Auto-Trailer Camp," a project she designed with architect E. T. Spencer, proposed a two-city block trailer camp at the base of the San Francisco-Oakland Bay Bridge with a capacity for three hundred trailers. It was planted to ensure privacy, with hedges used as controls for sight and sound, with deciduous trees and vines which would allow for sun in the winter and shade protection in summer. A Streamline Moderne central building would house restrooms, complete automotive repair service, a restaurant, general store, recreation rooms, and a day nursery with play decks elevated for safety. The building opened to a flower garden on one side, while on the other side was a swimming pool and a smaller wading pool. Four smaller satellite buildings housed restrooms, baths, and laundry facilities. Water and electricity would be provided at each stall, with garbage and sewage disposal. "Vines, shrubs, and deciduous trees promise to transform it into a thing of beauty. Let us hope that San Francisco adopts this suggestion."[52]

Lockwood de Forest submitted a drawing for a country house, garden, and orchard, designed for an artist, taking advantage of the southeast view with a studio with northern light. The home and garden were sited to preserve an existing income-producing orchard.

The Pacific Coast Chapter of the ASLA, which was heavily involved in the planning of the exhibition, created an Exhibition Committee and was given an extensive gallery to display photos, drawings, and renderings of their work.[53] The Chapter also hosted a wide variety of lectures on modern landscape design, ranging from "Contemporary Garden Art," "Landscape Architect and National Parks," "Regional Planning for Bay Region," "Landscape Architect of the Future," and "Architect, Landscape Architect, and Client."

"COOPERATION IN COMPOSING CONTEMPORARY LANDSCAPE ARCHITECTURE"

Associate Professor Shepherd reviewed the show for ***The Architect and Engineer*** magazine in March 1937. Shepherd pointed out that throughout all phases of the exhibition, "a purposeful theme is evident—Cooperation in Composing Contemporary Landscape Architecture. The dawn of a new day in landscape architecture has been indicated by the fact that so many prominent architects of fine domestic architecture have cooperated with landscape architects," which he believed gave evidence of the current trend towards collaboration, cooperation, and coordination between the fields.[54]

At the Pacific Coast Chapter's first lecture (this one attended by 300 people), contemporary design was defined as a "method of approach by which the owner, the architect and the landscape architect determine the program according to the mode of living."[55] This, according to Shepherd, "hit the nail on the head" and indicated what he believed might be expected from the well-informed client of the future. "These lectures and discussions have demonstrated a genuine spirit of cooperation of both architects and landscape architects." This collaborative spirit included not only the architect, landscape architect, client, interior designer, and color consultant, but also the artist.

Fifteen artists, primarily sculptors, displayed examples of their work, with sketches, models, or photographs showing how the piece might be used in a garden setting. San Francisco artist Adaline Kent had three pieces on display, including a pair, "Summer" and "Winter," each in a setting suggesting the season. Besides sculpture, there were fountains, garden furniture, sundials, and even an illuminated star map, cast in bronze, accompanied by a model showing the piece in a moonlit garden setting by landscape architect Butler Sturtevant. Other notable artists included Florence Alston Swift, Ruth Cravath, Frederick W. G. Peck, and Ralph Stackpole.

Forty-one models were judged by a jury composed of Irving Morrow, San Francisco architect, Associate Member ASLA (and designer of the soon-to-be-completed Golden Gate Bridge); and Associate member of the ASLA; Edward Huntsman-Trout, ASLA, Los Angeles; and Helen Van Pelt, ASLA, of San Anselmo. Six projects won prizes, all in the "Modern Gardens of Non-Period Design" category. The criteria used were:

1. The relation of house and garden each to the other as well-integrated parts of one unit.
2. Space-composition in general, with regard to both aesthetic and functional values, and including all related considerations of unit with variety, scale, materials, etc.
3. Practicality and point. The relation of the 'project' to everyday problems of the profession.
4. Intangible values, which evidence a 'spark' of inspiration. This consideration is not to be confused with the ordinary clichés of 'originality' or 'cleverness.'
5. Presentation

The top prize went to Ernest Born and Thomas Church's model "City house and garden, twenty-five-foot flat lot." The jury found "the house and garden are inevitable parts of one composition, neither of which could have been conceived apart from the other. The composition is especially good, achieving through very simple means a considerable variety of interest within the very narrow limits of the property and quite independent of what might occur outside the walls."

Church also received honors for "Holiday," designed with architect William Wurster.[56] The most abstract piece in the exhibition, it was described as being "presented with a desire to suggest possibilities—to give free rein to the observer. It might be a pavilion at the beach in some mirage, with thought released from actualities and needs."[57] The jury found it "an outstanding example of brilliant conception, which is presented rather as an intellectual abstraction than as a concrete house and garden, and therefore might have been considered 'hors de concours.' However the quality of its achievement insofar as it pretends to go, and the value and importance of this sort of approach to the solution of such problems, as a function of the designer's mind, seem to justify a consideration apart from the remainder of this group. Therefore, and particularly to mark the importance to the profession of this step in design" the jury awarded "Holiday" a certificate of Distinguished Mention.[58]

The second prize went to landscape architect Edward A. Williams of Palo Alto for a "City house with dance studio and garden," designed in collaboration with architect E. T. Spencer. The third prize was a "Country house and garden" with both residence and landscape designed by Arne Asbjorn Kartwold of Berkeley.

IMPACT

The exhibition closed on March 22, 1937. Nearly 24,000 people had attended, an impressive number considering the New York MoMA International Style exhibition had 33,000 attendees. Writing to Morley after the show had closed, Ralph D. Cornell congratulated her, "It must be very gratifying to you to consider the success of this exhibit and the large attendance. I have heard nothing but praise from all those who had the privilege to attend."[59]

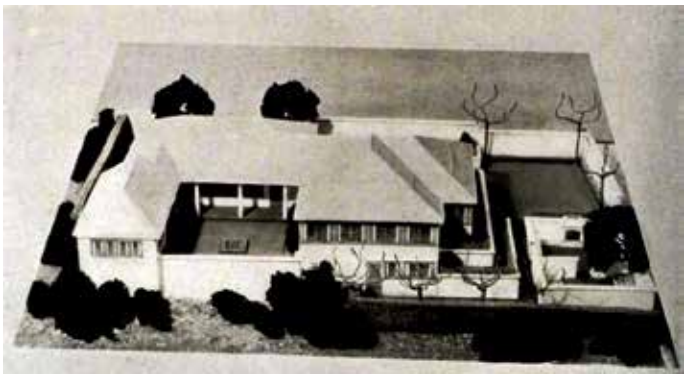
Henry-Russell Hitchcock couldn't travel to California to see the show but was impressed with the catalog and the positive press the exhibition had received. It opened his eyes to the importance of landscape architecture and contemporary design in California. Inspired, he wrote to Morley, "To us in the east who know nothing, or almost nothing, of California, we suddenly realize how far ahead of us you are in architecture and landscape architecture. You have a better prepared public than we have in the East. It is such a splendid example of just what the American museum should be, not a mere repository, not even a place to display alone what has already come into existence elsewhere but an active force for the crystallization of contemporary culture and a sounding board for clarity of purpose and consistency of aim." [60]

Morley responded, thanking Hitchcock for his essay and revealing her feelings on the weaknesses of the exhibition catalog. "I should have liked more illustrations, but all our exhibitors were late, of course. The show itself was stimulating, though not complete—indicative of possibilities, rather than a final statement."[61]

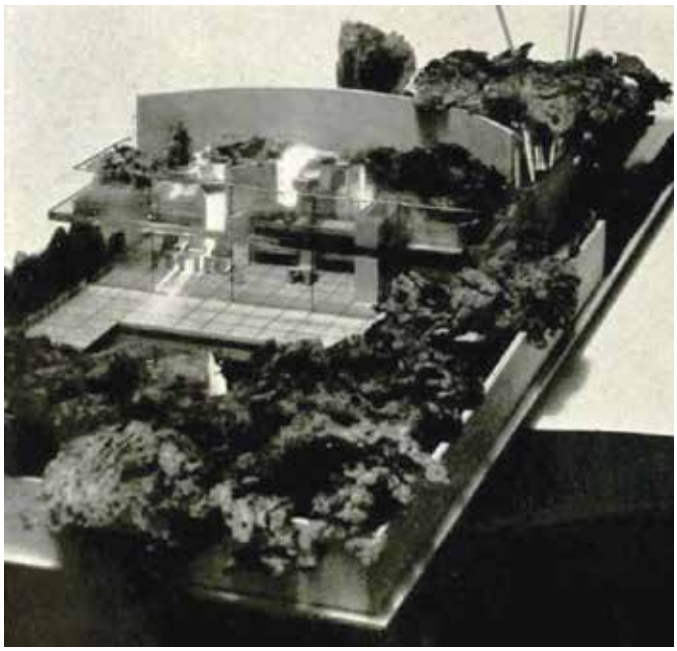
While it wasn't the final statement, it did trigger much thought and discussion and was an essential part of a series of events leading up to World War II that changed the shape of the profession. In 1937, the Pacific Coast Chapter ASLA split into the San Francisco and Southern California ASLA Chapters. They both would focus their attention on legitimizing their profession, hoping to achieve licensure, a goal they finally accomplished in 1953.

Also in 1937, Thomas Church and his wife traveled to Finland with architect William Wurster, where they met architect Alvar Aalto, who used natural materials, warm textures, and organic, freeform shapes inspired by Biomorphism and Surrealist art. The experience would profoundly affect Church's (and Wurster's) subsequent work. After returning, Church began to experiment further, contrasting the angular geometries of contemporary architecture with flowing, curvilinear forms in the landscape. He abandoned the strict geometries of Formism and began employing shifting, asymmetrical axes to organize spaces. In Southern California, his friend and peer Fred Barlow, Jr. started using these same concepts, often collaborating with architect H. Roy Kelley, experimenting with texture and color in bold new ways.[62] It was this softer form of modernism that powerful editor Elizabeth Gordon of ***House Beautiful*** would proselytize in her influential magazine after World War II.

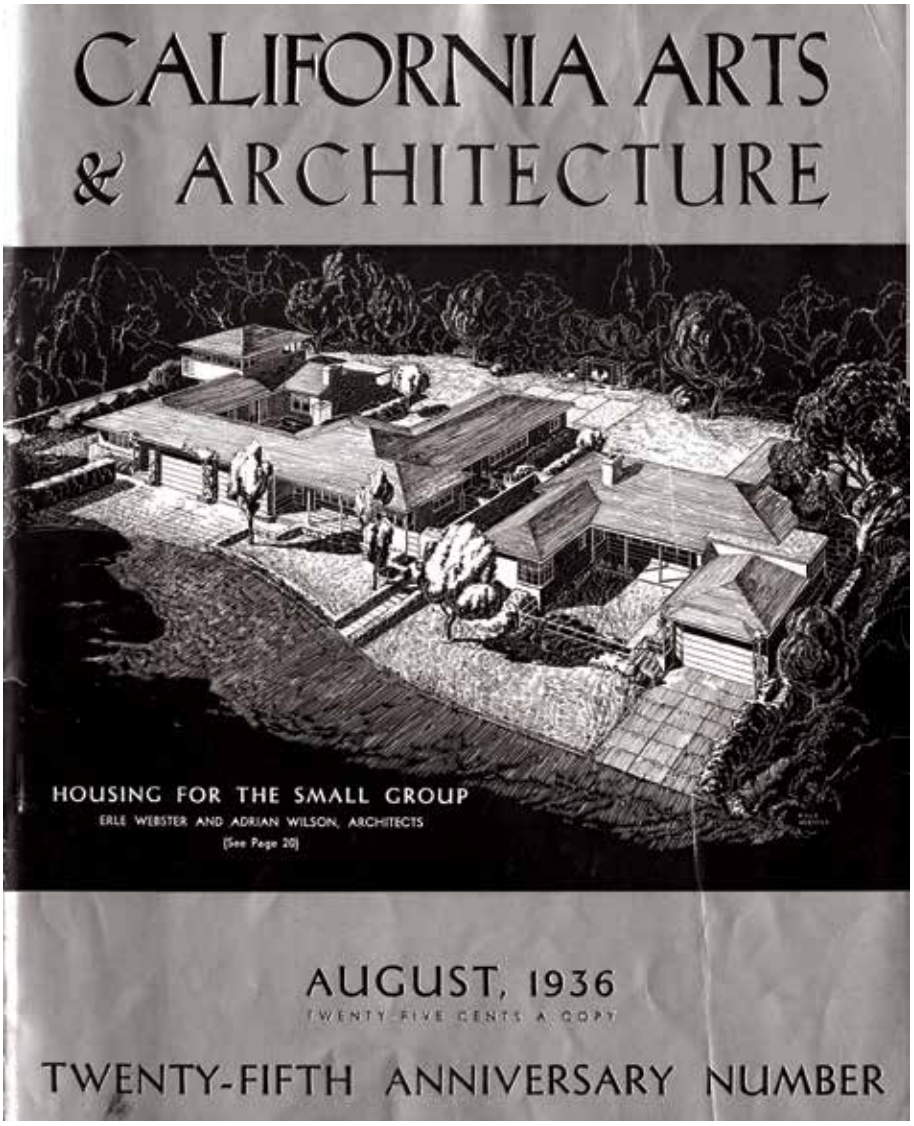
In 1937 and 1938, landscape architect Christopher Tunnard wrote a series of articles published in the British ***Architectural Review*** and inspired by modern art and Japanese design. In them, he called for a new technique

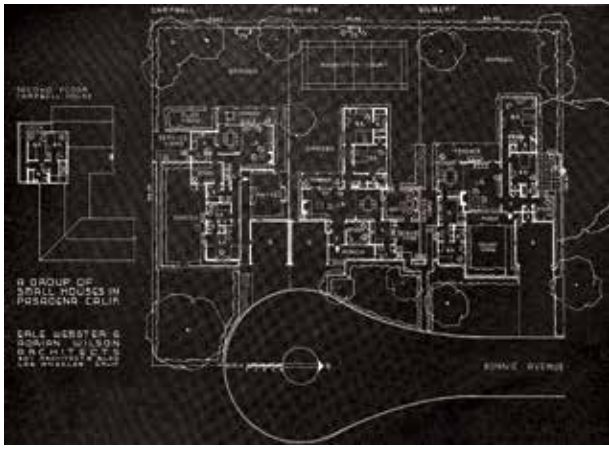


Above: The second prize went to landscape architect Edward A. Williams of Palo Alto for a "City house with dance studio and garden," designed in collaboration with architect E. T. Spencer. Photo from *Sunset*, February 1937.



Right: The third prize was a "Country house and garden" with both residence and landscape designed by Arne Asbjorn Kartwold of Berkeley. Photo from *Sunset*, February 1937.





Left: Landscape architect Fred Barlow, Jr. collaborated with architects Erle Webster and Adrian Wilson, and interior designer Honor Easton on a group of three houses in Pasadena with a shared back garden. The innovative plan made the cover of the influential magazine *California Arts & Architecture* in August of 1936, and was also awarded a Certificate of Honor by the American Institute of Architects (AIA) in 1938 as a work of "exceptional merit." Courtesy Honor Morehouse.

Above: The trio of houses featured on the cover of the August 1936 issue of *California Arts & Architecture* was designed for three Pasadena couples from nearby Caltech, friends who were obsessed with badminton. The design team all believed that the collaborative design process, including the clients, would yield superior results, which was one of the primary themes of the 1937 Exhibition. Barlow's design for the landscape created a shared back garden for all three houses, with a badminton court as the primary feature. The strategic grouping of garages and service areas created a barrier on the street side, providing private outdoor dining and living spaces adjacent to each house, with easy access and relationship from inside, and maximizing the spacious communal recreation area behind the three houses. Courtesy Honor Morehouse.

in landscape design that would emphasize the integration of form and purpose. He argued for functional gardens which avoid "the extremes both of the sentimental expressionism of the wild garden and the intellectual classicism of the 'formal garden,'" which would imbue livable landscapes with "a spirit of rationalism and through an aesthetic and practical ordering of its units provides a friendly and hospitable milieu for rest and recreation." His articles had a profound impact on members of the profession. When they were collected in his book ***Gardens in the Modern Landscape*** in 1938, it would inspire and influence the profession, the only English-language study of contemporary landscape design published until Garrett Eckbo's *Landscape for Living* in 1950. In the book, Tunnard outlined three methods which he felt could renew the creative forces of landscape architects. These included:

1. The Functional Approach. – Aesthetic values lie in the simple statement, in economy of the emans of expression, and in discarding 'the old clothes of a past age,' which are the Styles. Use determines form. Garden and landscape must be humanized in accordance with the needs of the twentieth century; they can be made pleasant to live in as well as to look at. The sociological conception demands that garden and landscape become one organization, the free landscape commencing where we need it most– at the walls of the habitation.
2. The Empathic Approach – Nature is not to be regarded as a refuge from life, but as an invigoratior of it and a stimulus to body and mind. Nature is therefore not to be copied or sentimentalized, neither is she to be overridden. The bansihment of the antagonistic, masterful attitude towards Nature, of excessive symmetry, a recognition of the value of tactile qualities in plant material, a grasp

of rhythm and accent, contribut to the supple an fluid adaptation of the site, which is the landscape architect's chief arbiter of design.

3.The Artistic Approach – The profitless search for decorative beauty, a purely relative quality, is abandoned in the creation of the work of ark. An appreciation of the interrelation of al true forms of art and of artists themselves results in a broadening of the power of expression and in the cooperation needed for the remaking of the garden scene. Decoration and ornament, schemes of colour and pattern, must cease to occupy their present narrow niche and become integral factors in the plan. Outworn systems of aesthetics and formulas of design will then make way for the experimental technique, resulting in new forms which are expressive of our own time and of ourselves.[63]

Another significant component in the critical mass forming in the 1930s was Joseph F. Hudnut being named dean of the new Harvard Graduate School of Design (GSD). He brought together architecture, landscape architecture, and planning into one school and began promoting modern design to encourage collaboration. In 1937 Hudnut brought modernist architects Walter Gropius and Marcel Breuer onto the faculty. Landscape architect Christopher Tunnard arrived in 1939. With the arrival of Tunnard at Harvard, Garrett Eckbo said that "modern landscape architecture was off to the races."[64]

By the end of the 1930s, Eckbo, Dan Kiley, and James C. Rose represented a new generation who believed modernist principles should shape landscape architecture. They met at Harvard and found common beliefs, exploring their maverick theories in a series of articles in 1938 and 1939 for ***Pencil Points*** magazine. They would separately go on to design "gardens that employed overlay plan organizations, asymmetrical compositions, new materials, and design motifs that evoked contemporary architectural design and fine arts."[65]

Hudnut was familiar with the 1937 SFMA exhibition and reacted negatively in particular to Hitchock's essay, writing in 1940 that he was against "those architects who propose the abandonment of all attempts at garden form in the landscape setting of the modern house." He declared that modern gardens should derive a "wide variety of forms" from "the uses of contemporary life" and not be left as an accessory; "gardens like houses, are built of space. Certainly a harmony between the modern house and its site is more evident when the site, like the house, has escaped both romance and an oppressive formality; but a deep or persuasive unity cannot be attained when one and not the other has submitted to a conscious control of form. Therefore I do not despair of gardens which are, like houses, designed."[66]

In 1942, Tunnard, who had visited California with James C. Rose in 1940-1941, found "there is probably more evidence of modern architecture than in any other section of the country."[67] In an article for ***Landscape Architecture***, he observed, "the compromise effort to unite the two styles, 'formal' and 'informal,' in a last frantic move by the designers to achieve something which they fondly imagine is the right style for the twentieth century" was a "blind alley." He proposed that "the right style for the twentieth century is no style at all, but a new conception of planning the human environment,"[68] which summed up California landscape modernism as it matured from its earliest "Formistic" roots.

In 1948 the SFMA presented another major modern landscape exhibition, ***Landscape Design***, with an accompanying catalog with essays by architect Wurster, artist Claire Falkenstein, landscape architects Church, Eckbo, and Tunnard, and ***Sunset*** editor Walter L. Doty. "The first exhibition with its plans and models represented hopes. The present one now represents a partial fulfillment of those hopes together with fresh new plans for the future."[69] The second exhibition showed that the modern work of California landscape architects had matured, and the scope of the show expanded to include the important strides in planning and social housing that had taken place in the profession since the first exhibition. Morley planned a final landscape exhibition for the SFMA in 1957. These three important exhibitions helped to educate the public, while affording the profession a platform to debate and share ideas, experiment, and to showcase their work.

PACIFIC COAST CHAPTER ASLA

The Pacific Coast Chapter ASLA was formed in 1919 in Washington DC, with Wilbur D. Cook, Jr. of Los Angeles serving as the first president.[70] San Francisco was represented by Stephen Child, vice-president, and Emanuel T. Mische, of Portland, Oregon, who served as Secretary-Treasurer. They were the only members of the ASLA on the Pacific Coast at the time.[71] The Pacific Coast Chapter was the fifth formed, after Boston (1913), New York (1914), Minnesota (1915), and the Mid-West Chapter (1916). In 1937, Detroit and Cleveland Chapters were approved. (The ASLA itself was formed in 1899). By 1921, two more members had joined the Pacific Coast Chapter: Professor John W. Gregg, and Frederick N. Evans, Superintendent of Parks in Sacramento.[72] By 1937, there were thirty-four members, all but one from California, with fifteen members in Northern California and eighteen in Southern California.[73]

PACIFIC COAST ASLA CHAPTER MEMBERS, 1937

The Pacific Coast Chapter ASLA would split into two Chapters later in 1937: the Southern California Chapter (SC/ASLA) and the San Francisco Chapter (SF/ASLA)

1. Fred Barlow (SC)
2. Katherine Bashford (SC)
3. J. Haslett Bell (SF)
4. Thomas E. Carpenter (SF)
5. Ralph D. Cornell (SC)
6. Frederick Alexander Cuthbert (SF)
7. Ernest E. Davidson (SF)
8. Lockwood de Forest (SC)
9. Frederick E. Evans (SF)
10. Beatrix Farrand (SC)
11. George Gibbs (SC)
12. John W. Gregg (SF)
13. George D. Hall (SC)
14. L. Glenn Hall (SF)
15. Thomas G. Heaton (SF)
16. Edward Huntsman-Trout (SC)
17. George Alexander Kern (SC)
18. E. Leslie Kiler (SF)
19. Emerson Knight (SF)
20. Geraldine Knight (SF)
21. Herbert J. Kopp (SC)
22. Alfred Carlton Kuehl (SC)
23. W. Dorr Legg (SF)
24. Russell L. McKown (SF)
25. Werner Ruchti (SC)
26. Hammond Sadler (SC)
27. Harry Whitcomb Shepherd (SF)
28. Ralph Tallant Stevens (SC)
29. Butler Stevens Sturtevant (SF)
30. Paul George Thiene (SC)
31. L. Deming Tilton (SC)
32. Tommy Tomson (SC)
33. Ray O. Kusche (SC)
34. Fred H. Schumacher (SF)

EXHIBITION DATA COMPILED BY HARRY WHITCOMB SHEPHERD, ASSOCIATE PROFESSOR, UNIVERSITY OF CALIFORNIA[74]

SINGLE ATTENDANCE AT LECTURES:

LECTURE TOPIC	LECTURER	ATTENDANCE
Contemporary Garden Art (February 14)	Pacific Coast Chapter of the ASLA	300
Landscape Architect and National Parks (February 17)	Drury and Carpenter	97
Architect, Landscape Architect, and Client (February 21)	Gutterson, Van Pelt, and Livermore	300
Gardens of Mexico (February 24)	Kiler	128
Historical Development, Italian Gardens and Fountains (February 25)	Rossetti-Agresti	60
Gardens of Italy (February 28)	Professor John W. Gregg	200
Gardens of England, by Butler Sturtevant (March 3)	Butler Sturtevant	250
17th and 18th Century English Gardens (March 4)	Gordon Dunthorn	53
Regional Planning for Bay Region (March 7)	Hugh Pomeroy	200
Gardens of France (March 9)	Dr. Grace McCann Morley	32
Gardens of Spain (March 10)	H. W. Shepherd	170
Landscape Architect of the Future (March 14)	Irving Morrow	120
Recreation in the National Forests (March 16)	L. Glenn Hall	110
Landscape Architect and Civic Affairs (March 17)	Frederick Evans	40
California Gardens (March 18)	Albert Wilson	120
Regional Contributions to Garden Art (March 21)	Eugene Neuhaus`	125
Projects of the Resettlement Administration (March 23)	Symposium	12
Landscape Gardening, Golden Gate Bridge District (March 24)	S. L. Lewis	--
	Total Lecture Attendance	**2,015**

288 ½ Column Inches in Newspapers, with four photographs

GARDEN GROUPS REQUESTING LECTURES

St. Francis Woods Garden Club	50
Forest Hill Garden Club	65
South City Garden Club	35
San Francisco Garden Club	300
Total:	**450**

Seventeen Schools Requested Guidance to Landscape Exhibition:

Total Attendance 569

DAILY ATTENDANCE RECORD

February	**March**	
12 – 986	1 – 549	17 – 480
13 – 467	2 – 476	18 – 479
14 – 1125	3 – 673	19 – 323
15 – 714	4 – 357	20 – 661
16 – 759	5 – 524	21 – 408
17 – 700	6 – 787	22 – 437
18 – 764	7 – 687	23 – 257
19 – 780	8 – 329	24 – 259
20 – 960	9 – 378	
21 – 947	10 – 526	
22 – 657	11 – 400	
23 – 538	12 – 416	
24 – 711	13 – 803	
25 – 499	14 – 618	
26 – 598	15 – 307	
27 – 831	16 – 444	
28 – 839		

Total Attendance: 23,758

NUMBER OF ITEMS IN LANDSCAPE EXHIBITION

41 Modern Models
4 Resettlement Administration Models
6 Shadow Boxes
1 National Forest Model
11 Historical Models
65 Number Total Models

17 Pieces, Garden Ornament
50 Historical Renderings
108 Historical Photographs, Drawings, Prints, Etc.
250 Photographs of Modern Gardens
25 Books on Exhibition

The author would like to thank historian John Crosse for his earlier scholarship on Grace McCann Morley. (See https://rua.ua.es/dspace/bitstream/10045/85110/1/Feminismos_32_05.pdf)

Right: Before World War II, landscape architects such as Thomas Church and Fred Barlow, Jr. began employing shifting, asymmetrical axes to organize spaces, with forms influenced by the organic qualities of Surrealist art. In this 1940 garden for a house in Arcadia, designed by architect H. Roy Kelley, Barlow used an undulating biomorphic bed of Algerian ivy to contrast with a smooth grass panel. The horizontal planes of these volumetric ground covers would use texture—instead of color—to provide interest. Courtesy H. Roy Kelley papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara.

Opposite: Considered a masterpiece of environmental design, Baldwin Hills Village (Los Angeles, 1941) was designed using Clarence Stein and Henry Wright's innovative Radburn Plan principles. Clarence Stein served as consulting architect, with Reginald D. Johnson, Robert Alexander, Lewis E. Wilson, and Edwin Merrill, architects. Fred Barlow, Jr.'s landscape emphasized the horizontality of the plan, with broad expanses of groundcover, and a relatively restrained palette of Mediterranean plant species. Known today as the Village Green, this 629-unit, nearly 68-acre site is a National Historic Landmark. Courtesy John Reps Papers, #15-2-1101. Division of Rare and Manuscript Collections, Cornell University Library.

Endnotes

1. Many nurseries offering landscape architectural services (and especially professionally-trained landscape architects with families "in trade") were able to stay in business during the Depression; however, many ASLA members were out-of-luck as their client-base's funding dried up.

2. Streatfield, David C., and Laurie, Michael. "75 Years of Landscape Architecture at Berkeley: An Informal History," Dept. of Landscape Architecture, University of California at Berkeley, 1988, 24. Carnes had graduated from the landscape design program at UC Berkeley in 1930, and during the 30s was an office manager for Thomas C. Vint, the Chief Landscape Architect for the National Park Service.

3. Taylor, Albert D. "Public Works and the Profession of Landscape Architecture," ***Landscape Architecture,*** April 1934, 136.

4. Morley, Grace McCann, *Contemporary Landscape Architecture and its Sources,* 1937 San Francisco Museum of Art exhibition catalog, 13.

5. "Landscape Design," the catalog of the 1948 San Francisco Museum of Art exhibition, Association of Landscape Architects, San Francisco Region, 3.

6. Reiss, Suzanne B., "Grace L. McCann Morley: Art, Artists, Museums, and the San Francisco Museum of Art: An Interview," 1960, University of California, General Library/Berkeley, Regional Cultural History Project, 178. The museum was renamed the San Francisco Museum of Modern Art in 1975. Though Morley had a short-lived marriage in 1933, recent scholarship suggests that the reason Morley abruptly resigned from the San Francisco Museum of Art in 1958 was based on pressure from her after it was discovered she was a lesbian. See "Wide Open Publics: Tracing Grace McCann Morley's San Francisco," by Megan Martenyi (https://www.sfmoma.org/essay/wide-open-publics-tracing-grace-mccann-morleys-san-francisco/) and "Grace Morley - forgotten pioneer behind SFMOMA," by Tamara Straus (https://www.sfgate.com/entertainment/article/Grace-Morley-forgotten-pioneer-behind-SFMOMA-3204269.php).

7. Ibid, 2.

8. Ibid, 4.

9. Ibid, 9.

10. Ibid, 20.

11. "After 82 years, War Memorial Complex monument honors vets at last," SFGATE, October 5, 2014. Accessed April 12, 2022: https://www.sfgate.com/entertainment/article/After-82-years-War-Memorial-Complex-monument-5803009.php)

12. Reiss, 34.

13. The 1932 New York MoMA exhibition had been on display at Bullock's Wilshire in Los Angeles from July 23 to August 30, 1932. It was received with much fanfare and full-page coverage in the Los Angeles Times, so it is presumable that many west coast architects and landscape architects saw it. NY MOMA press memorandum.

14. "Thomas Church, landscape architect: oral history transcript / and related material, 1975-1978," 29.

15. "Fitting the Garden to the Home," *Christian Science Monitor,* Boston, Massachusetts, February 17, 1937. Clipping in Professor Harry W. Shepherd's scrapbook on 1937 Landscape exhibition, UC Berkeley.

16. Reiss, 72..

17. Margaret Keeley Brown (known as "Peggy" to friends) was born October 12, 1902, in Chicago, to Gertrude and James Keeley. Her father was the acclaimed managing editor and general manager of the Chicago Tribune from 1898 to 1914. While she was on a "Grand Tour," she met a young medical student in China, Harrison Cabot Brown (1903-1978; known as Cabot), who was on a break from graduate school at Harvard (he had entered Harvard as an undergraduate while only fifteen years old). In her final year at Bryn Mawr, their engagement was announced and they were married in May of 1926, a month before each graduated. After a honeymoon at Lake Tahoe, they settled into their new home on Washington Street in San Francisco, where Brown had been raised. Brown would be a pioneer in tuberculosis and other lung-related disease research and taught at Stanford University Medical School for many years. The couple would have three children.

By 1930, Brown was being described as a "graduate landscape gardener" and had opened the Oak Springs flower nursery in Berkeley with friend Katherine Filmer. Brown was soon a regular lecturer to various garden groups, and the first meeting of the California Horticultural Society was held in her living room at 944 Chestnut Street in 1933.

Also, in 1933, Brown participated in an exhibition at the Galerie Beaux-Arts. Nine architects, all graduates of the University of California, Berkeley, participated in an "innovation in exhibits," a showcase of contemporary concepts of collaboration between architects, landscape architects, interior designers, and artists. The "innovation" was using scale models to illustrate these trends. Each of the eight houses was landscaped, with fully fitted interiors with artists contributing painting and sculpture. Several of these designers (Besides Margaret Brown, landscape architect Thomas Church, architect Eldridge T. Spencer, and artists Adaline Kent and Florence Swift) would later participate in Morley's 1937 exhibition. Ada Hanafin of the San Francisco Examiner found the home designed by architect Spencer, called the "Critic's House," exceptional, going so far as to proclaim she was "mad about" the house. Equally important was the associated landscape by Brown, who had designed it with a "wonderful eye for color."

In May 1935, Brown organized an exhibition at the San Francisco Art Center, collaborating with sculptor Ruth Cravath. There, Cravath "furnished out-of-door pieces for garden settings and Mrs. Brown arranged plants to suggest horticultural background designs. Mrs. Brown also showed a simple, semi-formal, backyard garden in miniature, in which she used small models of four of Miss Cravath's garden sculptures." Cravath would also display her work at the 1937 exhibition.

18. "Pacific Coast Chapter, A.S.L.A.", *Architect and Engineer,* March 1935, 63.

19. When Gregg was appointed to his position by Dean Thomas P. Hunt of the College of Agriculture in 1913, it was named the Division of "Landscape Gardening & Floriculture." Gregg and Shepherd lobbied to have it renamed "Landscape Design and Floriculture. Though they wanted it changed to "Landscape Architecture," by 1937 they had only succeeded in having it shortened to "Landscape Design." Streatfield and Laurie, 5, 19.

20. "S.F. Art Museum Landscape Exhibit," *Berkeley Record,* February 25, 1937. Shepherd scrapbook.

21. "Modernismus Arrives in the Garden," *Landscape Architecture,* July 1942, 157.

22. "Landscape Architecture—It's Future," *Landscape Architecture,* July 1932, 281.

23. Vernon, Noël Dorsey. "Toward Defining the Profession: The Development of the Code of Ethics and the Standards of Professional Practice of the American Society of Landscape Architects, 1899-1927." *Landscape Journal* 6, no. 1 (1987): 13–20. http://www.jstor.org/stable/43323977.

24. Ibid.

25. "Landscape Architecture—It's Future," *Landscape Architecture,* July 1932, 281.

26. Steele, Fletcher. "New Pioneering in Garden Design," *Landscape Architecture,* April 1930, 159.

27. Ibid, 162-163.

28. Ibid, 163.

29. Steele, Fletcher. "New Styles in Gardening," *House Beautiful,* March 1929, 353. For more on early French modernist landscape design, see Dorothée Imbert, *The Modernist Garden in France*. New Haven: Yale University Press, 1993

30. Steele, *Landscape Architecture,* April 1930, 170-171.

31. Ibid, 167.

32. Steele, Fletcher. "Landscape Design of the Future," *Landscape Architecture,* July 1932, 300.

33. Ibid.

34. Steele, *Landscape Architecture,* April 1930, 172, 177.

35. Church, Thomas. "The Villa d'Este at Tivoli," *California Arts & Architecture,* October 1933, 15.

36. "The Cover Garden and Formism," *Sunset*, February 1937, 13.

37. Ibid.

38. For more on Tommy Tomson, see the author's article "The Glamorous Gardens of Tommy Tomson" in *Eden*, Fall 2015 and Winter 2016; For more on the work of Fred Barlow, Jr., see "Taming the Car: A Vision for Los Angeles," *Eden* Winter 2013 and "The California Landscapes of Katherine Bashford," *Eden* Fall 2013.

39. "Modernismus Arrives in the Garden," *Landscape Architecture,* July 1942, 157.

40. Morley, *Contemporary Landscape Architecture and its Sources,* 13.

41. Shepherd, Harry Whitcomb. "Exhibit of Landscape Architecture," *Architect and Engineer,* March 1937, 19.

42. "S.F. Art Museum Landscape Exhibit," *Berkeley Record,* February 25, 1937. Shepherd scrapbook.

43. Lockwood, Alice G. B. "The Place of the American Garden in the History of Garden Design," in "Contemporary Landscape Architecture and its Sources," 1937 San Francisco Museum of Art exhibition catalog, 31.

44. *Contemporary Landscape Architecture and its Sources,* 23

45. "Experts to Speak To Public During Garden Exhibit," *Oakland Tribune,* February 7, 1937. Shepherd scrapbook.

46. "Socialites Visit Museum to See Display of Miniature Gardens," *San Francisco News,* February 16, 1937. Shepherd scrapbook.

47. *Contemporary Landscape Architecture and its Sources,* 15-19

48. "Modern architecture : international exhibition, New York Museum of Modern Art, 1932, 16.

49. *Contemporary Landscape Architecture and its Sources,* 21-22

50. Steele, Fletcher. "Modern Landscape Architecture," *Contemporary Landscape Architecture and its Sources,* 1937, 25.

51. Contemporary Landscape Architecture and its Sources, 35.

52. Untitled newspaper clipping in Shepherd scrapbook. Placerville *Mountain Democrat,* March 4, 1937.

53. The Exhibition Committee members were Katherine Bashford, Fred Barlow, Jr., Thomas D. Church, Ralph D. Cornell, Frederick N. Evans, Professor John W. Gregg, L. Glenn Hall, Thomas G. Heaton, Edward Huntsman-Trout, George A. Kern, Hammond Sadler, Assistant Professor Harry W. Shepherd, Butler Sturtevant, Helen Van Pelt, and Geraldine Knight.

54. Shepherd, *Architect and Engineer,* March 1937, 19.

55. Ibid.

56. "Report from the jury," typewritten on Edward Huntsman-Trout's letterhead, February 25, 1937, SFMOMA archives.

57. Shepherd, *Architect and Engineer,* March 1937, 17.

58. Trout, "Report from the jury," SFMOMA archives.

59. Letter from Ralph D. Cornell to Grace McCann Morley, April 7, 1937. SFMOMA archives.

60. Letter from Henry-Russell Hitchock to Grace McCann Morley, May 10, 1937. SFMOMA archives.

61. Letter from Morley to Hitchcock, August 12, 1937. SFMOMA archives.

62. Fred Barlow, Jr. and Thomas Church both were born in 1902, and both graduated from the University of California, Barlow in 1925 and Church in 1922. Church and Wurster's collaborative experimentation into a softer modernism was matched by Barlow's collaborations with architect H. Roy Kelley.

63. Tunnard, Christopher, *Gardens in the Modern Landscape,* The Architectural Press, London, 1938; second revised edition, Charles Scribner's Sons, New York, 1948, 105-106.

64. Eckbo, Garrett. "Pilgrim's Progress," *Modern Landscape Architecture: A Critical Review,* Edited by Marc Treib, The MIT Press, 1992, 210.

65. Carr, Ethan. "1930 TO 1939." *Landscape Architecture* 89, no. 4 (1999): 82–83.

66. Hudnut, Joseph. "Space and the Modern Garden," *Bulletin of the Garden Club of America,* May 1940, 16-24.

67. Tunnard, Christopher. "Modern Gardens for Modern Houses: Reflections on Current Trends in Landscape Design," *Landscape Architecture,* January 1942, 57.

68. Ibid.

69. Freeman, Richard B., Assistant Director of the SFMA, Landscape Design, the exhibition catalog of the 1948 modern landscape architecture exhibition at the SFMA,

70. Pond, Bremer W. "Fifty Years in Retrospect: Brief Account of the Origin and Development of the ASLA," *Landscape Architecture,* January 1950, 64

71. "Pacific Coast Chapter," *Transactions of the American Society of Landscape Architects, 1909-1921,* Recorder Press, 1922, 73.

72. Ibid.

73. "American Society of Landscape Architects, List of Officers and Trustees, Members and Chapters, As Of December 1939" *Landscape Architecture* January 1940, 100-112. One member was from the University of Oregon: Frederick Alexander Cuthbert. The list makes note of the date the member joined, the 1937 list of members was created using the 1939 list and removing any member joining in 1938 and 1939. The first list of members was printed beginning with the January 1940 issue, and ran for several years, through World War II, when presumably membership began to grow exponentially.

74 Typewritten sheets in H.W. Shepherd's scrapbook on the 1937 Landscape Exhibition, University of California, Berkeley. American Society of Landscape Architects (ASLA) Records, 1937, 1970-1990. Collection Number 2001-5; Box 1, Folders 2-3.

Olmsted and Yosemite: Civil War, Abolition, and the National Park Idea

ROLF DIAMANT AND ETHAN CARR

Frederick Law Olmsted Sr.'s extensive legacy is familiar, but this book opens new avenues of appreciation and knowledge. The authors skillfully weave the story of the many people across the country who vigorously worked towards the creation of Yosemite Park, describing a surprising nexus where support for the Union and the abolition movement resulted in passage of a bill setting aside Yosemite and Mariposa Grove, paving the way for our National Parks.

When eleven states seceded from the United States, Congress and President Lincoln were suddenly freed to consider programs and laws that would provide public benefit; Southern lawmakers had opposed Federal social projects of any kind. Lincoln and remaining congressional leaders also seized on the opportunity to show that the United States was strong enough to undertake major improvements in the face of the terrible Civil War. Many ambitious programs flowed from Congress during this period and the years immediately following: establishment of the Justice Department and passage of the Fourteenth Amendment, expanding citizen rights and assuring equal protection under the law (and nullifying the Dred Scott decision), and Fifteenth Amendment, prohibiting states and the Federal Government from denying the right to vote "on account of race, color, or previous condition of servitude."

The several characters who populate the story were often in correspondence with Olmsted, or aware of his and Calvert Vaux's groundbreaking design for New York's Central Park, or were familiar with Olmsted's journalism and work as Executive Director of the U.S. Sanitation Commission (the Commission was created to provide medical aid to wounded soldiers). Olmsted's many friends and contacts influenced him, as well. Some familiar names include the social reformer Sarah Blake Sturgis Shaw, George Perkins Marsh, Thomas Starr King, Charles Eliot, and Horace Greeley. King, in particular, was a linchpin in California. He employed his popularity and leveraged his social connections, many made at Jessie Frémont's house at Black Point (Fort Mason, San Francisco). These people joined forces with other interested parties across the country to assure that the spectacular lands of Yosemite and Mariposa Grove would not be condemned to private ownership and probable destruction of the beauty that made the landscapes ones to be treasured. Olmsted advocated for public parks available to all, appealing to our nation's democratic ideals and making the case that the United States was in a unique position to assure that "the enjoyment of the choicest natural scenes in the country and means of recreation connected with them" should not be monopolized by the wealthiest citizens. He also foresaw that the demand to visit public landscapes would steadily increase as the country grew.

While Central Park was still under construction, Olmsted wrote the "Preliminary Report upon the Yosemite and Big Tree Grove," otherwise known as the "Yosemite Report," described as "one of the most profound and original philosophical statements to emerge from the American conservation movement."

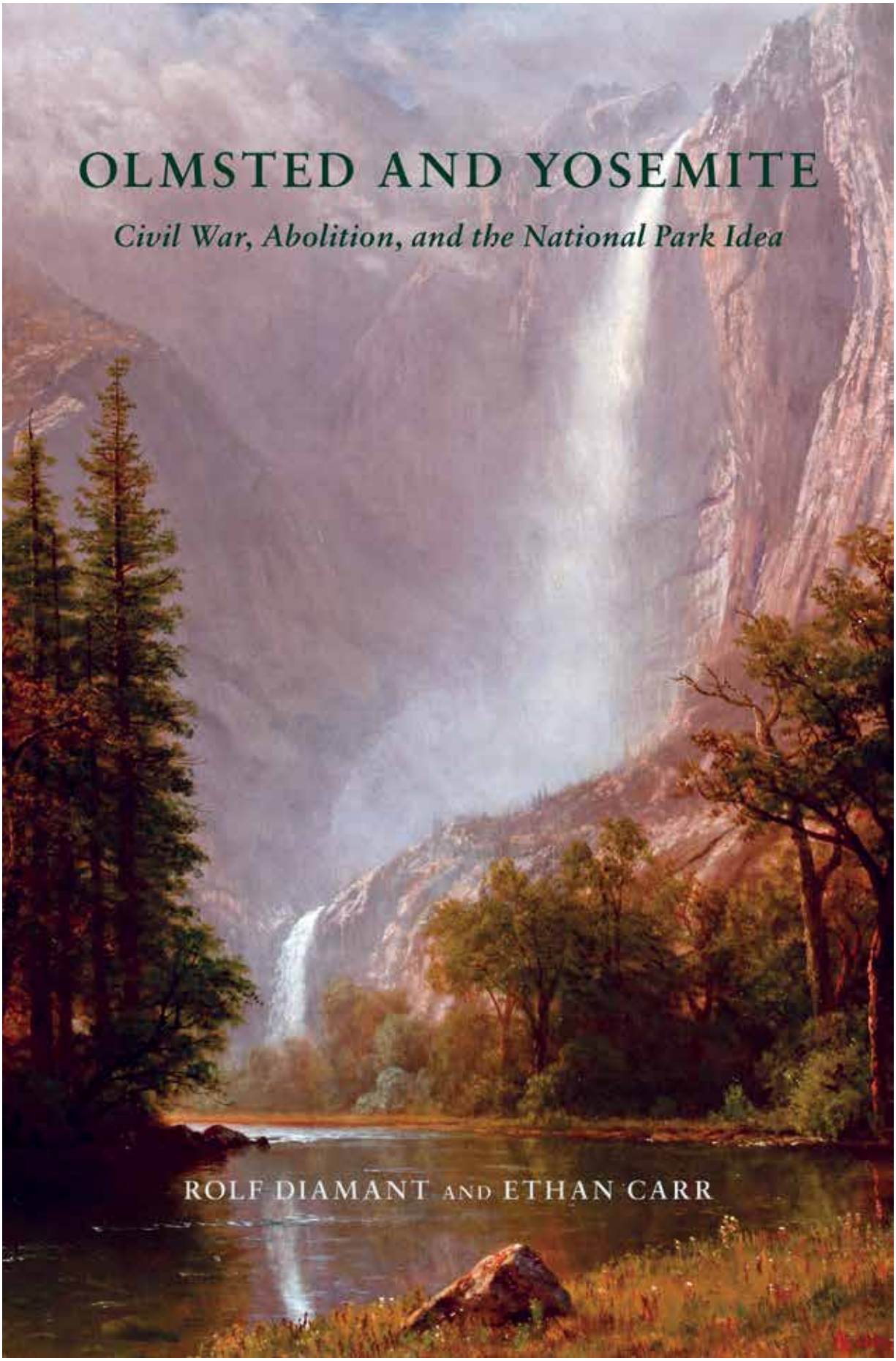
That Yosemite and Mariposa Grove had only recently been occupied by the indigenous Southern Miwok and Mono Paiute tribes is noted; sadly, Olmsted did not consider native people in his recommendations and advocacy.

Olmsted was often in the midst of important events of the day, and this is certainly true for the creation of Yosemite Park. Once the Yosemite Grant was approved by Congress, Olmsted was appointed to head a new commission to prepare recommendations for the park. The description of his many activities leading up to this juncture is compelling.

Olmsted also laid the groundwork for the eventual creation of the National Park Service. The expansion and care of public lands was not assured and required steady attention and promotion. Frederick Law Olmsted Jr. and the Olmsted firm continued the Olmsted legacy. They, and others influenced by Olmsted, undertook significant and lasting projects that still benefit the nation today. After Olmsted Sr.'s retirement, Frederick Law Olmsted Jr. took up the role as advocate and later served as an advisor to National Park Service leadership. He was also an adviser to the Yosemite National Park Board.

Diamant and Carr provocatively propose that discomfort in the country around the country's history of slavery, lingering racism, and a newly romanticized view of the Civil War affected the National Park creation story, as promoted by the National Park Service. The chapter, titled "Campfire Tales," refers to the often-told story that the concept of a national park was hatched by a campfire in Yellowstone. Rather than reveal all here, readers are encouraged to discover this aspect of the story themselves by reading this fine book.

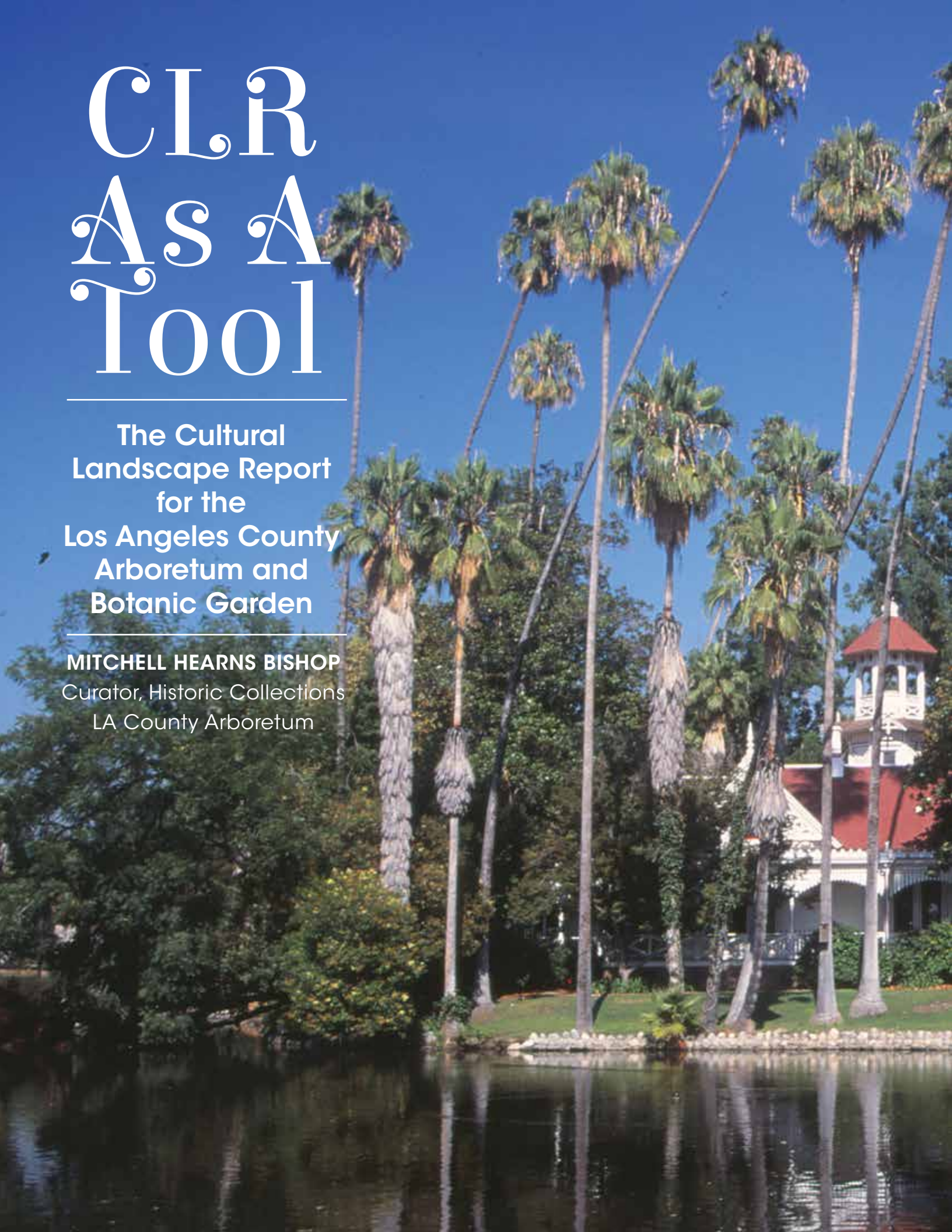
– Janet Gracyk


OLMSTED AND YOSEMITE
Civil War, Abolition, and the National Park Idea
ROLF DIAMANT AND ETHAN CARR

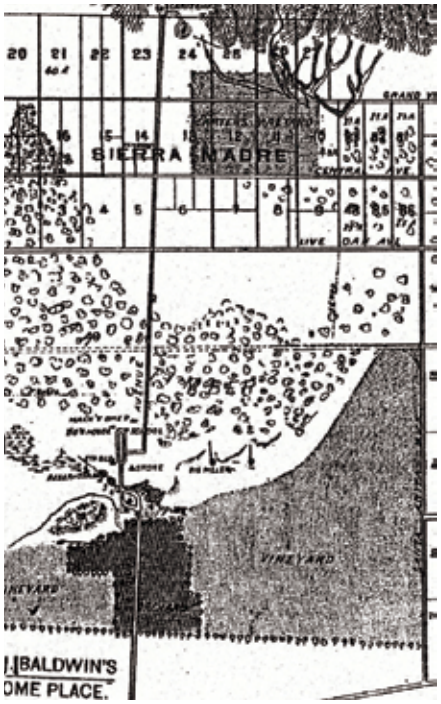
CLR As A Tool

The Cultural Landscape Report for the Los Angeles County Arboretum and Botanic Garden

MITCHELL HEARNS BISHOP
Curator, Historic Collections
LA County Arboretum



Elias Jackson ("Lucky") Baldwin's Queen Anne Cottage is seen across Baldwin Lake at the Los Angeles County Arboretum and Botanic Garden in Arcadia, California. William C. Aplin photo, 1994. All photos courtesy Los Angeles County Arboretum and Botanic Garden unless otherwise indicated.



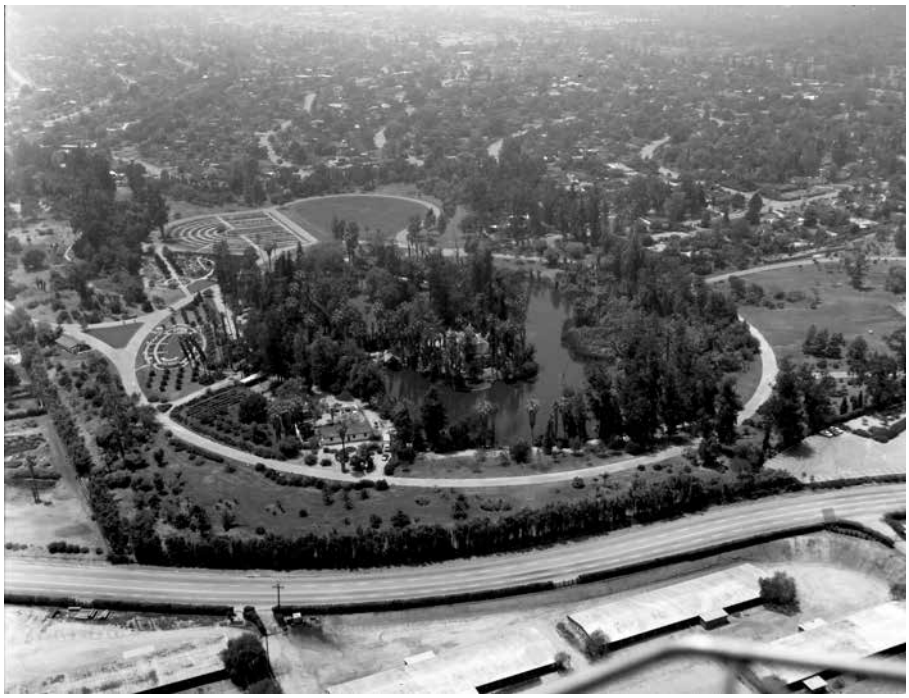
Above: E. J. Baldwin's Home Place. Detail of a map showing the large vineyard to the south and a belt of woodland to the north extending into Sierra Madre. Ca. 1905.

Right: Los Angeles County Supervisor John Anson Ford spoke to attendees at the dedication of the Queen Anne Cottage following its restoration. Photo taken May 18, 1954.

Opposite, top: The outline of Rancho Santa Anita is overlaid in Google Earth.

Opposite, bottom: In an aerial image of the Historic Circle, the Adobe can be seen on the lower left and a relatively new Rose Garden and Herb Garden. Behind them was the area known as west acres before the Kallam Garden was installed. Photo circa 1968.

The Los Angeles County Arboretum & Botanic Garden was founded in 1948 and opened to the public several years later. Dr. Samuel Ayres and the other founders of the Arboretum were looking for a site and discovered that the remnant of the Mexican land grant, Rancho Santa Anita, was available. Owned at the time by the Harry Chandler's Rancho Santa Anita company, the company was in the process of building subdivisions on the property, but one hundred and eleven acres remained. The site also included several historic buildings and landscape features from the Baldwin era. Elias J. Baldwin, known as "Lucky," a wealthy businessman, purchased Rancho Santa Anita in 1875 and developed the ranch for agriculture and stock raising. Following Baldwin's death in 1909, his daughter Anita Baldwin ran the ranch as a model stock breeding operation until the 1930s when she sold it to Harry Chandler and with other investors, founded the Santa Anita racetrack. Two other small parcels



were added to the purchase by the Arboretum bringing the total to one hundred and twenty-six acres. Los Angeles County, the State of California, and the newly formed California Arboretum Foundation formed a partnership to purchase the property. From the start, the enterprise was a partnership of public and private organizations with the intent to build a "Kew Gardens of the West" and preserve the historic buildings on the site.

In 2013 The Arboretum put out a request for proposals for a Cultural Landscape Report and Treatment Plan (CLRTP). After evaluating a number of proposals, we chose Pasadena-based Historic Resources Group (HRG) and Korn Randolph Inc. (KR). Thus, a painstaking review of all available documentation for the history of the site and of the features of the site was done in collaboration with the Arboretum staff. National Park Service guidelines for preparing the report were observed throughout the process. Funding for the report was provided by the Dextra Baldwin McGonagle Foundation.

Several factors led to the creation of the report. The older structures on the site required significant repairs and Mid-Century buildings and landscape architecture on the site had passed their fiftieth anniversary and required work that needed to reflect their heritage status. The site also had many remnant landscape features which needed to be identified. We were fortunate in having photographic documentation dating

Notice.

THE undersigned having received frequent complaints that persons are in the habit of running cattle and other animals and making rodeas, also of plundering timber and firewood on the lands of Santa Anita and San Francisquito without reserve, he therefore hereby warns all persons to discontinue such malpractices, and will henceforth prosecute without distinctions all persons found trespassing on said land and allow no permission to be granted, except under his own signature.

HENRY DALTON.

Angeles, Dec. 27, 1851.

Above: Henry Dalton, who bought the ranch from its first owner, Hugo Reid, felt compelled to place this ad in the paper to exert some form of control over the vast property and presumably to prevent anyone from establishing an easement or challenging his attempts to gain full title to the property.

Top, right: Rancho Santa Anita was one of the most commonly visited spots in the San Gabriel Valley. This postcard shows the Casino (Cottage) and pleasure boating on Baldwin Lake. "Lake at Lucky Baldwin's Ranch Near Pasadena," vintage postcard. Paul C. Koeber Co., circa 1907.

Right: Clara Baldwin Stocker (in white in the stern), Baldwin's eldest daughter boating with friends. Her husband Harold Stocker is at the oars. Circa 1900.

Opposite: A view of Rancho Santa Anita, circa 1900, with oaks and sycamores, reflects the presence of water from the Raymond Basin aquifer. The San Gabriel mountains are in the distance.

back roughly one hundred and fifty years, as well as some maps and oral histories. It had also become apparent that the landscape had to be addressed as a whole rather than simply picking out certain historic structures. In fact, it became clear that the Arboretum was a part of a historic district that went well outside of the property's boundaries. However, we needed to address what came within the boundaries of our control. Certainly, a broader conversation with the surrounding community could come in the future.

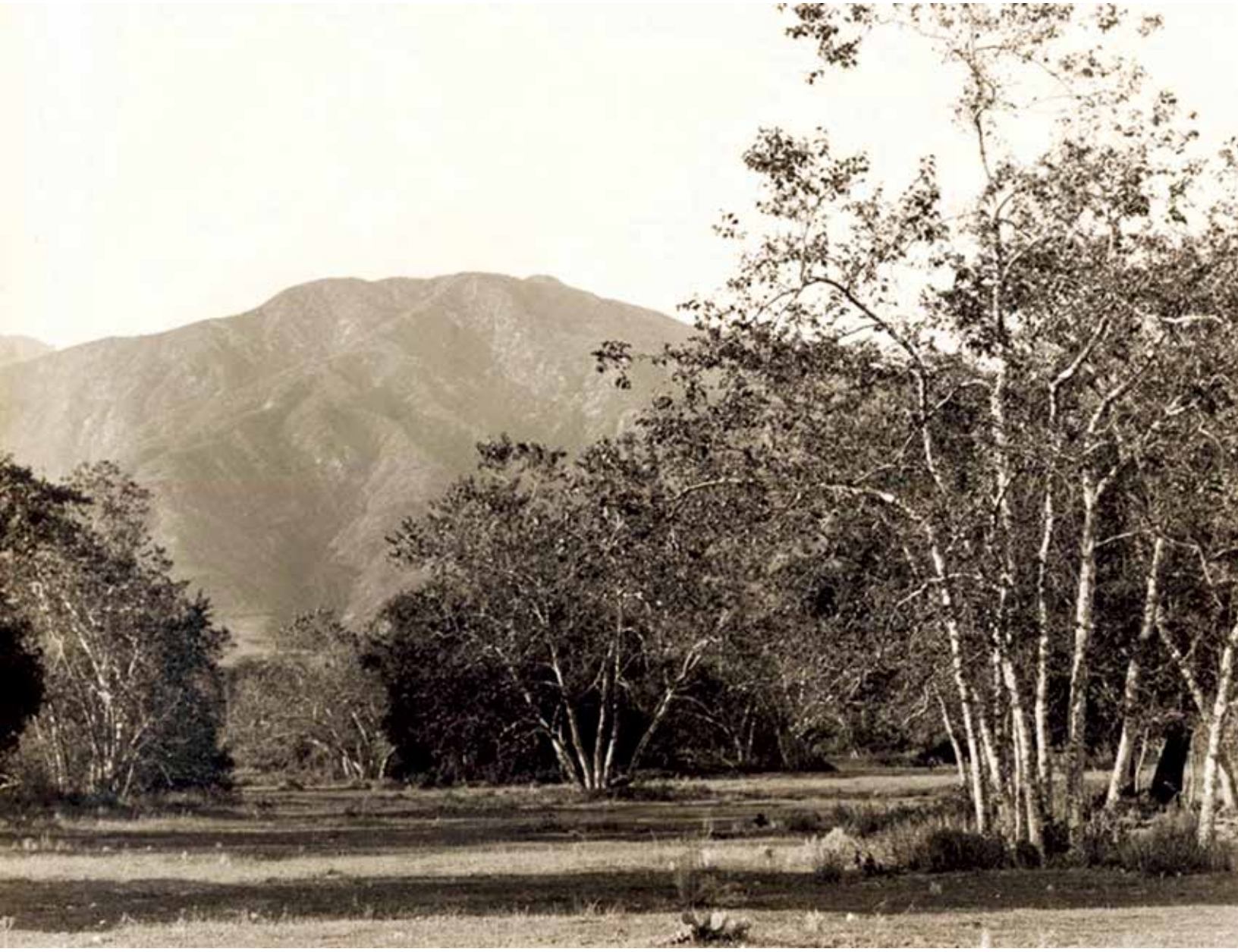
Methodology

The report follows the National Park Service (NPS) format for Cultural Landscape Reports. The HRG team consulted with current and former Arboretum staff, reviewed the available historic information about the site, and conducted site visits to evaluate features. The research process was informed by several technical reports published by the NPS. The evaluation of the features informed recommendations for their maintenance, stabilization, and rehabilitation. Ideally, these will inform daily practice at the Arboretum and planning for the future.

To ease the process, eight discrete areas were identified, thus breaking the property up into sections with a particular identity and character.

The Setting

The Arboretum's cultural landscape report describes a small window into what was formerly Rancho Santa Anita, a



13,319-acre Mexican land grant. The Arboretum property is all that remains of the much larger property. It is a palimpsest of changes, alterations, and erasures with evidence remaining of most of these changes. Oak trees of considerable antiquity are on our property as well as recent plantings; all form a curated part of our botanical collection. Baldwin Lake has always been the focal point of the property; it is the one remaining lake of three sag ponds or small lakes and a string of springs along the Raymond Hill Fault. Early descriptions of the landscape indicate that the property was heavily wooded. The oaks and other trees were gradually used for lumber and stove wood and very little remains of the original oak woodland.

For Spanish explorers, the landscape of Southern California was strikingly similar to Spain. However, they had, as far as we know, a relatively light impact on the land, unlike the Euro-Americans that followed them. Confronted with the vastness of the West as well as plants and a climate they thought they understood but didn't understand, settlers attempted to recreate familiar landscapes. They were unaware that the cultural practices of plant tending and controlled burning over thousands of years by the native inhabitants created a maintained landscape that they perceived as untended.

Euro-American immigrants to the area brought what Alfred Crosby refers to as our "portmanteau biota". He's referring to our standard group of temperate climate fellow travelers such as mustard, plantains, and agricultural staples such as grain, fruit trees, and ornamentals like flowering species of plants. While many plants were unfamiliar so were the soils, John Wesley Powell, geologist and explorer of the Southwest, was one of the few who understood the arid Southwest. Powell believed that only 2% of the land was suitable for agriculture and recommended that the remainder be devoted either for preservation or for light grazing. At that time there was a widely held belief that "rain would follow the plow" which, of course, proved to be nonsense. Settlement in the area coincided with what was for the most part a relatively benign period for the Southern California climate. However, a ferocious drought in 1841, floods in 1861-1862, and another drought in 1863-1864 provided an indication of what could occur. The water in the Raymond Basin aquifer had

been building up for tens of thousands of years and the resource was thought to be inexhaustible. The settlers used wood as a fuel and quickly depleted what timber was available for construction, heating, and cooking. One of the rationales for the introduction of fast-growing eucalyptus was as a solution to the stovewood crisis.

The enormous size of the Rancho Santa Anita land grant could not be managed like a farm in the northeast or a southern plantation.

Water

Mark Twain is alleged to have said about the west that "whiskey is for drinking; water is for fighting over." Pasadena and part of Arcadia sit right on top of the Raymond basin which is to this day an important source of water. Baldwin Lake, the central feature of the Arboretum, was historically fed by artesian springs and a low water table. Today, because of development, the water table has sunk roughly seventy feet.

Originally the lake would have waxed and waned with rainfall cycles but probably maintained a baseline fed by artesian springs. Fringing reeds lined the borders of the lake creating a home for migrating waterfowl and aquatic species.

Baldwin set up a water company with several reservoirs to provide a source for irrigation for the ranch and for settlers who purchased land from him. The lake was dredged and given a retaining wall of granite boulders. The rising and falling of the water level in the lake caused these walls to collapse in places soon after they were built and likely required continual maintenance. The lake served not only as a reservoir but as an ornamental feature and setting for the ranch guest house, known today as the Queen Anne Cottage. Recreational boating and no doubt fishing and swimming formed part of the lake's function. Baldwin was surely influenced by recreational pleasure grounds he had seen in his travels.

Over the years the lake has filled with silt from runoff and collapsing banks and it now has an overall depth of about thirty-two inches, a depth too shallow to maintain a healthy ecosystem. All the same, it is a habitat for birds, turtles, and other aquatic species as well as wildlife that use it as a

waterhole. A plan to restore the lake is in process in partnership with the Los Angeles County Department of Public Works, the City of Arcadia, and other water resource partners. It is a large project which must take into account water quality, habitat, and the historic and aesthetic aspects of the lake. In the summer we have to continually add water to maintain the lake and keep it from drying out and in drought years we add water throughout the year.

Sequence of buildings

The oldest building on the site is the Reid/Baldwin Adobe. It is likely that some form of adobe structure was built on the Adobe site during the Mission Era since

Opposite, top: Shows the intersection of Old Ranch Road and the road leading to the entrance to the grounds of the Queen Anne Cottage with the gate visible in the middle ground on the right. The roof of the Coach Barn can be seen in the middle left. Topiary hedges border the road with an unknown man posing in the right foreground. Ca. 1900. Detail from a larger image.

Opposite, bottom: Mr. Schweitzer, the winemaker for the Santa Anita winery, is seen standing on the far left, with what is probably Mrs. Schweitzer toasting the photographer on the right. An unknown woman driving a buggy on the left. A small child sits astride a cask in the right foreground. The buildings are not identified. Circa 1890.

Above: Raking Hay at Santa Anita. A ranch hand is driving a horse-drawn hay rake. In the background a plantation of eucalyptus. On the right, a portion of one of the barns for the working horses can be seen. The San Gabriel mountains are in the background. Circa 1890. Detail of an original image in the Arboretum collection.

Left: Two horse-drawn carriages approach the barn for the working horses at Rancho Santa Anita. At the time, tourists staying at local hotels such as the Raymond took coach tours around the San Gabriel valley. The Baldwin Ranch, San Gabriel Mission, Sunny Slope and other attractions were stops on the tour. There were several buildings on the ranch in the same architectural style as the Queen Anne Cottage and Coach Barn. All were in the signature white and red color scheme. Ca. 1890.

Right: Circa 1900 Taber photo, San Francisco. Santa Anita Ranch, San Gabriel, Cal. Orange Avenue. Photograph of a large orange orchard on Rancho Santa Anita. A couple on the left and two horse-drawn buggies and the San Gabriel mountains in the distance. Apparently predates the founding of the city of Arcadia since San Gabriel is cited as the location.

sheep were watered at Baldwin Lake and a shelter was built for shepherds. When he was assigned the grant to Rancho Santa Anita, Hugo Reid built a house on the site, and we have some idea of its structure based on a description by Laura Evertson King. A larger house adjacent to the San Gabriel Mission was the Reid family home and they seem to have used Santa Anita as a sort of country retreat.

Subsequent owners of Santa Anita modified the adobe to meet their needs. Adobes are ephemeral structures that, if not maintained, will eventually dissolve in the rain if not provided with a weather-tight roof structure and a reasonably intact lime render on the walls. No doubt other structures were built for livestock and ranch work but no documentation of them has survived.

When Elias J. Baldwin purchased the Ranch in 1875 from Harris Newmark, he began a campaign of building on site. The oldest surviving structure is the Coach Barn end of the Arboretum property.

Historic photographs offer some idea of the appearance of the area during the Baldwin Era.

Landscape features and gardens

Baldwin was deeply interested in agriculture as well as exotic and novel plants and new crops. He planted extensive gardens around the Cottage and Barn essentially creating a kind of proto-Arboretum some of which survives today. He did inherit some plantings from prior owners, but we can't be sure exactly what they were or if any survive.

When the Arboretum was founded in 1948 a major campaign of reshaping the landscape began. A thousand eucalyptus trees (*Eucalyptus globulus*), as well as Mexican fan palms, were removed. The lake was reconfigured and a branch of it became a fil-

built soon after Baldwin purchased the Ranch. Baldwin intended to use the property for his racing stable and planned on undertaking extensive agricultural activities. Orchards were laid out for citrus and stone fruits, and vineyards were expanded. The railroad had recently been extended to Los Angeles which had doubtless been an important factor in Baldwin's plans since this made the rapid export of fruit and livestock to the East coast and points along the way. Refrigerator cars were in use by 1875 and continued to improve, enabling the large-scale shipment of citrus fruits that began to change the landscape of Southern California. The Santa Anita Depot was built on Baldwin's land at what is now the intersection of Old Ranch Road and Colorado Boulevard. When the I-210 freeway was built, the structure was moved to the southern

tering receptacle for storm drains from the adjacent subdivision on the West boundary. Grading reconfigured the topography of the western portion of the property and Baldwin Avenue was extended from Colorado Boulevard to Huntington Avenue. In the process, earth was pushed up to the west of the street effectively erasing the slope east of the adobe (which had formerly been on a knoll) raising the soil level by seventeen feet. Mission Revival-style farm buildings from the period when Anita Baldwin, Baldwin's youngest daughter, ran the ranch as a model stock farm were demolished and new Mid-Century Modern buildings and landscape features were built to a master plan by Harry Sims Bent (1896-1959). While the plan was followed in rough outline, Bent's death presumably led to his replacement by Edward Huntsman-Trout and

Millard Sheets.

Huntsman Trout modified the gardens around the Cottage and Barn in a restrained manner and also designed a rose and citrus garden and an herb garden at the borders of what came to be known as the historic section. The end result was two periods of significance. One is a complex of Mid-Century buildings, and the other is essentially a Victorian landscape with trees and shrubs planted by Baldwin. To the south, Tallac Knoll rises with a population of Engelmann oaks and plant introductions from Latin America.

The founders of the Arboretum were strongly influenced by trips to Hawaii and efforts to enliven what was then a rather drab city with flowering tropical trees such as the Jacaranda, *Chorisia*, and *Tabebuia*. Accordingly, many of the plantings were exotic in nature and California natives were not well represented. Drought tolerance was not a concern and there were few, if any, misgivings about the introduction of non-native exotic plants. In spite of the wartime boom, Los Angeles County's population in 1950 was just over four million, while in 2010, it was just under ten million. The abundant water resources of the post-war years were on display in the form of exuberant fountains. Green lawns and lush tropical foliage were very much in favor as well. A demonstration garden with features designed by architects like Gregory Ain and sponsored by *Sunset* Magazine was intended to give homeowners guidance on how they might design their own gardens. As always, the climate, which enabled indoor-outdoor living, was a novelty for many new arrivals to Southern California who were eager to take advantage of it.

A research facility was constructed for evaluating new plant introductions as well as fire and pollution-resistant plants for use along California freeways. In 1978 a property tax reform ballot proposition (Proposition 13) was passed which gutted funding for parks and the arts in Los Angeles County and the relatively short-lived research program was shut down. Initially, the Arboretum was the flagship of four botanic gardens in the county and contained some centralized facilities for all four gardens. They became a part of the County Department of Parks and Recreation. This is significant because some infrastructure predating 1978 remains today.

Inventory of cultural assets

The report contains an inventory of existing features that describes the condition of each one as well as its significance and place on the site timeline. A table of treatment and maintenance recommendations for each feature is given. Each feature was surveyed, analyzed, and recorded using the Department of Public Works DPR 523 forms. Each form is quite detailed and will be an invaluable ongoing management tool.

Managing cultural and botanical assets

Having inventoried all the assets present within the arboretum's landscape we can now consider the effect that any construction work or other activity may have upon them.

To deal with the issues raised in the report we need to reassess the way we work. Annual inspections and reports need to be conducted systematically and we need to figure out what staff should be doing this or if we need to contract with specialist surveyors. We have completed a Historic Structures Report (HSR) for the Queen

Left: Attendees mingle at the dedication of Edward Huntsman Trout's newly planted Herb Garden, circa 1960. William C. Aplin Collection. Los Angeles County Arboretum & Botanic Garden Library.

Right The four demonstration home gardens were jointly sponsored by the California Arboretum Foundation and Sunset magazine. Designed in 1957-58, the gardens were created with the profiles of four different homeowners in mind. William C. Aplin Collection.

Above: A photograph of the fountain in front of the Queen Anne Cottage, one of Shaffner's California Views, circa 1900. The image shows Baldwin in the background and several other people. The fountain was at this time fed by artesian springs.

Above, right: A view of the Queen Anne Cottage forecourt shows the building engulfed in what was apparently a climbing rose and other shrubberies. This type of luxuriance was much admired as a demonstration of the fertility of California soils and the climate. Hand-colored postcard, circa 1900.

Right: A view of the Grace V. Kallam Perennial Garden. The Arboretum's first endowed garden in memory of Grace Kallam, a longtime volunteer, it was designed by Shirley Kerins, landscape architect. Taken in the Spring, the stream is in the foreground, and flowering shrubs are in the background. William C. Aplin Collection.

Anne Cottage but have yet to complete HSRs for our remaining historic buildings to identify regular maintenance procedures for each building.

Maintenance of landscape features such as the Bauer Fountain and McFie Entry Pools is done on a regular basis by county maintenance staff. However, this only deals with pool cleaning, and an architectural conservator and plumbing and electrical specialists are proposed for the annual surveys. We have had several campaigns of repair to the travertine of both fountains by specialist contractors. Fountains and water features at the Arboretum are an ongoing maintenance challenge since the pumps require constant work to keep them flowing properly. Water features, particularly the Meyberg Waterfall are very popular with visitors, especially in the summer.

Another concern are the trees in the historic section, around the lake, and the Engelmann Oaks on the grounds. The trees planted by Baldwin, for instance, Eastern black walnuts (*Juglans nigra*), persimmons (*Diospyros virginiana*), and many exotic shrubs such as *Gardenia spathulifolia* are more than a hundred years old. To preserve the character of the landscape, in-kind replacement plantings need to be carried out. Very few persimmons remain since many have reached the end of their life span and died and some of the black walnuts as well. Baldwin also planted large numbers of palms. The Mexican fan palm (*Washingtonia robusta*) has self-seeded extensively. There are also many California fan palms (*Washingtonia filifera*) and a few Chinese windmill palms (*Trachycarpus fortunei*) dating from the Baldwin era or earlier. Baldwin and the prior owner of the ranch, William Wolfskill, like many other ranchers in California, planted thousands of blue gums (*Eucalyptus globulus*) on the property. Most of them were removed when the Arboretum was founded. An enormous specimen stood in front of the Cottage for many years but died and was removed about five years ago. Replanting a few of the blue gums is under consideration.

The Arboretum's botany curator has been planting new Engelmann oaks extensively on Tallac Knoll from acorns gathered from existing trees and protecting young trees which have sprouted naturally. Engelmanns are particularly important since they have been designated as vulnerable by the International Union for Conservation of Nature (IUCN).

An expert survey and evaluation of all the historic trees was done in conjunction with the CLRTP by arborists Don Hodel and Ken Greby in 2014.

The big picture, wider context - historic district listing

Rather than a piecemeal listing of all the elements of the Arboretum landscape, we would like to relist the Arboretum as an historic district. The evaluation of all the elements of the property for the CLRTP was done to determine which of them are contributors to the district. The listing process requires documentation of all the elements of the overall site and the CLRTP was prepared with this in mind.

Much can be gained by viewing the property as a whole with interrelated elements accrued over time. Each discrete structure or feature really cannot be understood without its context. The sequence of interventions to the landscape reflects the cultural history of the site. The mid-century buildings and landscape features are now more than fifty years old and al-

though we could apply for heritage listing for the buildings and landscape continuing a piecemeal approach ignores the accrual of elements over time which are a product of the people involved and their labor. A vast number of these people remain unrecognized. The Los Angeles County of the 19th century was an incredibly diverse population much like it is today. All of the people who lived and worked on the site over the long span of time left their mark here. With proper interpretation, we can bring out the depth of time and the lives represented in the landscape of our site. The CLRTP will form the basis for doing so.

ABOUT THE AUTHOR

Mitchell Hearns Bishop is the Associate Curator for the Rancho Santa Anita historic site, its collection of artifacts and the historic landscape of the Los Angeles County Arboretum & Botanic Garden in Arcadia. A Fellow of the American Institute for the Conservation of Historic and Artistic Works and a past President and board member of the Western Association for Art Conservation, Mitchell holds an MLIS from UCLA and worked for the J. Paul Getty Museum, Getty Research Institute and Getty Conservation Institute for thirty years. His area of specialty is the conservation and study of cultural landscapes and cultural heritage science.

Above: The Queen Anne Cottage, shortly after restoration in 1953 with Baldwin's restored Tally Ho carriage. After its restoration, the Tally Ho appeared in the Rose Parade.

Endnotes

[1] Spalding, George H. *A History of the Los Angeles State and County Arboretum, The First Twenty-five Years.* California Arboretum Foundation Inc., Arcadia, California. 1973

[2] Crosby, Alfred. *Ecological Imperialism: The Biological Expansion of Europe, 900-1900,* New York: Cambridge University Press, 1986.

[3] This name was adopted following the restoration of the building in the 1960s. At the time it was built, it was referred to as the "casino". Strictly speaking it is not Queen Anne in style but really more "stick style" and rather hybrid in nature.

[4] King, Laura Evertson 1898. Hugo Reid and His Indian Wife. *Historical Society of Southern California and Pioneer Register.* 11-113.

[5] (https://ohp.parks.ca.gov/?page_id=27283) Accessed May 19, 2022.

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

Address Correction and Forwarding Requested

Front Cover: The cover of a four-page brochure announcing the 1937 Contemporary Landscape Architecture exhibition. Courtesy SFMOMA.

Back Cover: The "Garden For All Seasons" at the Los Angeles County Arboretum and Botanic Garden, ca 1973. William C. Aplin Collection. Courtesy Los Angeles County Arboretum and Botanic Garden.