Contents

Eckbo in Wonderland
Libby Simon ................................................. 4

Gardens of the California Missions
Tom Brown .................................................. 22

2019 CGLHS Annual Conference .................. 34

Inspiration for Our New CGLHS Logo .......... 35

Eden: Journal of the California Garden & Landscape History Society

EDEN EDITORIAL BOARD
Editor: Steven Keylon
Editorial Board: Keith Park (Chair), Kate Nowell, Ann Scheid, Susan Schenk, Libby Simon, Jennifer Trotoux
Consulting Editors: Marlea Graham, Barbara Mattracci
Regional Correspondent, San Diego: Yvonne Marie May
Graphic Design: designSimple.com

Submissions: Send scholarly papers, articles, and book reviews to the editor: eden@cglhs.org

Memberships/Subscriptions:
Join the CGLHS and receive a subscription to Eden.
Individual $50 • Family $75
Sustaining $130 and above
Student $20
Nonprofit/Library $50

Visit www.cglhs.org to join or renew your membership.
Or mail check to California Garden & Landscape History Society,
PO Box 220237, Newhall, CA 91322-0237.

Questions or Address Changes: info@cglhs.org

CGLHS BOARD OF DIRECTORS
President: Christine E. O’Hara
Vice President: David Laws
Recording Secretary: Nancy Carol Carter
Membership Officer: Antonia Adezio
Treasurer: Judy Horton
Directors at large: Kelly Contras, Keith Park, Ann Scheid, Libby Simon, Jennifer Trotoux
Past President: Steven Keylon

HONORARY LIFE MEMBERS
VLT Gardner
Marlea Graham, Editor emerita
William A. Grant (Founder)
Barbara Mattracci
David Streatfield

The California Garden & Landscape History Society (CGLHS) is a nonprofit 501(c)(3) membership organization devoted to celebrating the beauty and diversity of California’s historic gardens and landscapes, promoting wider knowledge, preservation, and restoration of California’s historic gardens and landscapes, organizing study visits to historic gardens and landscapes as well as to relevant archives and libraries, and offering opportunities for a lively interchange among members at meetings, garden visits, and other events.

Eden: Journal of the California Garden & Landscape History Society (ISBN 1524-8062) is published quarterly. Subscription is a benefit of CGLHS membership.

© 2019 California Garden & Landscape History Society

California Garden & Landscape History Society
P.O. Box 220237, Newhall, CA 91322-0237
www.cglhs.org
ECKBO in WONDERLAND

HOUSING and LANDSCAPING for the PLANNED COMMUNITY

BY LIBBY SIMON
In 1952, the maverick modernist landscape architect Garrett Eckbo and his family moved into their new home in a section of the Hollywood Hills called Wonderland Park, a development that Eckbo himself had meticulously master-planned in the preceding years. The story of Wonderland Park lies not just in the beauty of the trees, streetscapes, and landscaped environs as the street snakes up to the top of the canyon, but also in the shared experience of a core group of homeowners there who loved the arts, had a common political and community ethos, and had weathered—along with Eckbo—an earlier set of aspirational storms. They stuck together, and Wonderland Park is still vibrant today, nearly 70 years after it began.

COMMUNITY HOMES (FIRST PLAN)

The success of Wonderland Park only came about due to the failure of a previous plan, the Community Homes project. In 1946, a group of 15 returning veterans and their families, many of them in the animation business, banded together to come up with a solution for their own housing needs. The postwar housing boom made building materials scarce; it was to their advantage to develop plans and acquire materials as a group. They were young, creative, and politically-minded, with progressive ideas about the type of community they desired. Aware that well-known modernist architect Gregory Ain had similar forward-thinking ideas about community living, they worked with him to come up with a plan. Ain had spent part of his childhood in Llano del Rio, an “important non-religious farming colony” in the Antelope Valley, an experience that had left an indelible impression. It was these community-based ideas on architecture as a social tool that shaped his later architectural concepts.

Led by architects Ain and Reginald D. Johnson, a collaborative design group formed which included landscape architect Garrett Eckbo and planner Simon Eisner. As Marc Treib writes in his book, Garrett Eckbo: Modern Landscapes for Living, the group was a perfect match with the “liberal and communitarian spirit of the Cartoonist and Screenwriter’s Guild members.” In 1946, Community Homes, Inc. purchased 50 acres at Vanowen Street and White Oak Avenue in Reseda from pioneer rancher Bernard Schmitz. For a price $750 for WWII veterans and $1,500 for non-veterans, a family could buy into Community Homes as shareholders, and the group soon expanded to 280 families.

In line with the group’s progressive collective beliefs, the community was intended to be racially diverse: “There were four black families, several Asians, and many Hispanic artists,” writes Tom Stio in his book on animation unions, Drawing the Lines. The loans to purchase the properties were to be processed through the Federal Housing Administration (FHA), a proponent of restrictive covenants, which allowed arbitrary neighborhood restrictions on the sale or rental of a home to non-whites and people of Jewish descent. Once established in a neighborhood, these covenants were passed from owner to owner, spelled out in each of their deeds.

After attempting for years to work with the FHA on acquiring the loans, the group eventually enlisted the help of congresswoman Helen Gahagan Douglas. Being sympathetic to their cause, Gahagan Douglas tried to appeal the decision to the commissioner of the FHA, but to no avail—the FHA eventually denied the housing loans because of the already existing racially restrictive covenants in this area.

Previous spread: At the Goldin residence, a section of the polygon-shaped concrete patio, set in lawn with a short ivy hedge. In the recent remodel, the lawn has been replaced with a native bent grass, and Dymondia margaretae, which was planted between the pavers. 1987. Courtesy of Diana Hunter.

Opposite page: Master Tree Diagram Wonderland Park. This is the master plan showing Garrett Eckbo’s placement of the tree groves and groupings. February 1952. Eckbo Royston & Williams. Courtesy UC Berkeley.

Above: Only the lower section where the rooftops are lined up in a curve, is what is considered Wonderland Park. Photographic Julius Shulman. Courtesy UC Berkeley.
The development was never built, the Community Homes group lost their deposits, and according to Garrett Eckbo. “As of September 1949, this project will remain permanently on paper. A coalition of real estate-financed FHA interests forced its cancellation.”

WONDERLAND PARK LANDSCAPE

After the failure of the Community Homes project, many of the members moved on to purchase and build their own individual homes, some working with Gregory Ain and Garrett Eckbo. In 1949, an offshoot development called “Crestwood,” a cooperative community in a canyon of Brentwood, was created for a group of studio musicians, many of whom had been previously involved in the Community Homes development. Another branch of the Community Homes investors formed the Modern Housing Association, establishing a new community in the area; and (2) the privacy and key principles (1) The unity and continuance had already been terraced. Wonderland Park, Eckbo later explained: “About half of the 67 houses were built and were occupied by friends and acquaintances of the original fifteen” from the failed Community Homes development.

Wonderland Park, in the Laurel Canyon neighborhood of Los Angeles’ Hollywood Hills, is known for its woody, folksy feel. It was mostly developed in the 1910s to the 1920s, but the upper areas of the Canyon, including Wonderland Park, were built up later, from the mid-1940s through the 70s. With Garrett Eckbo as the lead, the Northern California firm of Eckbo, Royston, Williams, which included Eckbo’s brother-in-law Edward Williams and Robert Royston, was retained. Garrett and his wife Arlene moved to Los Angeles from San Francisco in 1946 to work on the firm’s Southern California projects. Eckbo also began teaching landscape architecture at the University of Southern California School of Architecture. He elaborated on his streetscape philosophy by stating: “These close relations between the private home and its neighborhood are many-sided and inseparable. For instance, the front yard is the direct physical connection between each private home and its neighborhood. Even though privately owned and individually developed, it is nevertheless part of the overall street picture, which runs from house front to house front across the street. The landscape is everything seen by an individual from any particular spot, or from the intimate enclosed living space in each home.”

Writing about his strategy on the overall master plan for the communal landscaped spaces, Eckbo explained that he had “two key principles (1) The unity and continuity of the street as a park-like setting for all homes in the area, and (2) the privacy and individuality of the rear gardens as extensions of the intimate enclosed living space in each home.”

Waves, perforated aluminum serve as a shade protection on top of the overhead structure in the “ALCOA Forecast Garden.” Julius Shulman photographer. Courtesy Getty Research Institute.

When the development was relatively new and only 16 or 18 of the 67 planned homes had been built, sporadic but heavy rains caused the empty lots and their eroding hillsides to become a problem. Eckbo described the community’s response. An Association was formed, with the committee known as The Brain (to survey and identify); The Brawn (to provide tools and muscle); and The Heart (to maintain the ready. It may hardly ever rain in sunny Southern California, but when it does, it pours. There was no way to stop the flow when it started. Diversions was the only way.” They trenched and diverted the runoff down the street or within each garden, but away from the homes.

Eckbo’s solution for hillside plantings and slope stabilization was to carefully plan each property’s groundcovers. Separating the list of lots by their sun exposure, he suggested plants suited for slopes – Crimson-spot Rock-rose, Senecio, Prickly Moses (Acaena verticillata), Sumac, Japanese Mock Orange, and varieties of Ceanothus. Small ground covers were Santolina, Chamaecyparis, Sedum praealtum, with seeds of Rye, Mustard, Clover, Castor bean, Anise, and Widowseeds. For slopes facing west he used Lantana, verbena, Thymus, Idaho prostrate, with seeds of Rye, Mustard, Clover, Castor bean, Anise, and Wildseeds. For slopes facing east he used Lemon Gum, Italian Cypress, Washingtonia filifera.

Though Eckbo preferred to design in natural hillside that were not yet plotted and laid out, he planted the 67 building pads in the new development had already been terraced. Wonderland Park Avenue was designated as the central spine of the development, curving uphill and terminating at a dead-end, with one through street and one cul-de-sac radiating from it. Writing about his strategy on the overall master plan for the communal landscaped spaces, Eckbo explained that he had “two key principles (1) The unity and continuity of the street as a park-like setting for all homes in the area, and (2) the privacy and individuality of the rear gardens as extensions of the intimate enclosed living space in each home.”

He continued, “A variety of trees were carefully coordinated in size and form. The idea was to minimize the steepness of the valley by planning taller and more upright trees, such as Lemon Gum, Italian Cypress and Canary Island Pine in the lower third, lower and more spreading trees such as oaks, olives and camphor in the upper third, and intermediate forms in the middle third.” He emphasized: “Every tree can be seen by more than one family; every boundary fence has two sides; every front yard is a part of the landscape of the street.”

Groses of trees stand on one property and continue to the next, crossing property lines. In his “Master Tree Plan” for Wonderland Park, Eckbo included Cedrus deodora, Cratoneilia siliqua, Eucalyptus sideroxylon var. sparsa, Olea europaea, Platanus racemosa, Tipuana tipu, and Washingtonia filifera.

When the development was relatively new and only 16 or 18 of the 67 planned homes had been built, sporadic but heavy rains caused the empty lots and their eroding hillsides to become a problem. Eckbo described the community’s response. An Association was formed, with the committee known as The Brain (to survey and identify); The Brawn (to provide tools and muscle); and The Heart (to maintain the ready.
At the front of the Goldin residence, variegated ivy was planted on the slope. Three liquidambar trees placed in a cluster were part of Eckbo’s Master Tree plan installed prior to the individual property landscapes. The garage was recently remodeled into a ‘granny flat’ with a kitchen and bathroom. There is now a one-vehicle carport to the left of the remodeled garage. Courtesy of Diana Hunter.

Top right: Rose Goldin sitting in a chaise lounge on polygon-shaped concrete patio sections. In this photo, the entrance and street are at the left. The short retaining walls still exist. Courtesy of Diana Hunter

Bottom left: Another view of the Goldin garden, towards the rear of the property. 1987. Courtesy of Diana Hunter

Bottom right: At the Goldin residence, this three-tiered hedge no longer exists. The rear tier appears to be a wall of ivy climbing on a fence. Nandina hedge planted as the middle tier, and ivy again kept very low for the front tier. 1987. Courtesy of Diana Hunter.

any path he may follow. Furthermore, since we remember the things we have seen, as we travel down a street the continuous picture, which when it unfolds, adds up to a continuous impression in our minds.”18

ARCHITECTS AND ARCHITECTURE

Many of the previously subdivided properties were large, at 75 x 150 feet. An architectural review board consisting of Garrett Eckbo, Robert Minklas, Clemons Roark, Jeanne Ellsworth, and Raymond Hutton, all Wonderland Park property owners (and earlier investors in the Community Homes development), reviewed all proposed plans. A property owner had to comply with the “Protective Covenants” or design guidelines that were established by this review board. Some of the guidelines specified that the properties were to be single-family residences, contemporary in design, with a required 15-foot setback. 19 All plans had to be approved by the review board prior to building and had to include: “conformity and harmony of external design with existing structures in the subdivision.”18

The advantage of this new group of investors was that they could afford to buy into the community without having to rely on federal loans and were therefore not restricted by the discriminatory covenants that the FHA required. Many of the original investors in Wonderland Park were well-known architects at the peak of their careers. They built homes for themselves and others in this new neighborhood. Gregory Ain designed several of the Wonderland Park houses, and a few of these were designs revised from those he had done for the defunct Community Homes project.20

Built in 1952, Eckbo’s own single-story, post-and-beam house was designed by architect Josef Van Der Kar on a flag lot off Wonderland Park Avenue. In turn, Garrett Eckbo designed the garden at the Van Der Kar family home in a neighboring canyon. The Eckbo family home had a striking modernist garden that became an often-photographed showpiece for the Aluminum Company of America (ALCOA), as it employed their materials for landscape structures in what was called the “ALCOA Forecast Garden.”21

In 1959, to promote using aluminum materials in the garden, Eckbo was commissioned by ALCOA to experiment with mesh sheeting, tubes and textured aluminum. An abstracted open-flower fountain was the main attraction. Overhead aluminum pyramid trellises with various mesh perforations were designed and built. The shadows throwing delicate patterns on the “pebbly concrete”22 added another dimension to the landscape. On a graded lot, the rear of the home opened up to the hillside, as it was there that had the best views. The landscape plans were through several iterations, specimen trees of Jacaranda, Liquidambar, and Melaleuca, strategically planted providing shade. Extending out from the home were planting beds of Bird of Paradise, Philodendron, and Papyrus. Eucalyptus sideroxylon and Pinus canariensis lined the long driveway and still do to this day.
Along with the commonality of the desire for community living, the original investors lived intermingled lives, had progressive political beliefs, supported union organizations, and took part in idealistic Communist-style activities—all of which now seem innocent in comparison to their portrayal in the reactionary press and government reports of that era.

Garrett Eckbo connected politically with many of the original developers of the community, who taught at and were members of the Arts Advisory Board at the Communist School (California Labor School in Los Angeles) in 1945. During the hearings in the cases of blacklisted screenwriters Dalton Trumbo and John Howard Lawson, Eckbo spoke to US Attorney Ernest Tolin in Los Angeles in support of the writers to request a new hearing for them in 1950. Eckbo was a sponsor of the Citizens Committee to Preserve American Freedoms, in August of 1952.23

Gregory Ain—called the country’s “most dangerous architect” by J. Edgar Hoover—was mentioned at least four times in the 1949 Senate Fact-Finding Committee on Un-American Activities in California (SUAC), as a critic of the Committee, or as a suspected communist. He was in good company—one list that Ain was on also contained the names of Albert Einstein and Langston Hughes.24

Meyer and Rose Goldin, whose home in Wonderland Park was designed by Gregory Ain, were involved in the Community Homes development previous to purchasing the property on Wonderland Park Avenue. Their granddaughter, Diana Hunter, who now owns the home, describes her grandparents as being communists, as was her father, architect Richard Hunter. Diana Hunter has possession of her father’s very thick FBI file.25

Diana Hunter has just undertaken the task of restoring the home and garden. The property is split down the middle with the home at the left and the front yard at the right as you enter. The rear of the property is an uphill slope. The home is a simple rectangle built on a concrete slab, constructed with the garage at the front separated from the house with a wood-slatted overhead trellis installed in the 1980s. Garrett Eckbo designed the exteriors, placing pavers at the entry, a patio built using rounded-corner triangle-and-polygon shapes of concrete, and a surrounding lawn. Short walls of concrete block were used as screens, planting areas, and retaining walls.

Another home designed by Gregory Ain was Ethel and George Stubbs’ residence on the Brookwood's upper deck with a view. Brown Jordan Tamiami vinyl-strapped patio furniture was placed under the Garrett Eckbo designed overhead structure. This could be the deck that was built in 1980, and mentioned in a letter found in the archives. Courtesy UC Berkeley, Garrett Eckbo photographer.
corner of Wonderland Park Avenue and Burroughs Road. Ethel and George Stubbs, who were, along with Garrett Eckbo, among the list of supporters of the Civil Rights Congress in the early 1950s, ran a gynecological medical products company. George, as a young man, was a delivery boy in New York for birth control advocate Margaret Sanger. The Stubbs family owned an office building in West Hollywood. In 1967, they erected a billboard on the roof of their building and allowed the group “Women’s Strike for Peace” to post their controversial hand-painted messages there. The billboard showed the group’s messages until 1987, and the Stubbs family only charged them a $6 monthly fee for electricity. Their slogans were written from a woman’s point of view, and one of their well-known messages read “Dear Mom and Dad, Your Silence Is Killing Me – (in Southeast Asia, on Campus, in the Streets),” was in protest to the Vietnam War.

Garrett Eckbo designed the Stubbs garden, and confirmed to them in 1951 that the “handling of the landscape development on the lot,” and their complete plan would be contracted at a cost of $75. Situated on a corner lot, there is now a second driveway and a two-story garage/studio, which have replaced a large portion of what was the original garden. As on the plans, Pittosporum and Rhus laurifolia hedges still exist along the outer edge of the property.

Original Wonderland Park investors and attorneys Victor Kaplan (who used Encino modernist architect Howard R. Lane to build his home), Seymour Mandel (whose property was sold to educators Charles and Harriet Kennedy who then had Buff & Hensman build their house), Oscar Fuss, and Richard Rykoff were all thought to have Communist-front organization ties. They are all listed in the Senate Un-American Committee (SUAC) report of 1943 and in numerous House Un-American Activities Committee (HUAC) Reports. These attorneys, at the peak of their careers, were regularly called to testify in front of the HUAC hearings and represented others in their testimonies during the forties and fifties.

Oscar Fuss’ name was included as a crusading attorney in the ‘Sleepy Lagoon’ murder case (1942-1945). He was mentioned in the 1943 HUAC report as a school instructor at the People’s Educational Center in Los Angeles (along with Garrett Eckbo), as the union president for the CIO Industrial Union Council, and as a board officer for the Worker’s Alliance, which was thought by the SUAC to be Communist-affiliated.

The Fuss residence, at the upper end of Wonderland Park Avenue, was designed by well-known Pasadena modernist architect Leland Lewis Evison. The original undated
The Fuss Garden's later front cactus garden that may have replaced the lawn planted when the garden was built in 1951–1933. Courtesy UC Berkeley.
as part of the original “Master Tree Plan” along the perimeter, along the driveway, and in the hillside above their home.

From the late 50s, Lisa and Dana grew up as fairy or, as Lisa describes it, “free-range” children with other like-minded kids in the neighborhood. They roamed around in the hills behind their homes, building forts and making mud-puddles in the yards. Engaging with the plants and trees, they used the Ivy as a “player” in their games. They climbed all the trees, and ate the avocados, tangerines, and loquats from them.

ECKBO AND WONDERLAND PARK AFTER 1965

After living in Wonderland Park for close to 13 years, in 1965 Garrett and Arlene moved back to Northern California, settling in Oakland. “Eckbo joined the landscape architecture faculty at the University of California at Berkeley, serving as department chair until 1969, and continuing as a professor until 1978. During this period, Eckbo worked with Francis Dean, Don Austin, and Edward Williams as the landscape architecture practice known as EDAW.”

Eckbo wrote fondly: “Wonderland Park in Los Angeles is one somewhat special example of a neighborhood which has grown with a great deal of resident participation. Actually, the upper end of Wonderland Park Avenue in the Laurel Canyon section of the city, was a small valley filled with native brush – chaparral, California Holly (for which Hollywood was named), wild lilac, live oaks, and elderberry – in 1950.”

Twenty years after he left Wonderland Park and Los Angeles, Eckbo still remained involved in the community and wrote to many of the original owners - his clients in Wonderland Park. He sent a questionnaire asking them how they liked their gardens and how they liked living in Wonderland Park. He requested that they tell him their experiences with the history and the growth of the neighborhood. “How well had it succeeded and where had it failed?” were his questions from the correspondence discovered in his UC Berkeley archives. Writing to Eckbo about how much she loved her neighborhood, Lisa Ellsworth said, “When I’m away, as soon as I come back into the canyon, I feel I’m coming home. It’s a good feeling. And the closer I get to home, especially the last block after turning into the tract) the better it gets.”
Endnotes

1. The remaining survivors were members of both the Mexican Farm Security Action Committee and the Westerners’ Council. Many of the original 12 members of Community Homes were known in the animation world. A common practice was to hold meetings from July of 1947 on, at board members’ homes of their choice from the downtown wartime skyscrapers of Los Angeles to a home for the Kennedys on the Hollywood Hills. Eckbo’s legal and political directors included Robert F. Kennedy, the former U.S. Attorney General, and the Kennedy family on one of the early mornings of 1965.


3. “Richard Lee Ellsworth” was the pseudonym of Community Homes Board member, Richard Lee Ellsworth, who as the pseudonym of Community Homes. Ellsworth was hired with his parents, Mayor and Rose Gold, in 1965. The house was built using a Gregorio An Plan from the Community Homes Committee with design plans designed by Garrett Eckbo. The house has an interior designed by an original designer, David attendees, David Hannah, Richard and Mildred Haugsten’s daughter.

4. Ted Ellsworth was a Los Angeles County official that passed away in 1969. Ted Ellsworth’s daughter, Diana Ellsworth, heads the Ellsworth Foundation.


6. Denzer. “Community Homes: Race, Politics and Architecture in Postwar Los Angeles.” As soon as the investors realized homes were well-known in the animation world. Eckbo knew many of these mentioned animation artists. Author, in her previous career in animation, knew many of these mentioned animation artists.

7. Annie Gross. “Garrett Eckbo Collection. Environmental Archives at UC Berkeley holds many loose pages of type-written and unformatted notes by Eckbo. These were 87 pages of the Wonderland Park development, including big bays with private road leading up to the garage and more secluded properties well off the street.

8. Eckbo’s legal and political directors included Robert F. Kennedy, the former U.S. Attorney General, and the Kennedy family on one of the early mornings of 1965.

9. The Garrett Eckbo Collection at the Environmental Archives at UC Berkeley. 10. While being in Los Angeles, Eckbo was able to create his book in 1946 and 1950, and the Art of Home Building in 1949. Eckbo’s committees work with the architect and Edward Wickman to create a community garden that is Southern California until moving back to Northern California about 1965.

11. One cul-de-sac, Burroughs Road, branches off Wonderland Park Avenue to the west. Another mention to the cause, Green Valley, Board at the time called Mt. Baldy Public Utilities, was a period of great modernist innovation. Eckbo’s time there from 1946 to 1965, was a period of great modernist innovation.


17. The development of Wonderland Park and Garrett Eckbo’s time there from 1946 to 1965, was a period of great modernist innovation in architecture and landscape architecture in Southern California. Overlapping with Richard Neutra and Rudolph Schindler were few female modernist architects at the time. From Garrett Eckbo’s book, The Art of Home Landscaping, in 1946.


22. “Richard Lee Ellsworth” was the pseudonym of Community Homes Board member, Richard Lee Ellsworth, who as the pseudonym of Community Homes. Ellsworth was hired with his parents, Mayor and Rose Gold, in 1965. The house was built using a Gregorio An Plan from the Community Homes Committee with design plans designed by Garrett Eckbo. The house has an interior designed by an original designer, David attendees, David Hannah, Richard and Mildred Haugsten’s daughter.

Gardens of the California Missions

Mention of California mission gardens evokes romantic images of jasmine blooming under arcades, geometric beds of exotic flowers, and balconies smothered in bougainvillea. Yet, despite the Spanish origins of the mission padres and the widening availability of exotic plants in the late 1700s when most of the California missions were built, the early mission gardens in no way resembled the elaborate pleasure gardens of the Spanish tradition.

BY TOM BROWN

Reprinted from PACIFIC HORTICULTURE, Spring 1988

The author was inspired to look more deeply into the topic of California mission gardens by a paper prepared in 1978 by Cynthia Roberts, then a student in the landscape architecture program at the University of California, Berkeley.

A padre tends his garden at Mission Santa Barbara, photo ca. 1920. The romantic myth of the Mission garden fueled tourism in the late 19th and early 20th Centuries.
The vagaries of climate and the preeminent need for agricultural crops to supply the largely self-supporting missions probably dictated that the orchard or food garden (huerta) would be given preference over the ornamental or pleasure garden (jardín). Life at the missions was often difficult, as contemporary records show. There were droughts in 1800, 1807, and 1809, heavy rains and flooding in 1816-17, drought in 1820-21, and flooding again in 1824-25 and 1827-28. Following a severe drought in the winter of 1828-29, crops were the smallest for the entire period from 1796 to 1834. In addition to regional difficulties, there were also more local problems. Each mission had its catalog of sorrows. In 1827, even with a dam and aqueduct, the mission at San Fernando Rey was generally producing what was necessary for its inhabitants, but "neither of corn nor of beans can more than one fanega [bushel, or the acreage needed to plant one bushel], be planted on account of lack of water; and even this fanega must be sown outside the regular time, otherwise the chapulines [grasshoppers] will devour them." The situation at San Juan Capistrano was worse. In late 1827 it was reported: "When there are no rains, the arroyos run dry. In that case, the little land now cultivated cannot be irrigated; but what is worse, the herds die of thirst, as has happened the last five or six years in which, on account of the extraordinary drought, all the sheep and many head of cattle perished."

The difficulties experienced by mission residents cannot be blamed on climate alone. The early mission padres were not skilled farmers and apparently not very good at selecting sites. Of the first four missions founded, three had to be moved later to sites with better soil, more water, or protection from flooding during winter rains. Mission San Carlos was originally founded in 1770, and crops were planted the following year. Everything grew, but nothing reached maturity because the soil, which at times was inundated by saltwater from the bay, was "fit for nothing but nettles and weeds." At the end of that year the mission was moved to a new site where it was hoped that crops would do better.

Technology was a limiting factor in the development of the California mission gardens. Most of the construction and horticultural technology available to the padres came from Spain, via Mexico, and Spain at the time was behind even the rest of Europe in many ways. The padres had to construct dams, reservoirs, and aqueducts much in the manner of the Moors or the ancient Romans; only a few decades later, in 1854, Americans succeeded in drilling over a hundred feet to artesian wells in San Jose, while in 1856 a steam pump was used to draw 300 gallons a minute from the American River, enough to irrigate 150 acres. The padres also had access to few reliable books on plants, soils, or cultivation. Most of the Spanish texts on horticulture, what few there were, were translations of French works with marginal applicability to conditions in California, or even to large parts of Spain, and many still drew heavily from ancient Roman writers.

Yet plants of many kinds were grown, and the results were often impressive enough to inspire visitors to write glowingly of their observations. The English explorer George Vancouver, who visited San Buenaventura in 1793, wrote: "...the garden of Buena Ventura far exceeded anything I had before met within this region, both in respect of the quality, quantity, and variety of its excellent productions...not one species having yet been sown, or planted, that had not flourished, and yielded its fruit in abundance, and of excellent quality." In 1827, French sea captain and trader Duhaut-Cilly described the walled garden, vineyard,
and orchard at Santa Barbara as “large, well cultivated and planted with trees. Very fine olive trees shaded the straight paths, and you could see fruits of the temperate and torrid zones at one and the same time. The Adam’s figs spread their broad leaves between the apples and pears, and the gold of the oranges mingled with the red of the cherries.”

These observers, however, were referring not to ornamental gardens such as are seen today by visitors to the remaining California missions, but to enclosed huertas, near but not generally attached to the mission itself, where food crops were grown to meet the needs of mission residents. When we talk about mission gardens, we cannot ignore the context in which they arose or the place they held in the scheme of things at the mission. Though many plants were grown, apparently with some success, the romantic image of the ornamental garden at the heart of the California mission has no basis in fact, at least until after the missions were secularized in 1834.

DEVELOPMENT OF THE MISSIONS

California missions were founded over a fifty-four-year period, beginning with San Diego in 1769 and ending with Solano in 1823. Alta California had been largely ignored by Spain, but when Russian fur trappers began venturing south along the coast from Alaska, the Spanish government authorized Francisco padre Junipero Serra to go north to found missions there. The promise of a more stable food supply might be seen the various trades at work, presenting a scene not dissimilar to some of the working departments of our state prisons.”

There were cultivated gardens nearby, however, and it was these huertas that weary travelers praised after long rides through a landscape that was, for much of the year, hot, dusty, and, for long distances, devoid of shade. These gardens were enclosed with high adobe walls or hedges of densely planted trees or prickly pear (Opuntia cactus). Most missions had two such enclosures: an orchard and a vineyard. The plants they contained were small pleasure gardens with ornamental plants. The patios of the California missions shared this architectural form but were developed to accommodate different functions and much more activity. A well or fountain in the patio served domestic needs, but plants are mentioned only at San Luis Rey, where a few California pepper trees (Schinus molle) were grown from seeds brought from Chile about 1825. No mission patio was planted as a pleasure garden before secularization in 1834. A visitor to San Luis Rey in 1829 wrote: “The building occupies a large square, of at least eighty or ninety yards each side, forming an extensive area, in the centre of which a fountain constantly supplies the establishment with pure water. In the interior of the square might be seen the various trades at work, presenting a scene not dissimilar to some of the working departments of our state prisons.”

There were cultivated gardens nearby, however, and it was these huertas that weary travelers praised after long rides through a landscape that was, for much of the year, hot, dusty, and, for long distances, devoid of shade. These gardens were enclosed with high adobe walls or hedges of densely planted trees or prickly pear (Opuntia cactus). Most missions had two such enclosures: an orchard and a vineyard. The plants they contained were

and orchard at Santa Barbara as “large, well cultivated and planted with trees. Very fine olive trees shaded the straight paths, and you could see fruits of the temperate and torrid zones at one and the same time. The Adam’s figs spread their broad leaves between the apples and pears, and the gold of the oranges mingled with the red of the cherries.”

These observers, however, were referring not to ornamental gardens such as are seen today by visitors to the remaining California missions, but to enclosed huertas, near but not generally attached to the mission itself, where food crops were grown to meet the needs of mission residents. When we talk about mission gardens, we cannot ignore the context in which they arose or the place they held in the scheme of things at the mission. Though many plants were grown, apparently with some success, the romantic image of the ornamental garden at the heart of the California mission has no basis in fact, at least until after the missions were secularized in 1834.

DEVELOPMENT OF THE MISSIONS

California missions were founded over a fifty-four-year period, beginning with San Diego in 1769 and ending with Solano in 1823. Alta California had been largely ignored by Spain, but when Russian fur trappers began venturing south along the coast from Alaska, the Spanish government authorized Francisca padre Junipero Serra to go north to found missions there. The promise of a more stable food supply might be seen the various trades at work, presenting a scene not dissimilar to some of the working departments of our state prisons.”

There were cultivated gardens nearby, however, and it was these huertas that weary travelers praised after long rides through a landscape that was, for much of the year, hot, dusty, and, for long distances, devoid of shade. These gardens were enclosed with high adobe walls or hedges of densely planted trees or prickly pear (Opuntia cactus). Most missions had two such enclosures: an orchard and a vineyard. The plants they contained were small pleasure gardens with ornamental plants. The patios of the California missions shared this architectural form but were developed to accommodate different functions and much more activity. A well or fountain in the patio served domestic needs, but plants are mentioned only at San Luis Rey, where a few California pepper trees (Schinus molle) were grown from seeds brought from Chile about 1825. No mission patio was planted as a pleasure garden before secularization in 1834. A visitor to San Luis Rey in 1829 wrote: “The building occupies a large square, of at least eighty or ninety yards each side, forming an extensive area, in the centre of which a fountain constantly supplies the establishment with pure water. In the interior of the square might be seen the various trades at work, presenting a scene not dissimilar to some of the working departments of our state prisons.”

There were cultivated gardens nearby, however, and it was these huertas that weary travelers praised after long rides through a landscape that was, for much of the year, hot, dusty, and, for long distances, devoid of shade. These gardens were enclosed with high adobe walls or hedges of densely planted trees or prickly pear (Opuntia cactus). Most missions had two such enclosures: an orchard and a vineyard. The plants they contained were
With the advent of automobiles, California tourism got a boost from the country’s fascination with the romantic myth of Old California. The return of the swallows every year to Mission San Juan Capistrano inspired the 1940 song “When the Swallows Come Back to Capistrano.”

The missions also changed the landscape that surrounded them, setting in motion a process that continues to this day. Grazing cattle ate tree seedlings and native bunch grasses down to the dirt, and their hooves compacted the soil surface. With less moisture in the soil, introduced annual grasses such as rye and oats were favored and replaced the native perennial grasses. Trees were cut down for wood and the clearing of fields. The transformation was gradual, but by the time Americans and other foreigners began filtering into the state, the landscape had already begun to change.

The missions also changed the landscape that surrounded them, setting in motion a process that continues to this day. Grazing cattle ate tree seedlings and native bunch grasses down to the dirt, and their hooves compacted the soil surface. With less moisture in the soil, introduced annual grasses such as rye and oats were favored and replaced the native perennial grasses. Trees were cut down for wood and the clearing of fields. The transformation was gradual, but by the time Americans and other foreigners began filtering into the state, the landscape had already begun to change.

THE EARLY MISSION HUERTAS

While the cattle ranches and outlying fields were the mainstays of most missions, it is the enclosed food gardens or huertas that are of most interest here. Information on what these gardens contained and how they were laid out is sparse and must be gleaned primarily from the accounts of visitors to the missions, since the padres were required to keep records only of grain crops and not of the products of orchards and vegetable gardens.

The huertas, generally walled or surrounded by impenetrable hedges of prickly pear to protect their contents from cattle and other animals, were a welcome relief from the barren California landscape. A visitor to San Fernando Rey in 1846 wrote of “two extensive gardens, surrounded by high walls,” noting that “a stroll through them afforded a most delightful contrast from the usually uncultivated landscape we have been travelling through for so long a time.” Another visitor to the same mission ten years later wrote: “On turning the point of a hill, we came suddenly in sight of the Mission buildings, which, with the surrounding gardens, stood isolated in the seemingly deserted plains, and produced a most beautiful effect.” It is perhaps from such accounts that the notion of paradisiacal mission gardens derives.

A remarkable document came to light a few years ago in the National Historical Archives in Madrid. It is a combined list of the personnel and materials of the first expedition to Alta California, in 1769, sent to establish the mission at San Diego. The expedition comprised three packet boats, one of which was lost at sea, and two land forces. The ships arrived in April, several days apart, the land division of Captain Fernando Rivera y Moncada arrived in mid-May and that of Governor Don Gaspar de Portola at the end of June. Of horticultural interest in the list of supplies are, in round numbers, 2,600 pounds of rice, 4,700 pounds of chickpeas, 3,000 pounds of lentils, 3,000 pounds of barley, 3,000 pounds of beans, 3,000 pounds of chickpeas, and so forth. Fruit trees, for example, were planted in vineyards as well as in orchards, and grape vines were set out in gardens that also had flowers and fruit. Mis

somewhat interchangeable; fruit trees, for example, were planted in vineyards as well as in orchards, and grape vines were set out in gardens that also had flowers and fruit. The missions also changed the landscape that surrounded them, setting in motion a process that continues to this day. Grazing cattle ate tree seedlings and native bunch grasses down to the dirt, and their hooves compacted the soil surface. With less moisture in the soil, introduced annual grasses such as rye and oats were favored and replaced the native perennial grasses. Trees were cut down for wood and the clearing of fields. The transformation was gradual, but by the time Americans and other foreigners began filtering into the state, the landscape had already begun to change.
The Franciscans introduced dozens of plants to Alta California from Mexico, many of which had already come from Spain. In the mission orchards thus were found oranges, lemons, figs, and olives. Grapes were grown successfully, as were apples, walnuts, pecans, plums, quinces, apricots, peaches, and pears. Captain George Vancouver found in the garden of San Buenaventura “apples, pears, plums, figs, oranges, grape, peaches, and pomegranates, together with the plantains, banana, cactus, sugar cane, indigo, and a great variety of the necessary and useful kitchen herbs, plants, and roots.” At San José, one of two huertas, a fifteen to twenty-acre plot enclosed by high adobe walls, was described as containing, in addition to grape vines, “about six hundred pear trees, and a large number of apple and peach trees, all bearing fruit in great abundance and in full perfection.” Unfortunately, names of these fruits often were not provided, though we know from French texts of the period that hundreds of cultivated varieties were available. Where names are mentioned, tracing them is no easy task. Pears known by name at Mission San José, for example, included Presidenta, Brillagumata, Prena, Lechea, and Piva de San Juan. The last of these is the French Pomé de St Jean, also known as Madreleone and first described about 1625 as Giron de Carmes, from a Carmelite monastery near Paris. Still in commerce in Spain today, it was reintroduced into California before 1850 by Americans as Madreleone.

Many plants and seeds also came from ships that put in along the coast of Alta California. Monterey, only three miles from Mission San Carlos, was the capital of Alta California in 1777 and remained so under both Spanish and Mexican rule. All vessels were required to call there for inspection of papers and cargoes. As the principal point of entry, the town and mission profited horticulturally.

In 1790 Jean François Galaup, Comte de la Pérouse touched at Monterey on his voyage around the world. He was charged with taking European plants and seeds to French colonies in the South Seas and bringing back to Europe “such as may enrich this quarter of the globe.” His manifest included a great variety of fruit tree seeds, grains, roots, herbs, vegetables, and fifty-nine living fruit and nut trees and vines. The flowering shrubs included Rosa centifolia, lilacs, and tuberoses. Supplies were taken on board at Brest, and plants were added at Santa Catalina, an island a few hundred miles south of Rio de Janeiro. Apparently, still more items were added as the ship made its way north along the coast of Chile. In a letter, wrote La Pérouse, “We enriched the gardens of the governor and the missions with different grains which we had brought from Paris, which were in perfect preservation, and will add to the sum of their domestic enjoyments.” The manifest says the grains were to be procured at Brest and included various kinds of wheat, maize, barley, buckwheat, piedmont rye, and oats (other plants may have been included, as grains is the French word for seeds). “Our gardener,” La Pérouse continues, “gave to the missionaries some potatoes from Chile, perfectly sound; I believe this is not one of the least of our gifts and that this root will succeed perfectly around Monterey.” His optimism may have been misplaced, for the Rev. Walter Colton, U.S.N., writing of his visit to San Carlos in 1849, remarked: “In 1826 raised, in 1826, the first potatoes in California. So little did the preceding padre think of this strange vegetable, he allowed the Indians to raise and sell them to the whalers that visited Monterey, without disturbing their profits.”

In the 1930s, as part of President Roosevelt’s WPA programs, the Missions were documented in Historic American Buildings Survey reports. Although the huertas were food-producing “kitchens” gardens, the padres could not have been immune to the pleasures of sight and scent that such gardens can provide. At San Gabriel, one of the richest missions agriculturally, early plantations of fruit trees were made by Padre Zalvidea. By the end of his tenure in 1826 the gardens are said to have contained 2,333 fruit trees — oranges, figs, pomegranates, peaches, apples, limes, pears, and citrus — while the four vineyards held more than 160,000 vines. A settler in the area wrote of Zalvidea and his gardens: “He was who planted the large vineyards, intersected with fine walks, shaded by fruit trees of every description, and rendered still more lovely by shrubs interpersed between…”

Ornamental plants also were grown, though most had practical uses. Ornamentals introduced by the Franciscans prior to secularization included jasmine, nasturtium, calla lily, rose of Castile, musk rose, four o’clock, lavender, pennyrroyal, sweet pea, lemon verbena, Madonna lily, hollyhocks, stock, carnations and pinks, sweet scabious, delphinium, larkspur, pink valerian, iris, narcissus, poppy, and French marigold. Loquats, olive, and the California pepper tree also were planted. Acacia farnesiana reportedly was grown at San Fernando Rey “for the perfume

In the 1930s, as part of President Roosevelt’s WPA programs, the Missions were documented in Historic American Buildings Survey reports. Although the huertas were food-producing “kitchens” gardens, the padres could not have been immune to the pleasures of sight and scent that such gardens can provide. At San Gabriel, one of the richest missions agriculturally, early plantations of fruit trees were made by Padre Zalvidea. By the end of his tenure in 1826 the gardens are said to have contained 2,333 fruit trees — oranges, figs, pomegranates, peaches, apples, limes, pears, and citrus — while the four vineyards held more than 160,000 vines. A settler in the area wrote of Zalvidea and his gardens: “He was who planted the large vineyards, intersected with fine walks, shaded by fruit trees of every description, and rendered still more lovely by shrubs interpersed between…”

Ornamental plants also were grown, though most had practical uses. Ornamentals introduced by the Franciscans prior to secularization included jasmine, nasturtium, calla lily, rose of Castile, musk rose, four o’clock, lavender, pennyrroyal, sweet pea, lemon verbena, Madonna lily, hollyhocks, stock, carnations and pinks, sweet scabious, delphinium, larkspur, pink valerian, iris, narcissus, poppy, and French marigold. Loquats, olive, and the California pepper tree also were planted. Acacia farnesiana reportedly was grown at San Fernando Rey “for the perfume...
of their flowers, which are the sweetest of the large family “Nativ plants used by the Fran-
ciscans prior to 1834 included virgin’s bower, mandrill poppy, toyon, hollyleaf cherry, elde-
ry, California bay, California fan palm, and Monterey cypress. At least one palm (usually the Canary Island date palm, Phoenix canari-
sis) was planted at every mission, and froids were used in religious ceremonies during Holy Week.

The essentials of a pleasing garden, at least in hot, dry parts of the world, are shade, water, food, and the soothing green of foliage to contrast with the dust and glare outside the walls. Water was supplied to the huertan by irrigation systems, laid out at different times at different missions but in general not fully developed until about 1800. By this time there had been sufficient experience with drought to demand more permanent solutions to the problem of providing a constant water supply than the ditches that led from unreach-
able streams and springs. Dams and aqueducts were constructed to store and carry water to the mission gardens, as well as to washhouses, reservoirs, and the fountains shown on most mission plans. The most highly developed irrigation system was at Santa Barbara, where water traveled by aqueduct for two miles from a dammed creek to a storage reservoir and thence to a settling basin and another reservoir before making its way to the orchard, gardens, and the famous fountain in front of the mon-
astery. It was irrigation that turned the mission gardens, created out of barren landscape, into legendary oases, images of which, however misleading, survive to this day.

DECLINE OF THE MISSIONS

Around 1821 the missions generally had reached their most prosperous point, after which the system began an irreversible decline. In that year, after a ten-year struggle, Mexico gained its independence from Spain. The annual supply ships from San Blas, inter-
rupted in 1811 and 1817, came no more. The now Mexican military garrisons were forced to rely increasingly on requisitions from mis-

sion stores, accounts for which were regularly kept but seldom paid. Material goods became more scarce, and the number of Indian con-
verts declined as well.

The lack of labor at the missions was acute. Some Indians, mistreated by soldiers, fled to distant rancherias. European diseases, partic-
cularly smallpox, claimed thousands. At San Carlos, in 1823, Father Abella informed the superior that the adobe garden walls had fallen down and it was not possible to rebuild them due to lack of funds. In 1837, when Abel du Petit-Thouars visited San Carlos, the garden showed “scarcely any sign of cultivation. Formerly very fertile, the garden produced in abundance all the vegetables and fruits neces-
sary not only for the establishment, but also for the town of Monterey and for vessels in port. At present it is entirely abandoned, the fence no longer remains, and the few fruit trees which are still to be seen here yield scarcely any produce.”

After independence, Mexico had more pressing concerns than its distant province of Alta California, and Mexican governors, poorly supported from Mexico, had to govern and defend the territory as best they could. In 1822 instructions came from Mexico that the missions were to be turned into secular villages or pueblos and the Indians liberated, with land granted to those who could main-
tain themselves. These instructions were not much observed until the Mexican Congress passed a law of secularization in 1834. Ten of the missions were secularized in 1834, and six more the following year. Many padres left or took up residence at the pueblos. The remaining Indians were encouraged to leave the missions, in effect being tricked into giving up their rights to land grants, which went to Mexican civilians and the military.

The crowning blow was delivered by Governor Pio Pico, who held an auction on December 24, 1845, at which those missions already decayed or without lands would be sold, while those that had lands or other-
wise might be partially salvaged were to be rented. Only church structures then in use were reserved. Thus were sold San Diego, San Juan Capistrano, San Gabriel, La Purisima, San Luis Obispo, San Miguel, and La Soledad, San Fernando, San Buenaventura, Santa Barbara, Santa Inez, and San Luis Rey were rented. The northern missions had never been particularly profitable and, except for San Jose, had no takers.

Unattended missions were looted and plundered for building materials, roof tiles being especially in demand. Some roofs caved in from lack of maintenance. Then the adobe walls, exposed to abrasion by wind and to soft-
ening by rain, began to crumble back to clay. The padres who stayed on had all they could do to keep a roof over their heads and perhaps keep up the church a little longer. It was in this sorry period that the patios, bereft of their Indian populations and even, in some cases, their buildings, were made over into orchards and gardens for the remaining clerics.

Of these later patio gardens, that of Santa Barbara has survived best. It dates from around 1840, when Francisco Garcia Diego y Moreno, first Bishop of the Two Californias, chose it as his residence. It was he who planted the famous cypress in the patio near the fountain, which blew down in a storm in 1909. The garden was a series of geometric paths and planting beds, edged with rocks, as is shown in photographs from the turn of the century. Similar developments are evident from plans of the patio gardens at San Luis Obispo and San Buenaventura, which show them also to contain plants not available to the original builders of the missions.

It is ironic, perhaps, that the mission courtyard or patio should have become more beautiful as the mission system itself decayed. A few padres, no longer able to cultivate souls for God, turned instead to cultivating gardens. The great land grants, carved out of the formerly vast holdings of the missions, became the source of wealth for those Mexican families who stayed on and the source of a new mythology in California. The era of the ranchos, roughly 1820 to 1845, is com-
memorated in the fictional stories of Zorro and of Ramona. Significantly, in both of these works, an increasing number of Europeans and Americans figure as an ominous shadow of change. It was these interlopers who would write the next chapters in the story of the mis-
sions, and it was they who ultimately would endow the humble missions with gardens the like of which few padres had ever dreamed.


Presenting the inspiration for our new CGLHS logo in branding and identity

The new California Garden & Landscape History Society logo was unveiled in April 2019, created by Bill Smith of designSimple, the graphic design firm that also designs Eden. Bill explains that the cropping and spacing of the letters were inspired by garden design plans, a common way to examine landscapes. Colors were taken from native California plants and flowers, the most identifiable being the warm yellow/orange of the California poppy, greens from sagebrush, and though not native, abundant lavender that grows so easily here. With a range of colors as part of the core identity, on occasion we will vary logo colors, like the way colors change in a garden over the seasons.

The general attitude of the identity and brand also derives from garden design—creative, but orderly, favoring gentle visual relationships. Typography uses fonts that would be at home in the pages of a Victorian book, borrowing too from the font used for Eden, tying together our journal and organizational identity.

2019 CGLHS Annual Conference

Early California Landscapes and Gardens: Romance and Reality

Lompoc, home of Mission La Purísima Concepción

Friday, October 4-Sunday, October 6, 2019

This fall’s CGLHS Annual Conference will focus on the landscapes of early California, telling the story of the Missions and the early agricultural practices of the region. We will explore the authentic history of the pre-Spanish era and post-Spanish settlements, along with the myth-making reinvention in the 19th century of these working landscapes as idyllic places of pastoral enchantment. We will also look at the late 20th century cultural shift to a more authentic telling of these stories.

The Conference will begin FRIDAY AFTERNOON at Mission La Purísima in Lompoc. Because of its accurate reconstruction by the Civilian Conservation Corps during the 1930s, Mission La Purísima is known as the “Williamsburg of the West.” The Mission’s volunteer group, Prelado de los Tesoros (Keepers of the Treasures) de la Purísima, will tour us in small groups through the Mission and its grounds. Following the tours, we will all gather for a welcome reception. Prelado will serve us posole, a Mission era soup.

SATURDAY, we will spend the day in Old Town Lompoc. We’ll begin with a series of talks at historic Stone Pine Hall, our lunch break will be next door in the Victorian garden of Lompoc Museum. In the afternoon we will visit the museum, take a walking tour of Old Town with its many historic buildings and colorful murals depicting scenes of Lompoc’s heritage, flower industry, and scenic beauty.

DINNER will be at Sissy’s Uptown Café in Old Town.

SUNDAY MORNING, we will return to Mission La Purísima to learn about the orchard, garden, and vineyard. Speakers will discuss plant introductions and early agriculture including water systems.

The conference will officially end at 11:30 Sunday.

For those who can stay a few more hours there will be an optional carpool excursion to Jalama Beach County Park for a “World Famous Jalama Burger” at the Jalama Beach Store and Grill. The scenic 30-minute drive from Lompoc will take us by working ranches, vineyards, and a few of the remaining flower fields.

For those of you arriving Thursday or early Friday, we are looking into a Friday tour of Vandenberg Air Force Base.

Details and registration information will be sent via email shortly. If we don’t have your email, we will mail you the information.

Reserve your hotel room now!

A block of rooms at the Hilton Garden Inn in Lompoc has been reserved at a discounted rate of $139.00 a night.

Reserve your hotel room now!
Front Cover: The fountain and water feature at the Eckbo home and garden, “ALCOA Forecast Garden”. One of the many pieces built of aluminum as a showcase for the material’s many applications, this abstracted open-flower fountain was the main attraction. Photographer Julius Shulman. Courtesy Getty Research Institute.
Back Cover: Looking out from the Fuss home to the cactus garden. UC Berkeley. 1983.