

CALIFORNIA JAPANESE-STYLE GARDENS: TRADITION AND PRACTICE

Judy Horton

The 2007 Annual Conference of the California Garden and Landscape History Society, "California Japanese-Style Gardens: Tradition and Practice," will take place on September 28-30, 2007 in Los Angeles. The Japanese American National Museum, The Garden Conservancy, and the Los Angeles Conservancy are co-hosting this three-day conference featuring the exhibit, *Landscaping America*, lectures, and garden tours. In May, our website will have information and registration forms available, and members will receive the forms with their June issue of *Eden*. Contact information: Tel: 323.462.2443. Email: conference@cglhs.org. Website: www.cglhs.org.

"California Japanese-Style Gardens: Tradition and Practice" will explore how owners, designers, and gardeners have taken gardens in Japan—whether experienced in person or seen in books and exhibits—as models and inspiration to create a tradition of Japanese-style gardens in California. In the late nineteenth and early twentieth centuries, Japanese-style gardens were fashionable parts of grand estates, places of entertainment attached to restaurants, tea houses and hotels, or the private gardens of modest bungalows. After World War II, there was another wave of interest in Japan. Japanese gardens had been admired by modernist architects since the 1930s. In the '60s and '70s, Japanese courtyard and minimalist Zen gardens were promoted to the general public in magazines such as *Sunset* and *House Beautiful* as suitable complements to modern ar-

chitecture. In efforts to heal the rift between the two previously warring nations, municipal sister city or friendship gardens sprang up all over the United States. Kendall Brown, author of *Japanese-Style Gardens of the Pacific West Coast* and one of our speakers at last year's Saratoga conference, will give us an overview of the history of Japanese-style gardens in California.

We will also look at the labor history associated with the gardens and gardeners. Most large Japanese-style gardens were designed and built by Japanese or first generation immigrant Japanese (*Issei*) as gardening was one of the few professions open to them. The fascination and love of things Japanese was flourishing at the same time that racial prejudice was rife and Japanese immigrants were barred from becoming citizens and owning land.

An optional pre-conference tour on Friday will allow out-of-town guests to visit important public gardens and sites not included on Sunday's tour, such as the Huntington Botanical Gardens.

The conference will open Friday night with a reception and private viewing of the exhibit *Landscaping*

America: Beyond the Japanese Garden at the Japanese American National Museum. This exhibit is described by curator Sojin Kim as revealing "the personal stories, historical journeys, communities, and creativity that underlie the surface of the Japanese garden. This multimedia exhibition highlights how West Coast Japanese Americans

VOLUNTEERS NEEDED

Southern California members of CGLHS who would be interested in assisting Judy Horton in any way with conference arrangements are invited to leave her a message at 323.462.2443 or at conference@cglhs.org. She will be arranging a meeting of volunteers to take place at the museum in late June.

drew upon their agricultural and ethnic backgrounds to carve out a viable vocational niche in gardening, while reinterpreting Japanese garden traditions, offering alternative approaches to working with nature, and contributing to the diversity of the American landscape.”

One of the gardens that conference attendees will learn about is the privately owned Storrier Stearns Japanese garden. This almost two-acre garden was once part of a grand, turn-of-the-century estate. In spite of many difficulties—fire, theft, threat of freeway construction—the garden is still largely intact. It has been listed on the National Register of Historic Places and its current owner is in the process of restoring it. The garden, constructed between 1937-42, was designed and built by Japanese immigrant Kinzuchi Fujii (1875-1975). Fujii considered the garden his masterwork and when he was forced to leave the almost finished garden in 1941 for internment camp, he took a suitcase of his plans and photographs with him. Kendall Brown located Fujii’s family and discovered the suitcase of plans and photos along with an autobiography and sales letter written by Fujii, describing his hard life and his aspirations to create “a real, uncompromising Japanese garden in the United States.” It is rare to know much about the life of pre-war garden makers and Ken will tell us more about Kenzuchi Fujii and the significance of the garden when he talks on Saturday. On Sunday we will visit the garden.

Southern California has many fine examples of Japanese-style gardens spanning a hundred year period. William Noble, Director of Preservation Projects for The Garden Conservancy will moderate a panel to explore how the owners of some of these gardens have responded to change over the years. One of the panelists, Jim Haddad, the owner of the Storrier Stearns garden, will talk about the reconstruction of the tea house from the original plans (written in Japanese). These were sent

in the 1930s to Japan where the tea house was constructed according to Fujii’s specifications, then disassembled and shipped to Los Angeles for re-assembly in the garden.

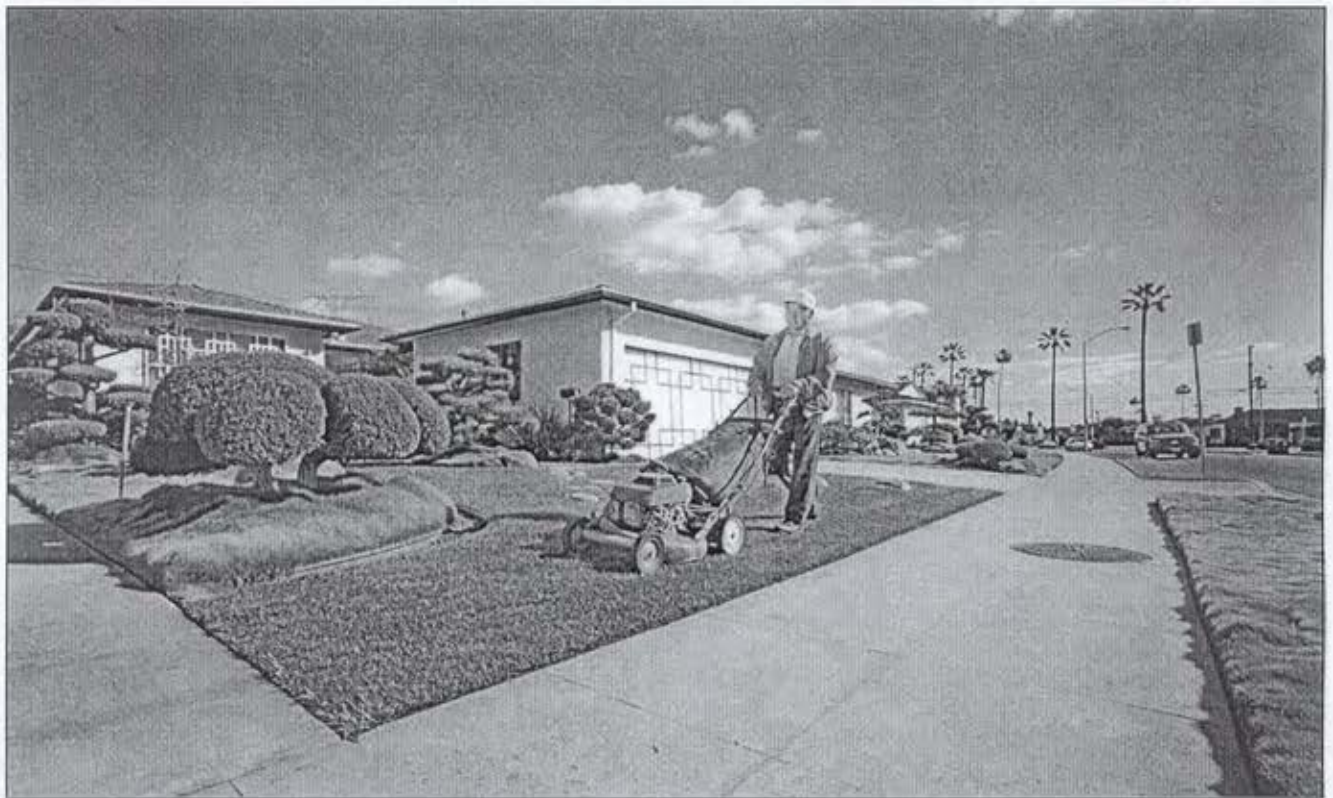
Another of our speakers, Takeo Uesugi, Ph.D., FASLA, was born in Japan and studied landscape architecture at Berkeley and Kyoto. Dr. Uesugi has over 35 years of experience practicing and teaching in southern California. He will talk to us about how he draws on his Japanese heritage and training to design contemporary private and public gardens. Uesugi designed the San Diego Japanese Friendship Garden. Another of his gardens, the James Irvine Garden, is located in the heart of Little Tokyo. Conference attendees can visit the garden on Saturday or Sunday.

Saturday will be a day of lectures at the museum with a generous lunch break to take a walking tour of Little Tokyo with Los Angeles Conservancy docents, revisit the exhibit, or shop and explore on your own. Little Tokyo, the location of the museum and our conference hotel, the New Otani, is a compact, roughly six-block area adjacent to the Civic Center area. Los Angeles Conservancy’s brochure, “A walking tour; Little Tokyo” tells us:

“The area of downtown known as Little Tokyo has been the center of Los Angeles’ Japanese American community for almost a century. Originally settled by the French in the 1830s, the area’s first Japanese-owned business, a restaurant, was opened by Charles Kame in 1886. By the turn of the century, so many Japanese immigrants lived and worked in the area that it was commonly known as “Little Tokyo.” During successive decades, despite discriminatory restrictions on immigration, employment, and property ownership, the neighborhood continued to thrive and grow.

The James Irvine Garden

The James Irvine Garden is at the Japanese American Cultural and Community Center in Little Tokyo, Los Angeles. The James Irvine Foundation contributed two grants totaling \$250,000 to finance the garden, and another \$150,000 was donated by Japanese American private individuals and businesses. The garden was constructed by volunteers, who hauled 250 tons of stone from Mt. Baldy and planted more than \$40,000 worth of donated trees and shrubs. The garden was dedicated on 2 March 1980, and is maintained by volunteer workers with semi-annual pruning and clean-up days. The garden is an adaptation of Jihei Ogawa’s famous Murin’an garden in Kyoto. Kendall Brown, author of Japanese-Style Gardens of the Pacific West Coast, tells us that the designer, Takeo Uesugi, named the garden Seiryu-en (Garden of the Clear Stream) “to emphasize the symbolic importance of the watercourse. According to the designer, through the “lifeline” of the stream the garden represents the tribulations of the immigrant Issei (first generation) against cultural and economic barriers; the split stream symbolizes the conflict experienced by Nisei (second generation) divided by questions of national and cultural allegiance during World War II; and, finally, the quiet pool represents the hope for the peaceful experience of future generations.”



Typical Norton Avenue residential landscape. Courtesy of JANM.

The community suffered a major setback on December 7, 1941, with the Japanese surprise attack on Pearl Harbor. Within hours, more than a dozen local leaders were rounded up and taken into custody. In February of the following year, President Roosevelt signed an Executive Order establishing Japanese American internment camps throughout the western United States. Within a few months, over 6,000 Little Tokyo residents were forced to leave their homes and businesses. African Americans, many of them wartime workers, moved into the vacated buildings and, for a time, the neighborhood was known as "Bronzeville."

After the war, Japanese Americans gradually returned to Little Tokyo, but property losses were enormous and it took years for the neighborhood to come back to life. Revitalization accelerated in 1970 with the launch of the Little Tokyo Redevelopment Project, managed by the city's Community Redevelopment Agency (CRA). This project sought to reinforce the neighborhood's central role in Los Angeles' Japanese American community through the development of new cultural, residential, and commercial facilities in the area.

Along with the many new structures in today's Little Tokyo, an important part of its past remains. The Little Tokyo National Historic Landmark District consists of thirteen structures from the pre-World War II period that illustrate the historical development of this major Japanese American community on the United States mainland.

This vivid reminder of Little Tokyo's past at the heart of the revitalized community serves as a testament to the enduring nature of this ethnic enclave."

The New Otani Hotel opened in 1977 as part of the revitalization of Little Tokyo. After Saturday's lectures are concluded, we will gather for cocktails in the hotel's roof garden, "Garden in the Sky." The half-acre garden, designed by Sentaro Iwaki, was modeled after a 10-acre, sixteenth century Japanese stroll garden. There is a stream with a waterfall cascading into a pond. The rare red rocks of Sado Island lining the pond came from the collection of the late Yonetaro Otani. The hotel's hand-out invites you to "while experiencing the symbolic relation of man and nature, climb the little hill and view the city beyond as you listen to the song of a bird or the gentle melody of breezes skipping over the waterfall..."

At the dinner following, we will be entertained with a reading by Naomi Hirahara, author of a mystery series featuring fictional Los Angeles gardener Mas Arai.

Sunday's self drive tour will take us out of downtown and into the surrounding neighborhoods to see private gardens and significant sites. At each location we will be guided by Los Angeles Conservancy docents. Carpools from downtown will be available. We look forward to seeing you in Los Angeles this fall.

MARK DANIELS: ENGINEER & ARCHITECT PART II

Marlea Graham

In our last issue, we presented information about the background, education, and early career of Mark Daniels as a mining, and civil engineer, as well as the first projects where he had the chance to express his views on landscape engineering. Part II covers his known projects from 1912 to 1923, including his short but influential career with the then-evolving National Park Service. The author wishes again to thank CGLHS members Julie Cain, Phoebe Cutler, Judy Horton, and Ann Scheid for their contributions to the Mark Daniels story.

In a 1927 newspaper article, Daniels stated that he had been involved with the development of Kensington Park. The authors of *Kensington, Past and Present* (Kensington Improvement Club, 2000) had nothing to say about Daniels, nor did his name appear in advertisements for this development situated in the foothills above Berkeley and what is now the town of El Cerrito. Tracking a lead to another piece of the Daniels puzzle, the author only this month discovered the 1911 plat map for Kensington Park at the Contra Costa County Recorder's office. However, this turns out to have been only one piece of the entire town, that section which lies adjacent to Berkeley's Thousand Oaks subdivision and below the Arlington, the "Main Street" of Kensington's small business district. Maps of other sections either list a different civil engineer or show no name at all, leaving one doubtful as to whether Daniels was responsible for more than this one division.

Following the completion of Daniels & Osmont's subdivision work in the East Bay, the focus moved back across the Bay to San Francisco. Readers may recall that the *Commercial Encyclopedia* mentioned a boulevard system that Daniels had done for "Sutro Properties." That seems most likely to be the work done by Daniels & Osmont for San Francisco's Forest Hill subdivision, built on land formerly part of the Adolph Sutro estate. This commission too may be laid to the influence of Daniels' business associate and neigh-

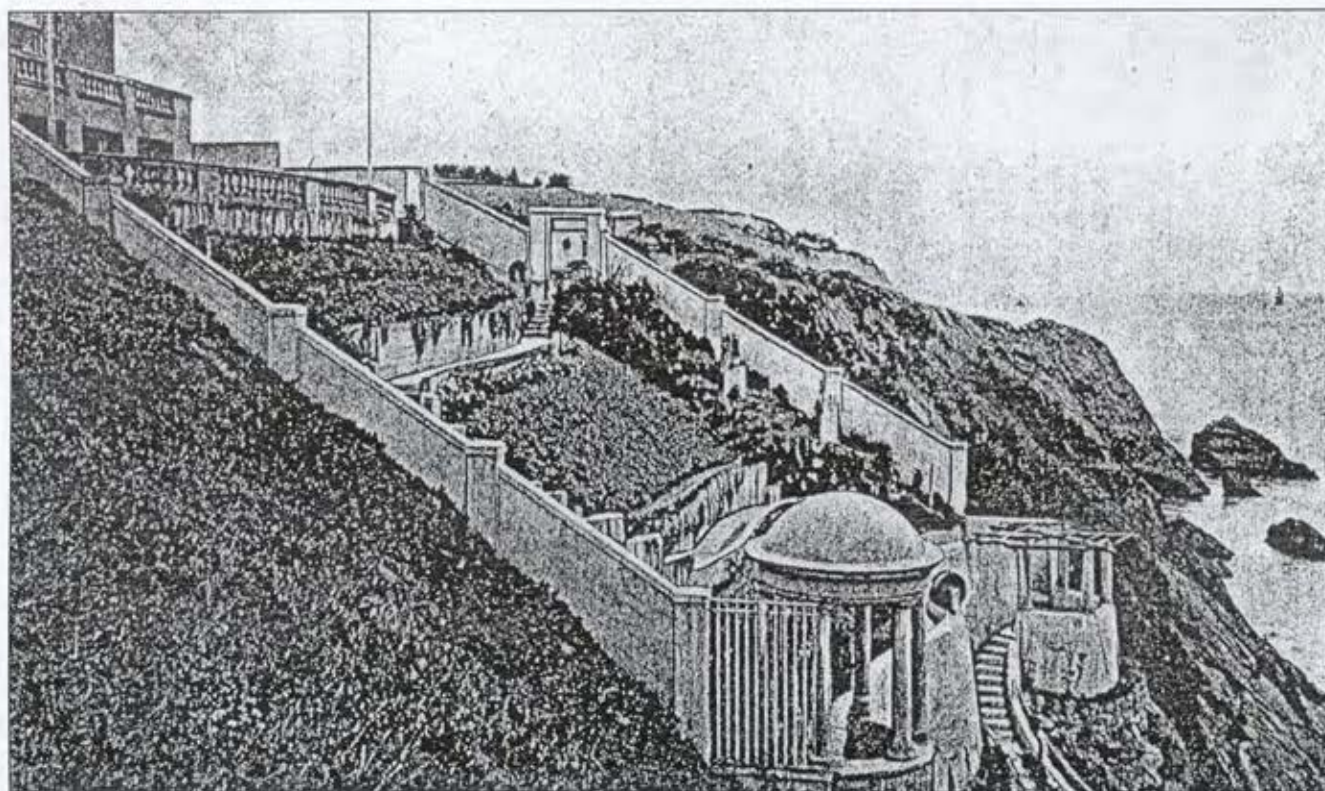
bor, Robert C. Newell, as his firm (which by this time had become Newell-Murdoch Company) was involved in this project circa 1912-13. Though there were some complaints that too many of the trees on the tract were removed during construction, 1880s photographs reveal that Sutro had deliberately overplanted his land in an attempt to hold the soil and create a much-needed windbreak. The trees were sadly in need of thinning thirty years later. And for this neighborhood, Daniels was seeking classical overtones, rather than rustic ones, as at Thousand Oaks in Berkeley. His Grand Pacheco Stairway at the official entrance on Dewey Boulevard is still widely admired today as "the most graceful in San Francisco."

Author Adah Bakalinsky (*Stairway Walks in San Francisco*, 4th ed. 2001) thinks Mark Daniels "deserves a plaque commending his design of curving streets that follow terrain contours, generous stairways, ornamental urns, concrete benches, balustrades, parks, and terraces." A twenty-foot wide planter vase accents the base of the stairway and divides the roadway. In this development, the practice of limiting the property to single-family dwellings continues to the present day. Residents no doubt appreciate that, though they may be less admiring of the fact that the streets, sidewalks and stairway work did not meet city codes. For years, the city refused to accept responsibility for maintaining them.

While Sea Cliff is another high-end San Francisco



Pacheco Stairway, Forest Hill, San Francisco
(Drawing by Trudie Douglas for *Stairway Walks in San Francisco*, 2001).



While Daniels created a garden of lavishly planted terraces for the Doble residence at Sea Cliff, he complained that there was no uniform plan to consistently carry out such "to the edge" landscaping along the cliffs as he thought desirable and more likely to impress the traveler arriving by ship. (Homes & Gardens, 1916).

residential park attributed to Daniels during this same period, a perusal of the October 1916 issue of *Homes & Grounds* magazine, devoted entirely to Sea Cliff, makes it fairly clear that the civil engineering was done by William B. Hoag. Hoag's article in this issue states quite frankly that, while to the layman it might look as though the roads, terraces, and walls were built to existing contours, "in many cases, existing contours were entirely forgotten." Daniels, who also contributed an article to the issue, ("Garden Possibilities in San Francisco") was only mentioned in connection with the landscaping, and even that was not done to his satisfaction. He complained that, "The general width of the lots does not exceed fifty feet, and as the slope of the bluffs is now almost at the maximum that natural soil will stand, it is very difficult indeed to execute anything of a strictly formal nature." Unfortunately, the predominant architectural styles chosen for the houses were those that called out for a formal treatment. Continuing what sounds suspiciously like an argument he had lost beforehand to the developers, Daniels commented, "That the entire district along the bluffs cannot be planned as a unit having its architectural and landscape features controlled and designed by men of experience and ability is to be regretted, but since this

is not possible, it is fortunate that the owners of 'Sea Cliff' are sufficiently broad-minded to realize the importance of proper construction work and improvements." Perhaps still hoping to persuade them, he repeated his argument again in the next paragraph, pointing out what a "striking and picturesque aspect" it would present of well-developed gardens terracing from the crown of the bluff to the sea below." But it was not to be.

The *Commercial Encyclopedia's* reference to a "boulevard system" for "Crocker properties" remains a mystery. The Crocker Tract #1 in Piedmont, where Wigginton Creed's house was landscaped by Daniels, seemed a likely candidate until the plat map with Prather's name on it was found. There were several stages of development for the Crocker land, so it is still possible that Daniels was hired to lay out one or more of them. It remains to go through the rest of the tract maps for that period, but one of the microfilm reels is missing from the recorder's office at present. The S.F. website, www.outsidelands.com, credits Daniels with working on St. Francis Wood. This was actually the work of John C. Olmsted and James F. Dawson of Olmsted Brothers, with some later work added by Harry Shephard of UC Berkeley. The website also lists the St. Mary's Park tract

and the Crocker Amazon tract (aka Crocker Parks) as being Daniels' work, but nothing has been found to date to substantiate these claims. Daniels' name is not used in their advertising, and both of these latter tracts seem to have been aimed at a lower income bracket, neither showing signs of his usual trademark features: curvilinear roads that followed natural contours, punctuated by elegant urns and other expensive artwork. There probably *were* no trees or other features of note to preserve at either of these sites.

Advanced Education

Somehow, in the middle of all these subdivision projects, Daniels found the time to return to Berkeley for post-graduate work in 1911-12. Presumably seeking to expand the new direction his career was taking and possibly to provide himself with more impressive credentials, in 1913 Daniels also attended classes in city planning and landscape architecture at Harvard University. Norman Newton writes that, in 1909, "the first university courses in city planning were offered by Professor James Sturgis Pray at the Harvard School of Landscape Architecture." At that time, this was the only college offering such courses. In 1913, UC Berkeley had just begun offering minimal instruction in floriculture and landscape gardening, with Professor John T. Gregg as the only teacher.

It seems curious that Daniels would choose such a time to "go East," just when plans were getting under way for San Francisco's 1915 Pan-Pacific International Exposition. One may conjecture that he was disappointed to be excluded from that major event, and perhaps, was passed over as being insufficiently experienced, though most likely it was simply a matter of the McLarens (father and son) holding exclusive rights to the landscape work. Competition from the Olmsted Brothers may also have been a contributing factor in Daniels' decision to enhance his credentials. In 1911, they received a commission to lay out the ideal workers' city at Torrance in southern California. In 1914,

they developed their plans for the high profile Palos Verdes subdivision, and in the late 1920s further development work was done at Pacific Palisades, in Santa Monica Canyon.

The *Commercial Encyclopedia* commented that Daniels "makes a practice of going East annually for the purpose of studying both at technical institutions and the broader field of actual work in progress on the Atlantic Coast," though he never did become a member of the ASLA. Much later in his career, Daniels commented sardonically that, "Thirty-five years ago, I received a salary of \$65.00 per month as a draughtsman and designer. The others were getting \$60.00 but I had a couple of degrees which gave me the tremendous, higher rate."

The Berkeley office of Daniels & Osmont was closed in 1913, and by 1914, the firm had become Daniels, Osmont & Wilhelm, Inc. The new partner, George H. Wilhelm, had been another UC student. He was also listed in the Oakland directory for that year as chief engineer for the People's Water Company. "Conflict of interest" was not a consideration in those days. It may have been the need to "go East" in the midst of the development work that led to Daniels taking on a new partner, but by the fall of 1913, he would already have had some intimations of the new direction his career was about to take.

The National Park Service

An item in the *Oakland Tribune* of 9 April 1914 announced that Mark Daniels had just been appointed as landscape engineer for Yosemite National Park. The paper reported that Secretary of the Interior Franklin Lane

had come to California the previous fall and appointed a committee, composed of Daniels, former S.F. mayor James D. Phelan and Leslie W. Symmes, to deal with the problem of making Yosemite more attractive to tourists. Daniels was picked, in his capacity as landscape engineer, to design improvements, and Symmes for his experience as a forester. (The paper did not give any



Illustration by Mark Daniels, from the booklet titled "Preliminary Plans and Tentative Studies of Architectural Character for the New Village, Yosemite National Park," c. 1915.

Courtesy of the Bancroft Library, University of California, Berkeley.

The National Park Service

In 1914, the situation with the National Parks was a complicated one; we could easily devote an entire issue of *Eden* to those complexities, and still barely scratch the surface. For purposes of extreme simplification, we will say that the National Park Service did not yet exist as a separate entity in 1914. Administration of national parks and monuments was divided between the Departments of Interior and Agriculture, and U.S. Army troops were used to police the national parks, providing protection of federal lands against timber thieves, poachers, and illegal grazing of cattle. Outside forces, ranging from preservationists such as John Muir and the Sierra Club, tourist interests like the already powerful California Automobile Association, and business interests wanting to exploit anything that would "pay," whether it be timber or tourists, all had conflicting agendas for the management of our parks, and different ideas about what "preservation" meant. Since there has been no opportunity for the author to view primary materials from the NPS archivers or the J. Horace McFarland collection at the Pennsylvania Museum and Historical Commission (except where they were found on-line), conclusions about this segment of Daniels' career all derive from secondary source material, including reports in the local newspapers. Though there are those who complain that the definitive history on the NPS has yet to be written, *Eden* recommends the following books to give you an in-depth understanding of the big picture. Many of them are now available on-line at the NPS website. www.nps.gov/: *Wilderness by Design: Landscape Architecture and the National Park Service* (Ethan Carr, 1998); *Building the National Parks: Historic Landscape Design and Construction* (Linda Flint McClelland, 1998); *National Parks: The American Experience* (Alfred Runte, 1979); *Preserving Nature in the National Parks: A History* (Richard West Sellars, 1997); and *NPS: Rustic Architecture, 1915-1942* (Tweed, Soulliere and Law, 1977).

reason for Phelan's appointment, probably assuming that everyone was cognizant of his position as a prominent California statesman. Prior to pursuing a career in Washington, Lane had served a term as San Francisco City Attorney during Phelan's mayoralty. As Secretary of the Interior, Lane campaigned on Phelan's behalf during the latter's 1914 run for the U.S. Senate.) However, the committee was soon found not to be a practical idea and was dissolved. The new civil service position of landscape engineer was created, and Daniels was appointed to the post. His duties were described as including the design of bridges, architecture, determining location of scenic roads, thinning out vistas, and the like.

Having proved helpful in the matter of devising a plan to develop Yosemite Valley in a "non-disruptive, view-enhancing, and aesthetically pleasing way," a few months later, Daniels was moved up the ladder as assistant secretary to Lane, his new role—general superintendent and landscape engineer for *all* national parks. A *Los Angeles Times* article of 18 June quoted Daniels' statement that, "Within two or three years the Department of the Interior hopes to popularize the parks for tourists and keep in the United States at least \$200,000,000 a year of the \$560,000,000 that is annually expended abroad by Americans." His stated goals were: to establish San Francisco as the permanent headquarters of the national park system; make the parks vastly more popular as resorts by attracting builders of fine hotels through long-term leases; the organization of

a single administrative system for all parks; ultimate elimination of the army and substitution of a force of mounted police similar to the Canadian Northwest Mounted Police; elimination of ugly structures and adoption of a type of artistic architecture that will harmonize with the environment of natural beauty; and better accessibility to the parks through the building of more roads and trails.

During the summer months of 1914 and 1915, Daniels toured the western parks, making note of where road improvements and tourist facilities were needed. He set up some basic standards for hiring park rangers and expended some effort on creating a new national uniform for them. He helped popularize the parks by giving talks to groups such as the American Civic Association and the Tourists Association. He also wrote articles on their attractions for publications such as *California's Magazine*, *Sunset: the Pacific Monthly*, *American Forestry*, and the *Journal of the American Institute of Architects*, continuing up to two years after his term of office was finished. Daniels evolved the "village" concept for providing adequate facilities to handle large numbers of tourists in the parks. McClelland (*Building the National Parks: Historic Landscape Design and Construction*) judges this to be his most important and long-lasting contribution. The villages would provide such amenities as a lodge, tent sites, a sanitary system, stores selling food and other supplies, a gas station, and telephone service. "Daniels planned a village for Yosemite and began the plans for villages at Crater Lake, Mount

Rainier, Glacier, and Sequoia. The plans for Yosemite included a study of the architectural character of every building to be constructed over a ten-year period. Locations for buildings were all carefully selected and the type of architecture determined to provide the best arrangement and to be picturesque. Although securing the money to carry out such plans was difficult, Daniels hoped that eventually they would be executed."

In fact, though Daniels' appointment lasted less than two years, his ideas did affect later decisions in all these matters, and helped to secure the place of landscape architects in the park administration. In 1915, Stephen Mather was put in charge of park re-organization, (Mather and Secretary Lane had both attended UC Berkeley, though Lane never graduated) and by the end of the year, he had judged Daniels lacking in the necessary administrative abilities needed for his position, and asked for his resignation. Daniels returned to the private sector, but always considered his term with the park service as first among the accomplishments of his career. Ethan Carr (*Wilderness by Design*) stated that Daniels' successor, Charles Pierpont Punchard, "picked up where Mark Daniels left off, reviewing concessioner's plans, advising superintendents, and acting as a one-man art commission to assure that buildings and other facilities were 'harmonious with their surroundings' and 'disturbed the natural conditions of the parks' as little as possible.

A later newspaper account regarding Daniels' various achievements may most nearly reflect his own view of those accomplishments during this period.

"Daniels was instrumental in bringing about some of the great reforms in landscaping and care of national parks. He wrote some of the early reclamation legislation and acted in advisory capacities to congressional committees while the legislation was before Congress." While the appointment proved to be a landmark for Daniels, he stated

baldly in one newspaper interview that he was losing money in the job, and in a later article, even hinted at the need to hide out in the parks on occasion to avoid being dunned for unpaid bills. His frequent absences from home during this period must have been particularly trying for his wife, who gave birth to a son, Mark Junior, on September 7, 1914.

New Associations, New Projects

As noted previously, Daniels spent his summers working in the parks, but when the parks became inaccessible in the winter months, he returned to his private practice in San Francisco. The finding aid for the Spring Valley Water Company papers at the Bancroft Library revealed a file for Daniels, Osmond & Wilhelm, dated 1914. This proved to contain a small collection of correspondence between the two parties, and a contract for the firm to provide subdivision plans for the Lake Merced Rancho property, 2,832 acres that straddled portions of San Francisco and San Mateo counties. Adding this to the clue of the earlier mentioned and inaccessible 1910 plan for subdivision of the same area, one can only speculate that the work was originally planned as early as 1910, but was put off until 1914. Possibly this was because development of good rail service took longer than expected, making the area less attractive to would-be commuters. Daniels' proposal, in reply to the water company's initial 1914 request, was to provide a "general plan and tentative center line alignment, with calculated closures, together with typical cross-sections showing relative dimensions of side-

walks, gutters, etc." for the sum of \$2,000, these figures "based upon the assumption that no request will be made to do such work upon any unit less than 150 acres..." In addition, Daniels specified that the water company would do "all field work and surveying of every description, and [provide] all field notes, contour



This group portrait of "World Famous Men in the High Sierras" was published by Daniels in the January 1936 issue of *California Arts & Architecture* magazine. It had no connection to anything else in that issue, and perhaps, indicates Daniels' longing for the days when he kept company with "famous" men. Director of NPS Stephen Mather sits at the head of the table at left. In the back row is Gilbert Grosvenor, editor of *National Geographic* magazine, and to his right is Mark Daniels.

maps, etc.," as needed for the project. Daniels also offered to provide the following additional services: street intersections, curb returns, grades, cross-sections, park areas, curb grades and gutter alignment at intersections, at the rate of \$4 per acre; final center line alignment and block boundaries computed to closure at \$2 per acre; and subdivisions of blocks into lots, arrangement and grouping of lots and calculations of sizes and dimensions at thirty cents each. A letter between employees of the water company stated that "At the present time, it is our intention to accept only the first of these divisions, for which [Daniels] names a fee of \$2000.00. The contract should be drawn up, however, so that we may avail ourselves of Mr. Daniels' services for the remaining office work should we desire to do so." The final contract was worded accordingly. Specific written instructions were to be delivered to Daniels no later than 1 October 1914. "It is hereby expressly understood and agreed by and between the parties hereto that the work of preparing said general plan for the subdivision of the Lake Merced Rancho shall be done personally by Mark Daniels...or under his special and immediate direction..."

This same year, another subdivision commission came in from San Francisco lumberman and realtor Hewitt Davenport, who had purchased a portion of the old Beamer ranch in Woodland, a few miles west of Sacramento. He hired Daniels to landscape what became known as Beamer Park.

A third 1914 project done by the firm of Daniels, Osmont & Wilhelm was the 'Pacific Heights' subdivision in the Richmond hills, now a part of the town of El Cerrito. Though the streets followed the steep terrain for the most part, the developers constrained Daniels to the traditional style long, narrow lots he disliked.

At some point in 1914, Vance C. Osmont left the firm, which then became Daniels & Wilhelm, Inc. Osmont continued his practice as a mining engineer, working out of his home in Oakland. Other projects for 1914-15 remain undetermined. The Bancroft Library does hold the "plans for the Midland Trail," dated "circa 1915," a proposed terminal to the transcontinental highway, a sort of memorial marker, "to be incorporated into the seawall along the Pacific Ocean west of Golden Gate Park." Since this is yet another of the items not available for viewing until library retrofitting is concluded, one can't tell of what it consisted or whether it was ever implemented. Bakalinsky mentions that the Lincoln Highway, "the first transcontinental highway (1915) which began in New York's Times Square and ended here in Lincoln

Park," adjacent to Sea Cliff, was once commemorated by a plaque set in a pool in front of the Legion of Honor. It was stolen some years ago.

Bohemian Club Connections

When Daniels drew up his plans for Yosemite in 1915, two well-known Bay Area architects, Louis Christian Mullgardt and Lewis P. Hobart, were credited with helping him "revise and perfect" the plan. Daniels later stated that he was directed to hire the additional help and chose these two men himself. Both were members of the Bohemian Club, as was Daniels, who joined this exclusive organization in 1912.

Another new business associate in the Yosemite project was Chesley K. Bonestell, Jr. Biographical sources say that Bonestell was Willis Polk's chief designer from 1911-1917. However, he was also working with Daniels as early as 1915, when he provided illustrations for two of Daniels' national park articles published in *Sunset* magazine. This may be a case similar to Wilhelm's, with Bonestell holding down more than one job at the same time. Though he trained as an architect at Columbia University, Bonestell's first love was art. He was yet another member of the Bohemian Club, and apparently also a frequent drinking companion of Daniels'. In a 1978 interview conducted by Jim Schefter for *TWA Ambassador* magazine, Bonestell confided that he and Daniels "were called down" to the Monterey Peninsula in 1916 to extend the road system known as Seventeen Mile Drive throughout the new Pebble Beach development. At this time, the old Southern Pacific Railroad subsidiary known as the Pacific Improvement Company (PIC) had hired Samuel F. B. Morse to liquidate their extensive holdings. In the case of the Hotel del Monte and its surrounding acreage, Morse thought it best to improve the appearance and popularity of the property before trying to sell it. Bonestell reported that the roads he and Daniels designed for the Pebble Beach development were "full of twists and turns and sudden, spectacular views as delightful today as then." Near the job's end, he and Daniels took an automobile out to test drive the roads, and careened drunkenly through the area, taking curves on two wheels to try out their handiwork. "The [PIC] paid for everything but the booze," Bonestell grins. "That made it an expensive assignment for me, considering the amount we drank." At the same time that these two were laying out the road system at Pebble Beach, Lewis P. Hobart was hired to build a new "Roman Plunge" at the Del Monte hotel. (Continued on page 11.)

The Bohemian Club

Though the Bancroft Library, Stanford's Green Library and other such repositories are holders of a great deal of miscellaneous information about the Bohemian Club, for purposes of this article, the author has again resorted to the more expedient use of secondhand sources, in this case, the research report of UC Santa Cruz Sociology Professor G. William Domhoff found on the Internet at (<http://plebe.ucsc.edu/sociology-new/whorulesamerica/power/bohemian/grove.html>).

The Bohemian Club was founded at San Francisco in 1872. The club's founding statement explains that it was intended to promote "social and intellectual intercourse between journalists and other writers, artists, actors and musicians, professional and amateur, and such others not included in this list as may by reason of knowledge and appreciation of polite literature and the fine arts be deemed worthy of membership." Thus, from the start, the club included a certain number of wealthy individuals who only "appreciated" the arts. One well-to-do founding member wrote in his memoirs that, "It was apparent that the possession of talent, without money, would not support the club." Therefore the founders decided that the club should include men "who had money as well as brains." From the beginning, the Bohemian Club was an elite social club that excluded women, blacks, Jews and Asians. (As of 1970, a few minorities were being admitted, though women are still excluded. Wives of members are allowed to participate in one event a year, the June Picnic.) Even today, unlike most exclusive social clubs restricted to rich men and high-level employees of organizations controlled by rich men, the Bohemian Club prides itself on bringing together authors and artists with bankers and businessmen. No other club attempts to put on the type of theatrical productions which are a central feature of the Bohemian Club.

While the admission fees are high (more than \$2000 now), the screening process for new applicants is strenuous, and the waiting list is long (one member reported waiting ten years to be accepted), the continuous need for new talent ensures that there are no waiting lists for men who can swell the ranks of entertainers. If you can write or perform in the Club plays and shows, "then they'll zip you right through," as one member put it. Performing members generally have "associate" membership ranking and pay reduced dues in exchange for helping to put on all the entertainments.

Talented members not only have the annual two-week encampment at the Bohemian Grove to plan for, but they must also put on some kind of Club performance every Thursday night from October to May. The principal Grove entertainments include the High Jinks (a grandiose, operetta-like high-brow extravaganza written and produced by club members for a one-time presentation), and the Low Jinks, an occasion for slapstick, ribald, and musical comedy. These are both large-scale operations. A cast for a typical Grove play easily runs to seventy-five or one hundred people. Add in the orchestra, the stagehands, the carpenters who make the sets, and other supporting personnel, and over three hundred people are involved in creating the High Jinks each year. Costs today are on the order of up to \$150,000 for a one-night production which does not have to pay a penny for salaries (the highest cost of any commercial production). Preparations begin a year in advance, with rehearsals occurring two or three times a week in the month before the encampment, and nightly the week before the play.

The Internet hosts several websites of extreme right- and left-wing conspiracy theorists who claim the Bohemian Grove provides a setting for everything from secret political and business meetings to engaging in the practice of Babylonian mystery cults, homosexual activities, child abuse, and even ritual murder. In fact, Professor Domhoff reports, what mainly goes on here is a lot of heavy drinking and the sort of relatively juvenile behavior one usually associates with frat parties. Grove employees (often themselves university students) report that the atmosphere of the Grove is very much as though the fraternity houses of UC Berkeley had been transported to the woods of Monte Rio. Nevertheless, important social connections are made there, and some wheeling and dealing does take place.

Given his previous participation in university theatricals and singing, it is no surprise that Mark Daniels joined this exclusive group on 18 June 1912. The *Oakland Tribune* of 4 January 1914 reported his participation in the Christmas High Jinks, a play written by Porter Garnett, then custodian of the Bancroft Library at UC Berkeley, and C.K. Field of San Francisco. Daniels' new partner, George H. Wilhelm, became a member on 22 July 1914. Samuel F.B. Morse, who joined the club on 24 May 1916, is often quoted as saying that he considered hard work as something that would only get in the way of meeting the "right" people. In his view, social connections were of much greater value in the business world. Whether Daniels made Morse's acquaintance at the San Francisco club or at the Del Monte in Monterey is uncertain. Both Monterey and nearby Carmel (sometimes referred to as 'Bohemia by the Sea') were popular with visiting Bohemians. Business associate Robert C. Newell Jr. was a member. Duncan McDuffie, Bernard Maybeck, John Galen Howard, Willis Polk, and Bruce Porter were members too, as were both John McLaren and his son, Donald. The elder McLaren is credited with serving as a Grove Committee chairman, and with drawing up detailed planting plans for landscaping the valley floor of the Bohemian Grove in Monte Rio. In *The Annals of the Bohemian Club 8: The Visual Arts in Bohemia - 125 Years of Creativity in the Bohemian Club* (1997), writers Alfred W. Baxter and Ian Mackinley contributed an essay on "Evolving Architecture of the Grove," in which they state that "The placement of every fern, each rhododendron, and each azalea was indicated with its Latin name" in ink on heavy rolls of vellum.

Bonestell and Daniels were put up at the Del Monte during this period, and likely spent some of their time socializing with members of the artist colony at Carmel. The famous Monterey Peninsula artist and fellow Bohemian Joseph Jacinto "Joe" Mora illustrated one of Daniels' park articles published in the September 1916 *Journal of the American Institute of Architects*. Bohemian poet George Sterling (nephew of Oakland real estate mogul Frank C. Havens) was also an occasional resident of Carmel, and he wrote an introduction to a Daniels essay on trees, titled "Green Symbols" and first published in 1921. Another companion, and later client, was specialty printer/publisher John Henry Nash, who took Daniels' articles and turned them into little Arts & Crafts gems with fine quality covers, special end papers, and printing. One suspects that Daniels probably paid for these special printings, and then handed them out as souvenirs to friends and prospective clients. Surprisingly, Nash was *not* a member of the club.

[Daniels' earliest known publication following his university days was a booklet or pamphlet titled "Hillside Homes and Gardens," published in 1912 and lauding the joys of living "on the Heights" of Thousand Oaks. In 1915, he produced a work on *Planning Residential Subdivisions*. No copies of either of these works have been found to date, and the author would much appreciate hearing from anyone who has seen them. One or both may have been first published as magazine articles, as was done with the "Green Symbols" essay.]

The Return to San Francisco

Sometime in 1916, Daniels returned to his San Francisco office. Though no directory listing has been found for Bonestell at this early date, it is presumed that by this time, the artist had become at least a subsidiary member of Daniels' firm, because he provided all the illustrations for another new development project. With the closing of the Pan-Pacific International Exposition (P.P.I.E.) in San Francisco, the land adjacent to Bernard Maybeck's Palace of Fine Arts, formerly known as Harbor View Park and later to be named the Marina district, was available for subdivision.

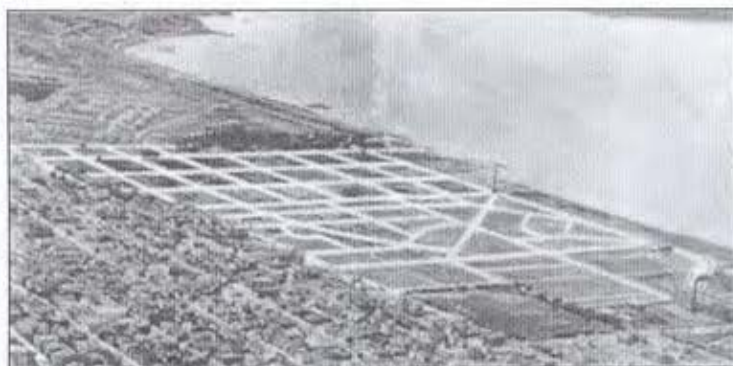
Contrary to popular urban myth, the area was never filled with debris from the 1906 earthquake. Photographs taken as late as 1912 clearly show that water still covered some of the areas later filled in for construction of the P.P.I.E. When the fair closed, demolition crews dumped Exposition debris in this area and that too was covered with mud dredged from the bay. Virginia Fair Vanderbilt had inherited a portion of this land, (including sections previously under water), from her father, silver

king James "Slippery Jim" Fair. After the Exposition, she sold it to the Marina Corporation, a consortium of San Francisco builders and developers.

They in turn hired Mark Daniels to create a plan, and he came up with a beauty, designed to take advantage of the "borrowed landscape" of such spectacular fair remnants as Maybeck's Palace of Fine Arts, the California Building, and the Column of Progress. There were no considerations here of laying out curving roads to accommodate the natural contours of the land. The plan for 'Presidio Park,' (a name that did not stick), called for a central traffic circle with long *allées* leading the eye to the Palace and the Column. Daniels wrote an article about it for the *Journal of the American Institute of Architecture* in 1917. "Plan No. 1 seemed to be the most desirable, but it was found impossible of execution as there were certain owners of property in the district who refused to abandon the idea of the district eventually being used for other purposes than a residential locality." Daniels' second plan was much less attractive, but still provided Beaux Arts-style radial views of the principal landmarks. Apart from these axial roads, he deliberately avoided the use of long streets to cut down on excess wind, always a consideration in San Francisco. Daniels was apparently told that, "It is the intention of



Daniels' original plan for 'Presidio Park' in San Francisco. (Journal of the American Institute of Architecture, April 1917.)



Actual Marina layout. (San Francisco's Marina District, *Images of America*.)

the owners to establish building restrictions along most modern lines, not only to assure the general character of the neighborhood, but to preserve a unity of architecture." Either the owners lied, or they later changed their minds, because, according to Dr. William Lipsky, author of *San Francisco's Marina District* (Arcadia's Images of America series, 2004), Daniels' second plan was largely disregarded, and the standard gridiron street pattern was employed over more than half of the area. His proposal for gracious one to 1.5-acre estates surrounded by lawns and gardens was never implemented. No restrictions were ever established and many buyers at once subdivided their lots and put up apartment houses. The axial view of the Palace was ignored, and the Column of Progress was torn down, as was the California Building. This was yet another aesthetic loss for San Francisco.

The War and A Return to Monterey

While Europe had been at war since 1914, it was not until April of 1917 that America joined in on the side of "the Allies," and fresh troops were not sent to Europe until 1918. At the beginning of that year, George Wilhelm left the firm to go his own way as general manager of what had by then become the East Bay Water Company. Chesley Bonestell was made a full partner as Vice President of the newly named firm of Mark Daniels &

Company. The Monadnock Building office now had a street address of 681 Market, San Francisco. A belated search of Ancestry.com records provided the author with one of the essential clues needed to answer the nagging question about Emerson Knight. His draft registration card confirmed once and for all that he was an employee of the firm at that time, though the name was mis-recorded as Daniels & Williams instead of "Wilhelm." It follows that, when Daniels was finally drafted as a captain of engineers for the U.S. Army in 1918, he would have left everything to Knight, as Bonestell elected to pursue his dual careers in art and architecture in New York City for the next several years. Nothing is presently known about Daniels' engineering war work, though a later letter to an acquaintance mentions that he caught the 'flu twice during this period, but survived it, as so many others did not. Although an armistice was declared in November of 1918, the Treaty of Versailles was not signed until the following June, and it is likely that Daniels was not mustered out (with the rank of Major) until then.

Most of 1919-20 is still a blank, but on 19 September 1920, the *Oakland Tribune* announced that, "Mark Daniels, a landscape architect of wide repute...has decided to make his home in Monterey. He has formed a consulting association with the Del Monte Properties Company to approve all of the subdivision and clearing and gardening work. Daniels will give special attention to the development of the residential colony at Pebble Beach. He intends to plant great beds of wild flowers and in a general way to make Pebble Beach more attractive. He will also advise on the clearing of property and the subdivision plans that are under way."

By this time, Samuel F.B. Morse had decided he wanted to buy the PIC property at Monterey and develop it himself. With the financial backing of Herbert Fleishhacker, Morse formed the Del Monte Properties Company, acquired the PIC land, and began to promote Pebble Beach. (He later bought out Fleishhacker's interest in the company.) Frank J. Taylor, writing for the *Saturday Evening Post* on 22 December 1945, explained that, "By way of guaranteeing the beauty of his domain for posterity, Morse set up an architectural board and employed Mark Daniels, distinguished landscape engineer, to lay out the basic plan for residential use of the Peninsula. Some noted figures—Charles S. Olmstead, Robert Stanton, Francis Elkins, [and] Francis McComas—served at different times with Morse always the third member. Gradually the others dropped out and

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[Morse] "was his own board." Margaret Thomdike, writing a Morse biography in 1969, reported that he "immediately brought in the best engineer he could find—a man named Mark Daniels—who proved to have the imagination and foresight that Sam wanted. Together they worked out a plan of development for the [Del Monte] Forest. The Daniels report was destroyed in the [Del Monte Hotel] fire of 1924 but the development

through the years followed the original plan." In 1988, Susan Bock, writing for *Monterey Life* magazine, said that Morse "spent long hours on horseback with his friend Mark Daniels, studying the natural contours of the land. First they divided the Forest into four zones—Pebble Beach, Cypress Point, the Sports Arena (now the Monterey Peninsula Country Club), and the Scenic Zone." Morse continued to closely control the development of the Peninsula until his death. By choosing to establish the golf course along the waterfront, he preserved the 'scenic zone' for all to enjoy in perpetuity, or at least, until the Pacific Ocean washes it away.

Daniels has been credited by some with the creation of the original Pebble Beach golf course. While the above reports make it clear that he did assist Morse in deciding where to put the course, numerous sources make it equally clear that Morse hired others to actually lay out the links. However, Neal Hotelling (*Pebble Beach Golf Links: The Official Story*, 1999) tells us that Daniels did actually serve as Head Superintendent of the links from 1920-22. "His first task in working with [British golf course architect W. Herbert] Fowler was to create conditions that would grow turf. Daniels finalized the effort to eliminate rocks from the fairways and began bringing in fertilizer for the greens. The soil along the coast was very hard and of high salinity. To sweeten the grounds for the greens, he began mixing in compost mulch primarily comprised of the manure from the company's stables. He quickly realized they would need much more to make the fairways green. In 1922 Del Monte won the contract to dispose of the manure from the stables of the Army's



Robert Wells Ritchie house at Pebble Beach, Mark Daniels, Architect.
(Architect & Engineer, February 1925).

cavalry unit stationed at the Presidio of Monterey. This new supply of compost material was enough to treat the entire acreage of the golf links and provide additional mulch for the residents who were beginning to landscape their estates. Soon the grass was growing well throughout the course."

It was during this second sojourn at Monterey that Daniels wrote "Shore-Line Gardens of the Pacific" for *The Garden Magazine* (December 1921). This article about appropriate landscaping for coastal gardens was illustrated with photographs from his work at both Sea Cliff in San Francisco, and Pebble Beach in Monterey. Daniels touted "the all-year garden that runs to the ocean's edge" as the style that "must appeal to every thoughtful observer."

At Pebble Beach, as at Berkeley, Daniels again designed a house for himself, and one for his friend, writer Robert Wells Ritchie as well, both in the approved Mission/Spanish Revival style, known locally as "Monterey Mission." Like Daniels, Lewis Hobart also returned to Pebble Beach at this time, and designed many such houses there. He also rebuilt the third Del Monte hotel along those lines after the second hotel burned down in 1924. That building remains today as the headquarters of the Naval Postgraduate School. Daniels collaborated with Bernard Maybeck as the landscape architect on two projects at Pebble Beach, neither of which was ever built, one a community building and the other a private residence. It was a case of third time lucky when these two came together again in Los Angeles. (*Part III in June.*)

AN EVENING WITH ROBERT IRWIN

March 8, 2007

Nancy Carol Carter

Insights into the design of the Getty Central Garden, a fortuitous New York native selection, and a promise of palms were revealed in an evening with Robert Irwin at the Los Angeles County Museum of Art (LACMA). Introduced as an artist, architect, landscape designer, and friend, Irwin was the second guest in a new series hosted by the director of LACMA, "Conversations with Michael Govan."

Govan used projected images of Irwin's work to guide a wide-ranging exchange during which the voluble Irwin discussed reductionism in modern art and several of his own creations. One of Irwin's more unusual projects was the design of a changeable meeting space for NASA's first international conference on habitability in long-term space travel. He also participated in the 1969 Art and Technology project at LACMA. Proclaiming that no one can afford to be ignorant of history and the fundamentals of philosophy, Irwin told of his own program of self-education and how philosophy helps him to think about and express his artistic vision.

Discussions of Irwin's work as an early adherent of the Southern California Light and Space art movement offers a key to his later success in landscape design. Wishing to "break the frame" of traditional art, Irwin and other artists of Light and Space abandoned traditional painting and used alternative media and nature itself to more vigorously engage viewers. The works are often experiential and site-specific ("the world is not framed"). The goal is to link viewers with a location and provide a first-hand experience that evokes feelings, as well as intellectual engagement. The permanence of the work is unimportant. It does not matter if the artist's product evolves within its environment. Therefore, for Irwin, the inevitability of change in his landscape creations is a positive virtue.

Michael Govan turned the discussion to the Dia:Beacon

project. As the former director of the Dia Art Foundation in New York, Govan commissioned Irwin to help transform an abandoned Nabisco printing factory into an exhibit space for Dia's extensive post-1960 art collection. Irwin designed the landscaping and a parking area that blends with nearby parkland in the upper Hudson River Valley town of Beacon.

Irwin wanted to plant *Crataegus viridis* 'Winter King' trees in the Dia:Beacon parking area. This is a tree any artist would love. Its silver-gray bark peels back to reveal an orange inner bark. It is covered with white blossoms in the spring, leafs out in dense, bright green, puts on a show of gold, bronze, and red in the autumn, then produces clusters of bright orange-red berries that persist well into winter. However, this choice was strongly discouraged by nursery experts; in addition to its positive attributes, the hawthorn has fierce thorns. It was the wrong tree to place near people and automobiles. Robert Irwin posed two questions to the tree experts: Can the thorns that could cause trouble be cut off? (Yes.) Will they grow back? (No.) Problem solved. Irwin got his choice of a tree that gives beauty during every season.

As the Dia:Beacon project was concluding, Irwin

found the perfect accent to complete his landscape design. It was Sargent's weeping hemlock tree (*Tsuga canadensis* 'Pendula'). Govan resisted these additional trees because the project budget was exhausted. Irwin offered to buy them himself because he was so taken with the sculptural appearance of the weeping hemlocks and so sure they belonged in that particular landscape. It was only after the trees were acquired that their absolute suitability for the site was learned. This mutant hemlock is native to the area, having been first discovered in the Fishkill Mountains above the museum location in Beacon, New York.¹

Govan introduced the Getty Central Garden as a high point in Irwin's long career, men



Getty Garden (LACMA publicity release).

tioning the artistic care given to every sensory aspect of the garden, including the rearrangement of rocks to "tune" the sound of flowing water.

Irwin revealed some ways in which artistic elements in the Getty design are the direct result of legal requirements and client demand. The distinctive and long zig-zag walkway was added to meet accessibility standards after inspectors rejected his first design. One of the large open areas was created to meet the requirement for an employee evacuation retreat in the event of a fire or other emergency. The museum's desire to keep the size of the garden manageable for the security staff resulted in the azalea maze being "floated" in what is, essentially, a very large bowl of water. Visitors may view the maze, but not walk through that most distant area of the garden.² (Irwin was recently told that his floating maze is unique in the world.)

As the conversation came to a close, Irwin confessed that he has avoided the Los Angeles County Museum of Art for about twenty years because he finds the entry plaza sterile and off-putting. LACMA director Govan immediately reminded the audience of the extensive rebuilding project underway at the museum. He concluded the evening with the crowd-pleasing announce-

ment that Robert Irwin will contribute a landscape design to the new LACMA. Irwin showed a preliminary drawing and explained that his entire installation will consist of many varieties of distinctively shaped palm trees. Humorously downplaying the recently announced Los Angeles city plan to expand its urban forest with native tree species, Irwin declared decisively that, "When people come to Southern California, they expect palm trees."

¹ The weeping hemlock trees were found about 1857 by General Joseph Howland and named after Henry Winthrop Sargent (cousin of Charles Sprague Sargent of the Arnold Arboretum). See Peter Del Tredici, "Sargent's Weeping Hemlock Reconsidered," *Arnoldia* 40, no. 5 (September 1980): 202-223.

² For more on this garden, see, Lawrence Weschler, *Robert Irwin Getty Garden*, (Los Angeles: J. Paul Getty Museum, 2002).

Ed. Note: An item about Irwin's talk appeared in the 10 March 2007 issue of the *Los Angeles Times* (E2). With regard to the plans for a new palm garden, Govan was quoted as saying, "It's just in process, not definite—there's no funding, no nothing yet. We're doing research now about collecting palms...One of the reasons Robert Irwin loves the palms is how the beautiful tall trunks hold the light, the sunset and sunrise of L.A....If the palms of the city start to get replaced by oak trees, certainly they'll then find themselves as cultural objects, and it's almost incumbent on the museum to begin to collect them."

RUTH SHELHORN (1909-2006)

Kelly Comras

Ruth Patricia Shellhorn was born in Los Angeles, California on September 21, 1909. Her parents, Dr. Arthur L. Shellhorn and Lodema Gould Shellhorn, promoted the ideals of hard work and self-determination and were socially progressive, encouraging their daughter at an early age to identify a profession that would make use of her mathematical skills and artistic abilities. Seeking career advice from her neighbor, the already well-known landscape designer Florence Yoch, Shellhorn was attracted to a career that would provide regular contact with the out-of-doors. She decided to become a landscape architect when she was fifteen years old.

Shellhorn left California in 1927 to attend the Oregon State College [now University] School of Landscape Architecture. An outstanding student, she earned recognition with a number of accolades. She was the first woman to win the Alpha Zeta Scholarship Cup for highest grades in the School of Agriculture. In addition, she won the Clara Waldo Prize for Most Outstanding Freshman Woman, was named Phi Kappa Phi in her jun-

ior year, and earned a national award in a Beaux Arts design competition.

Seeking to expand her design repertoire, Shellhorn transferred to Cornell University's College of Architecture in 1930, where she again achieved distinction for her design work and service to the academic community. Capturing the Charles Goodwin Sands Memorial Medal for Most Outstanding Design in a collaborative senior project, she also served as President of Psi Chapter Kappa Kappa Gamma and was named national architect for her sorority for five years. Unable to afford a final year away at college, Shellhorn left Cornell in 1933, four units short of her degree. During a later review of department records, it was discovered that Shellhorn had completed enough units to earn two degrees. Cornell University belatedly granted Shellhorn her Bachelor of Landscape Architecture and Bachelor of Architecture degrees in June, 2005.

Returning to southern California during the Depression, when job prospects for luxury services such as

landscape architecture were bleak, Shellhorn lived at home with her parents while she sought professional opportunities. A local home furnishings store gave her the chance to display some landscape drawings and she collaborated with a local architect and interior designer to offer a full array of design services for four residences in Whittier, California. Shellhorn earned \$25 for her first landscape design.

Despite the Depression, Shellhorn completed a number of commissions for private gardens, located throughout southern California, before World War II broke out. When jobs were in short supply, she worked briefly with Florence Yoch and Ralph Cornell, both of whom exerted a strong influence on her approach to design. As her practice grew, Shellhorn gained the attention of wealthier clients and her body of work grew to include estates in Bel Air and Pasadena.

On November 21, 1940, Shellhorn married Harry A Kueser. She credited her unusually prolific career to the special business partnership she and her husband created after he retired from banking in 1945 to join her firm. He took care of the financial aspects of the business, worked with her in the field surveying smaller properties and helped supervise job installations, thereby liberating Shellhorn to dedicate herself to the creative aspects of her work. Childless, they were constant companions until his death in 1991.

With private landscape jobs still scarce during the onset of WW II, Shellhorn began a two-year project working on a Shoreline Development Study for the Greater Los Angeles Citizens Committee, a private group of civic-minded businessmen. Augmenting work of the Los Angeles City and County Regional Planning Commission, Shellhorn's importance as a pioneer of landscape design could well be attributed to her participation in this project alone. A harbinger for restrictions on oil drilling in Santa Monica Bay, a precedent for the goals of the later-enacted California Coastal Act, and an advocate for the use of public funding for recreation and parkland acquisition, the Shoreline Development Study also paved the way for installation of Los Angeles' first

sewage treatment plant. In a time and place where a woman's presence was unusual, Shellhorn perceived no gender discrimination and the study provided her with a satisfying opportunity to work on a project ordinarily reserved for her male contemporaries.

Through professional connections made while working on the Shoreline Development Study, Shellhorn received a recommendation to create a landscape plan for the Bullock's department store in Pasadena in 1945. Collaborating with the architect, Welton Beckett, a succession of Bullock's department store commissions followed, including Bullock's Wilshire, Bullock's Palm Springs, Bullock's Lakewood, a remodel of Bullock's Westwood, and the Fashion Square Malls in Santa Ana, Sherman Oaks, Del Amo, and La Habra.

These were modernist landscape designs, evoking a sun-soaked, leisurely lifestyle, and came to epitomize the "Southern California Look." Company executives, anxious to lure post-WW II, middle-class disposable income to the stores, allowed Shellhorn to work directly with site planners and architects from the beginning of each project. She recognized that the shopping experience began the moment a customer pulled into the parking lot, and she designed those areas with a generous number of trees and bursts of exuberant color. Especially on the Fashion Square projects, where different architects designed each of the stores, Shellhorn's goal was to create a harmonious transition between buildings

with various architectural styles. She composed beautiful, courtyard-like settings, designed to attract customers who were, or wished to be, well-educated, traveled, and cultured. In these park-like settings, Shellhorn's designs re-defined shopping as a relaxing and enjoyable activity.

Shellhorn paid exquisite attention to detail, personally selecting and placing all trees and shrubs, often saving large original specimens from the site, and overseeing the progress of plants grown by nurseries for a specific project. She was a strong proponent for the importance of maintenance and was retained as consulting landscape architect for the Bullock's/Fashion Squares from 1945 to 1978 in or



Shellhorn with husband, Harry A. Kueser, c. 1940.

der to make periodic reviews of maintenance procedures. During that time, Shellhorn visited each of the sites several times a year to take notes and write voluninous recommendations for management tasks and procedures. When it came to tree pruning, she sometimes made sketches of individual trees, noting each branch to be removed.

In addition to her elegantly-styled private and commercial landscapes, Shellhorn demonstrated a flair for site-planning that went well beyond the ken of the white-gloved lady designer. Her sensitivity to scale and context, coupled with a determined commitment to design with the ultimate user in mind, produced an appropriately charming solution to the many issues that were resolved during the fast-forward construction of Disneyland. These skills were also applied to the first phases of planning and design for the University of California at Riverside.

Originally hired by Walt Disney just three months before opening day in July 1955, Shellhorn's task was to act as part-time liason between Disney Studios and the talented Jack and Bill Evans, who were responsible for plantings at the amusement park. But, with separate Art Directors in charge of each of the five "Lands," and construction of many of the rides and attractions throughout the park already underway, there was still no final site plan for the park. Shellhorn ultimately turned her full-time attention to designing a complete pedestrian circulation plan for the entire park. She also created plans for the well-loved Town Square, Main Street, and Plaza Hub, successfully evoking the small-town America envisioned by Walt Disney. In addition, she oversaw design of many of the planted areas throughout the park and assisted with major tree placement—and in some cases, the outline of water courses. Her contribution helped transform Disneyland from a mere amusement park into a magical kingdom.

In 1956, Shellhorn was competitively selected as the Supervising and Executive Landscape Architect for the newly-opened University of California at Riverside. The position included responsibility for site design and new landscaping as well as the design of roads, walks, lighting, and utilities on the campus. She held the post for eight years, completing a campus-wide master landscape plan and detailed plans for more than a dozen building areas. She also held other Executive and Consulting Landscape Architect positions for such academic institutions as Marlborough School for Girls (1968-1993), El Camino College (1970-1978), and Harvard School (1974-1990).

Shellhorn ultimately designed several hundred private gardens and commercial projects during her 57-year career. By the time she retired in 1990, her residential client list included well-known motion picture stars Spen-

cer Tracy, Gene Autry, and Barbara Stanwyck; R. Stanton Avery, founding President of Avery International; Edward Carter, President of the Carter, Hawley, Hale department store chain; Dorothy and Norman Chandler, publishers of the *Los Angeles Times*; and Ben Goetz, MGM Superintendent of Producers. Her numerous commercial projects included the Western Home Office for the Prudential Insurance Company, the John Tracy Clinic for hearing-impaired children, Santa Monica Civic Auditorium, Vroman's Book Depository in Pasadena, and the Segerstrom Center in Santa Ana.

Shellhorn was a fair-minded professional with a prodigious work ethic. She approached each job as a unique opportunity and did not sit down to execute a design until she had thoroughly studied the site and clarified her client's program. Along with her husband, she often worked six or more days a week, frequently giving up vacations to satisfy the demands of the practice. Although she never advertised and never applied for an award, she received numerous honors for her designs, including at least eight Los Angeles Beautiful Awards, several National Industrial Landscape Awards from the American Association of Nurserymen, civic beautifications awards, and chamber of commerce awards. For her leadership and dedication to her field of practice, she has been listed in Marquis *Who's Who in America* in 1971, and honored as Horticulturist of the Year by the Southern California Horticultural Institute in 1986. As a role model for professional women, she was named Woman of the Year by the *Los Angeles Times* and the South Pasadena, San Marino Business and Professional Women's Club in 1955.

Retired in 1990, Shellhorn continued to live in Redondo Beach. In 2005, she agreed to donate her papers and drawings to the Department of Special Collections at the University of California in Los Angeles. Shellhorn passed away in November 2006 after suffering a severe stroke a few days earlier. Donations may be made in Shellhorn's name to the UCLA Library, Dept. of Special Collections, Room A1713, Charles E. Young Research Library, Box 951575, Los Angeles, CA 90095-1575.

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WHAT NEEDS SAVING NOW?

Richmond: Japanese American Nurseries

"Old Nurseries Deemed Historic" was the title of an article by Chris Treadway in *The Contra Costa Times* of 10.29.06:A33. "Efforts to acknowledge the last remnants of a piece of local history got a boost earlier this month when Richmond's Historic Preservation Advisory Committee voted to recommend that the City Council put a 14-acre site along Interstate 80 on the city's register of historic resources.



The site—slated to be redeveloped by the city with nearly 200 units of housing—contains greenhouses and other buildings that are all that's left of a string of family-run Japanese American nurseries dating 100 years ago. They once straddled both sides of San Pablo Avenue in Richmond and El Cerrito from Potrero to Macdonald Avenues.

Because of its historic status, a consultant has suggested mitigations that include retaining a small number of buildings, thoroughly documenting the 40 greenhouses and other structures, and installing a permanent interpretive exhibit on the site describing the history of the Japanese American flower-growing industry in the area.

But the site isn't just saturated in history. The soil under the nurseries is sufficiently contaminated by years of pesticide use and underground fuel storage to qualify for an EPA Brownfields grant, and hearings on the cleanup plan for the proposed Miraflores housing development were held earlier in 2006. The cleanup alone would likely limit the amount of preservation possible.

The project must still undergo state and federal environmental reviews, and construction would not begin until late in 2008 or early 2009, project manager Natalia Lawrence said."

Beginning in the early 20th century, flower growing operations founded by Japanese immigrants were common not just in El Cerrito and Richmond but in a number of cities on both sides of the Bay. The oldest

locally would have been the nursery of Yataro and Toyokichi Nabeta. Yataro emigrated to the U.S. in 1892 and was a graduate of the Domoto Brothers' Nursery "college" in East Oakland. They brought many Japanese to this country from their native prefecture in Japan, and trained them to become nurserymen. In 1900 Yataro and his brother had saved

enough money to start their own business, and in 1903 they moved to their growing grounds at what was then known as Stege Junction. They bought eight acres of land at about \$300 per acre, and built seven hothouses, each 27' x 250'. They raised roses, carnations, calla lilies, and chrysanthemums, as well as Easter lilies, for the San Francisco cut flower trade. Nabeta travelled daily to San Francisco with his wicker flower basket (*kori*) on his back, taking the streetcar from Stege Junction to Oakland, the ferry to San Francisco, and another streetcar to the flower market. In 1911, Yataro's son, Torataro, came to the U.S. to join his father and uncle in the business. In 1928, he took over the enterprise. The Adachi nursery, established in 1905, was located where the Home Depot store in El Cerrito is today. There is still a remaining branch of the Adachi Florist & Nursery in nearby El Sobrante.

Ward Hill, architectural historian, wrote the *Historic Architecture Evaluation* report for the housing development and concluded that, "The Richmond Japanese-American nurseries are historically significant as a *Nikkei* (Japanese immigrants and their American-born descendants) community centered around an industry important to this ethnic group surviving from the initial wave of immigration of the 19th century into the late 20th century. The Sakai and Oishi properties are the only extant cut-flower nurseries begun by Japanese Americans before WW II in the entire Bay Area and also the last remaining of Richmond's community of Japanese American flower growers. The properties are rare surviving

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Eden solicits your submissions of scholarly papers, shorter articles, book reviews, information about coming events, news about members' activities and honors, interesting archives or websites you have discovered. In short, send us anything pertaining to California's landscape history that may be of interest to our members. Please contact the editor, Marlea Graham, at 100 Bear Oaks Drive, Briones, CA 94553-9754.
Telephone: 925.335.9156. Email: maggie94553@earthlink.net.
Deadlines for submissions are the first day of March, June, September and December.

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Bay Area nurseries, a once prominent industry in the core Bay Area counties that has been almost entirely displaced by development pressures during the last thirty years." Hill advised that the properties appear to meet the criteria for inclusion on both state and national registers of historic places. The oldest buildings of both nurseries date from the 1920s and are the last of their kind in the Bay Area and possibly in the whole state. The report recommends that a compromise be made by saving one of the homes, the [water] tank house and at least one greenhouse and by providing a permanent interpretive exhibit to communicate the history of the site. "The historic ensemble could be easily and economically integrated into the new development, giving it more than just the name to recall the site's historically significant past."

The Sakai nursery started in 1906 with an initial 2.5 acres in Richmond and a single greenhouse salvaged from Berkeley. The neighboring Oishi nursery started shortly after. Both grew as more land was acquired and more buildings were added, both shut down in 1942 during the World War II relocation of Japanese, and both resumed operations when the families returned after the war. Operations continued until fairly recently.

There were also other nurseries in the area owned by Americans of European descent: the Belliaro Nursery, the DeMartini Nursery, and the Farina Nursery.

The historic aspect of this situation caught the attention of the local National Park Service unit, which oversees the Rosie the Riveter/WWII Home Front National Historical Park. Tom Oishi was hired as a welder at one of the Kaiser shipyards before the War Relocation Act went into effect, and the Regional Oral history Office (ROHO) has recorded his memories of that time, along with those of many others connected to the shipyards' history. The El Cerrito Historical Society is also supporting the preservation movement.

Palo Alto: Juana Briones Adobe

A few years ago we posted information about plans to turn the Juana Briones Adobe into a house museum. Just this month, we learned that the house is now slated for demolition within the next two months. What happened?

Students of Stanford history professor Al Camarillo put on a one-day exhibit on March 15th to explain the history of the adobe in the larger context of



Juana Briones' life. One of the presenters covered the legal battle to preserve the adobe as a historical property and why this effort failed. Briones lived in the house from about 1846-47, when it was built, until shortly before her death in 1889. The house passed through a number of owners and various additions were made to the structure, but the core adobe construction remained largely intact. In 1987, the Historic Resources Board endorsed the Briones adobe as a historically significant building and it became California State Landmark #524. The City of Palo Alto added the property to their Historic Inventory. In 1988, a Mills Act contract was signed by the owner of the property. (The Mills Act is a state law allowing cities to enter into agreements with the owners of historic structures. Such agreements require a reduction of property taxes in exchange for the continued preservation of the property. The Mills Act law enables city councils to enter into 10-year agreements with owners of historic properties which can reduce property taxes by up to 75%. Under these contracts owners agree to maintain and, if necessary, rehabilitate their historic structures. Either the property owner or the city may elect *not* to renew for any reason.) Unfortunately, the 1989 Loma Prieta earthquake caused significant damage to the house. In 1990, then-owner Susan Berthiaume received a Special Emergency Grant from the National Trust for Historic Preservation, but did not make repairs. In 1993 she sold the property to the current owner, Dan Meub. Initially Meub continued the Mills Act contract with the city, but in 1998 he submitted a "notice of non-renewal" advising them of his intent to discontinue the agreement when it expired in 2009. He also applied for a demolition permit. The City rejected the request, whereupon Meub sued the city for demolition rights. The City counter-sued the owner for violation of the Mills Act. In February of 2003 Superior Court Judge John Herlihy ruled in favor of the City that the owner must uphold the Mills Act agreement and restore the house. In April 2004, another judge reversed this decision and granted a writ mandate request. In 2005 the City found the house to be dilapidated, dangerous, and uninhabitable. In 2006 the Appellate Court ruled that the City had missed their opportunity to enforce the Mills Act contract and must pay the owners \$313,119.40 in legal fees; a Director's Hearing was held in February 2007 and the demolition permit was eventually approved.

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Susan Brand-Hawley, an expert on the uses of CEQA (the California Environmental Quality Act) wrote a letter to City Mayor Yoriko Kishimoto, pointing out that, "While the recent appellate decision in *Nulman v. City of Palo Alto* declined to enforce the City's Mills Act contract for the Briones House, *it did not and does not address or alter the City's entirely separate obligations under CEQA*. As you know, Chapter 15 [16?] of the Palo Alto Municipal Code requires a moratorium in the issuance of any demolition permit while the Historical Resources Board reviews the project and makes recommendations. As held in *San Diego Trust and Savings Bank v. Friends of Gill* (1951) 121 Cal. App. 3d 203, *when a local ordinance provides for a delay in the demolition of an historic building, it confers discretion that invokes a CEQA process simply by virtue of the delay*. Thus the City must prepare an Initial Study and an adequate environmental document regarding the proposed demolition. Since there is a manifest "fair argument" that the Briones House is historic, its demolition will have a significant environmental impact, and *the preparation of an EIR [Environmental Impact Report] is required as a matter of law*. (See for example, *Architectural Heritage Association v. County of Monterey*.) Such environmental review will consider project impacts as well as feasible alternatives and mitigation resources."

While the city seems to have dropped the ball in this instance, we learned at the Stanford exhibition that the owners have since agreed to allow a HABS (Historic American Building Survey) report as mitigation. Though the house will still be torn down and Palo Alto will lose an important piece of its history, at least some historical documentation will be available to future historians. A plant inventory will be taken in the last two weeks of April. Priya Graves, who has been involved with the Juana Briones Heritage Foundation, invites anyone interested in helping with this project to contact her at priag@birketthouse.com or call 650.493.2153.

San Francisco: Alcatraz Island

As you have previously read in these pages, the Conservancy has formed an alliance with the National Parks Service to restore the gardens at Alcatraz. The Garden Conservancy writes, "We are happy to report that this project received a \$250,000 federal grant, as part of



Save America's Treasures (SAT), a program administered by the NPS and the President's Committee on the Arts and the Humanities. The grant will be used for the restoration of structural elements of the gardens and the rehabilitation of plantings. We are now able to share the beauty of this windswept landscape and tell visitors about an inspiring and remarkable history

that dates from the end of the Civil War." The Conservancy will implement much of the day-to-day work in the gardens, as well as raise matching funds. To date, the Conservancy has secured matching grants from the Fernleigh Foundation, the S.D. Bechtel, Jr. Foundation, and the Stanley Smith Horticultural Trust. Volunteer labor and staffing from the Golden Gate National Parks Conservancy will contribute to a portion of the match. While the SAT grant and matching dollars will result in the physical rehabilitation and restoration of the historic gardens of Alcatraz over the next three years, interpretation, education and ongoing maintenance will require additional sources of support. Early contributors to the project include the National Parks Foundation, San Francisco Garden Club, Hillsborough Garden Club, National Trust for Historic Preservation, California Horticultural Society, and the National Park Service Challenge Cost Share Program.

Berkeley: Save the Oaks

A \$250/head fundraiser was held in March, sponsored by the Berkeley Architectural Heritage Association (BAHA) has raised more than \$30,000 for the Panoramic Hill Association on behalf of its fight against UC Berkeley's expansion of its football stadium, which lies directly on the Hayward fault. (The area was originally slated as a part of the botanic gardens. Officials knew of the fault beforehand, but elected to build the stadium there anyway, as they wanted it to be on-campus like Stanford's, and had no other suitable contiguous space.) The expansion and renovation threatens valuable oak trees and the peace of the neighboring residential neighborhood. The event was held at 'Wildwood,' the historic home of real estate developer Frank C. Havens and his second wife Lila Mandana Rand in Piedmont. The house was originally designed by Bernard Maybeck, though the owner quarreled with him over the design and did not complete it as drawn. Phillipine craftsmen did much of the interior woodwork, and Tiffany provided many of

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the furnishings. The present owners are restoring the Tiffany work. Havens spent \$1.5 million to build the house in 1908. The street and a nearby creek are also called 'Wildwood' and the neighborhood was at one time known as 'Oak Knoll.' Havens died c. 1917, leaving his estate in considerable disarray, and his widow was forced to sell off most of the surrounding 7.5 acres of the estate to cover his debts. Havens is best remembered as the man responsible for the widespread planting of eucalyptus trees in the Oakland hills. He and his son, Wickham Havens, were involved with most of the subdivision development that took place there in the early 1900s-1920s.



The Garden Conservancy: Campaign to Save America's Exceptional Gardens

The Garden Conservancy recently announced the successful completion of the "quiet" phase of their Campaign to Save America's Exceptional Gardens. As of December 2006, nearly two-thirds of their \$15 million goal is in hand. "The establishment of a strong endowment will assure the conservancy's future capacity to identify select gardens, gardens that reflect the spirit and passion of their creators, and carry on their legacy." Your generous donations and membership subscriptions strengthen their capacity to respond immediately to new challenges (such as Hurricane Katrina) and guarantees that treasured gardens across the country will not go unprotected.

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Carolands, by Michael Middleton Dwyer, (San Mateo, CA: San Mateo County Historical Association with The Institute of Classical Architecture & Classical America, 2006). Cloth cover, 144 pages, \$75.



The Carolands was the 98-room home designed and built for Harriet Pullman Carolan (1869-1956) on 500 acres in Hillsborough between 1912 and 1916, and *Carolands* is a fittingly lavish volume celebrating its recent renovation. The initial undertaking turned out to be more than even Mrs. Carolan, the Pullman heiress, could afford, and portions of the house's decoration and much of the landscaping were left incomplete. A succession of owners sold off portions of the land, so that the vast house now looms over its remaining five acres.

Mrs. Carolan, once having decided she wanted a grand French chateau and garden on the San Francisco Peninsula, had the good sense to hire her landscape architect, Achille Duchêne (1866-1947) before selecting an architect. He advised her that 500 acres would be sufficient for the house and garden. He selected the site for the house before architects were consulted, and when the San Franciscan, Willis Polk, proved unsatisfactory, Duchêne introduced her to Ernest Sanson (1836-1918), a Parisian, who designed a house in perfect scale with the site and garden design.

The house acquired new owners in 2002. The Johnsons were committed to repairing, renovating, and completing the Carolands. Their speed is remarkable. The interior has been decorated by the New York designer, Mario Buatta, and the remaining land has been landscaped by the British designer, Martin Lane Fox. Fox has

created intimate gardens where Duchêne had envisioned the restrained foreground to broad views and sweeping landscapes. Since Duchêne's landscapes are now subdivisions, Fox had little choice. His overall design complements the house, but his plant palette is drawn from current tastes.

This book gives background on both the Carolands, traces the history of the commission, describes the construction, and places the house and garden in the context of other grand country homes on the East Coast. The bulk of the book is devoted to color photographs of the home's present condition. Dwyer's historical essay discusses some of Duchêne's other American work but does not mention his simple and charming little garden for the French pavilion at the 1915 Panama Pacific International Exposition in San Francisco. This garden begs for quotation at the Carolands. It should be noted that the columns on the house are Tuscan, *not* Doric as Dwyer states throughout his essay. The sources of drawings and historical photographs

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are not given, making further research difficult.

This new publication on the Carolands, despite occasional lapses, is the most complete and worthwhile to date. The fold-outs of original plans and working drawings, a new selection of historical photographs, and a translation with illustrations of the description of the garden from the 1923 *Gazette Illustrée des Amateurs de Jardins* make the book a valuable and attractive resource.

—Margaretta J. Darnall



Public Japanese Gardens in the USA: Present and Past, Book I: Northern California, by David Newcomer (Falcon Books, 2007). Softcover, 320 pages, 102 b&w photographs, \$29.95 including shipping. Send checks to David Newcomer, 241 Richardson Drive, Suite B, Mill Valley, CA 94941-2518.

Newest CGLHS member David Newcomer has been researching public Japanese style gardens in the USA for the last 35 years, collecting information and photographs of gardens past and present. He first published

his travel guide, *Public Japanese Gardens of the USA, Book One* in 1982. As the current title suggests, the book is something more than a travel guide, yet something less than a full historical report.

Eight chapters of the book are devoted to existing gardens in Northern California.

The author includes basic facts such as addresses, telephone numbers, directions, maps, and in a couple of cases, plant lists. He cites the principal features of each garden and includes some historical data such as the designer's name and date of construction. Nearby points of interest related to appreciation of "things Japanese," such as tea rooms, memorials, and shopping districts are also included. Of particular interest to our readers is Newcomer's coverage of ten places of interest which no longer exist, as well as the three Japanese-style garden displays that appeared at the International Expositions of 1894, 1915 and 1939, all in San Francisco.

As has been mentioned with regard to other self-edited and published volumes reviewed in this journal, this book could benefit from some judicious editing by an independent party. Apparently Newcomer is not a plantsman, because he failed to detect several simple errors in the plant lists that may no doubt be laid to someone's illegible handwriting. "Tobria" and "Variegated Tobria" are undoubtedly *Pittosporum tobira* and one of its variegated forms. "Port Oxford Cedar" should be Port Orford Cedar, and "Japanese Evonymus" should be Japanese Euonymus. Botanical naming conventions were not followed. For the most part, common names were employed, and cultivar names are not set off by single quotes.

Neither is Newcomer primarily a garden historian. He has relied on the assistance of local garden caretakers, historians, librarians, and writers such as Kendall H. Brown (*Japanese-Style Gardens of the Pacific West Coast*) to piece together historical information for this book. He carefully credits his sources, and sometimes refers the reader to documents that contain more information than he had room for in this book. While it was disappointing not to learn anything new about the two Japanese gardens built in Piedmont near the turn of the last century, it was equally delightful to see, for the first time, a postcard image of Hagiwara's Japanese Village, built at the entrance to Golden Gate Park during the period (1901-07) when he and the city could not come to a financial agreement regarding management of the park's

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tea garden. The news that the garden built by Zenjuro Shibata (founder of the Mount Eden Nursery Company in Hayward), survives today within a business park was also gratefully received.

The present-day b&w photographs illustrating this book are mostly of buildings or other structures within each garden. In some instances, Newcomer has captured enough of the garden surrounding the building to give a sense of the setting, but in the case of Hakone Gardens at Saratoga, the photographs fail to convey the attractions of the gardens.

The author may wish to consider the advantages of adding more expansive footnotes about some of the commemorative plaques he lists for each garden. It would be helpful if the greater significance of donations made on behalf of various individuals were made known to the reader who is not native to the Bay Area. For example, William Sesnon had a large Japanese garden on his private estate at Aptos; S. & G. Gump Company is a San Francisco firm, established in 1861, that began to import Asian art objects after the 1906 earthquake, following in the footsteps of George Turner Marsh and other purveyors of luxury goods.

And while Newcomer mentions Toichi Domoto in connection with the Japanese Gardens at Hayward, nothing was said of the long history of the family nurseries in Oakland and Hayward. Nor were Anthony Chabot's Oriental Gardens (thought to have been maintained by the Domoto brothers) included in the list of "deceased" gardens. Perhaps this is because the gardens were not precisely "public" in nature, though Chabot did make it a practice to allow visitors on a regular basis.

At the back of the book is a glossary of Japanese terms, a bibliography, and an index. Newcomer also invites his readers to contribute their knowledge about other public Japanese-style gardens, either "living or deceased," not covered in this book. We were surprised that Newcomer mentioned, in passing, Marsh's display gardens at Pasadena and San Diego (presumably these will be covered in greater depth in next year's volume), yet said nothing about the Marsh garden at Monterey. Perhaps it is because that garden is presently in a state of limbo, neither living nor deceased, and certainly not public. The Catholic church now owns the property and has stated its intention of tearing down the building and gardens to make way for their new college.



Though this first book cannot be said to replace the more thorough and in depth scholarship of Kendall H. Brown's, it does provide more extensive coverage than is presently available elsewhere, and is a convenient aid to the garden history tourist.

Book #2 on southern California gardens is promised for 2008. We look forward to it with great anticipation. Books #3 and #4 (no date of release yet) will cover, respectively, the Pacific Northwest and Hawaii, and the Midwest and Eastern states. Presumably continued publication will depend on sales. The author is available to give slide lectures and book signings. You may contact him at 415.388.0609.

Defiant Gardens: Making Gardens in Wartime, Kenneth I. Helphand, (San Antonio, TX: Trinity University Press, 2006). Cloth cover, 320 pages, 95 b&w archival photographs, \$34.95.

Kenneth I. Helphand, a professor of landscape architecture at the University of Oregon is the first person to examine gardens in war zones, internment camps and ghettos of the First and Second World Wars. Helphand calls these gardens—created at times of extreme stress—"defiant gardens." Archival photographs show gardens created in desolate areas behind the lines in World War I on both German and French sides, in the Lodz, Poland ghetto, Japanese American internment camps in the USA, and more recently, at a site north of Baghdad in 2004. The stories behind the gardens are very moving and quite frankly disturbing. Some photos show the desolation of war—haunting in its barrenness—but the idea that people have an urge to create gardens in the midst of harrowing circumstances is incredibly uplifting once you get over the shock of how devastating war is. Many of the Japanese Americans sent to internment camps in WWII had been professional gardeners and nurserymen before they were imprisoned. It is, perhaps, less surprising that they would choose creating gardens within the camps as a way to establish some sense of normalcy for themselves and their families when uprooted from their established lives. Dorothea Lange's photographs of Japanese American internment camps are among the illustrations for this book. The inhabitants of the camps were allowed to go outside the camp barriers to gather plant materials for their gardens.

"Gardens promise beauty in place of horror, hope over despair, optimism over pessimism, and finally life in

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the face of death," Helphand explains. "In trenches, ghettos, and camps, defiant gardens attempted to create normalcy in the midst of madness and order out of chaos."
—Sandra Price



CGLHS member and *Pacific Horticulture* editor Dick Turner writes: "I've just received a fascinating book that, I think, ties in nicely with the Japanese garden theme of this year's conference. Liza Carihfield Dalby is an anthropologist specializing in the Japanese culture. She is also an avid gardener, and lives in Berkeley. UC Press has just released *East Wind Melts the Ice: A Memoir Through the Seasons*, essentially her memoirs from a year of living in Japan, but the thread tying the book together is the Chinese-influenced Japanese view of the year as having 72 five-day seasons, each the result of a particular event in the natural world (or, often, the agricultural world). So, there are 72 short chapters, most focussing on something in nature or the garden or reminding her of something in her life.

She's a delightful writer." Cloth cover, 318 pages, index, \$24.95. Dalby wrote her dissertation on "The Institution of the Geisha in Modern Japanese Society" for Stanford University in 1978. Her book, *Geisha*, was published by UC Press in 1983. In 1984, Dalby was a contributing editor to *All-Japan: The Catalogue of Everything Japanese*. Yale University Press published her work on *Kimono: Fashioning Culture* in 1993. In addition to these more scholarly works, Dalby has published a novel, *Tales of Murasaki* (2000).

The Forestiere Underground Gardens, A Pictorial Journey, by Silvio Manno (Ionian Publications, 2006). Softcover, 110 pages, 150 full color photographs. Available from the publishing company, who will pay shipping costs for a brief period. Send a check for \$32.45 to Ionian Publishing, 4102 N. West Avenue, Box 17, Fresno, CA 93705. Or call them at 559.229.2509. Review to follow in our next issue.

Two items of interest recently found for sale on the **Hinck & Wall Antiquarian Bookseller** website:

[1] A copy of the *28th Annual Report of the Board of Park Commissioners of San Francisco*, for the year ending June 30, 1899. Offered at \$180, this report, presumably written by then Superintendent of Parks John McLaren, contains 21 color photochrome plates showing views of scenery and activities throughout the city park system, and particularly within Golden Gate Park.

[2] *A Catalogue of Japanese Plants, Bulbs and Seeds, from L. Boehmer & Co. of Yokohama, Japan*, dated 1903. Advertised as "The only European Nursery Firm in Japan," the Boehmer company was established in 1882, and was for many years the largest exporter of Japanese plants and bulbs, supplying growers in Europe, America and Australia. Priced at \$1,500, this trade catalogue contains delicate wood block illustrations on nearly every page, arranged more as decorative text embellishments than as examples of nursery stock. The catalogue begins with five pages describing the extensive collection of lilies. Among the other category headings are found: Iris; Lotus; Chrysanthemums;

(Continued on page 26.)



Japanese Tea Garden, San Francisco, 1899.

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American Gardens, 1890-1930: Northeast, Mid-Atlantic, and Midwest Regions, edited, with an introduction by Sam Watters, (New York: Acanthus Press, 2006). Hardcover, 291 pages, index, \$75.

This is one of three projected volumes in a new series on American residential garden architecture, to be published by Acanthus Press. Horizontal in format, 9.25 inches by 12.24 inches, the book is essentially a collection of 290 black and white illustrations, most of them full-page. The text is limited to a six-page introduction and, at the end, brief biographical sketches of the designers. Clearly, we are invited to dwell on the *images*—which are mainly period photographs—along with a few period renderings and plans.

These images are credited to published books and archives, not to individual photographers or renderers. Captions are minimal: name of designer or firm, estate, client, and house architect; location; and name of garden view or plan. Without editorial comment or any precise historical or social context, the images stand on their own. We are free to sample them at random or to study them closely and draw our own conclusions.

Some large country places are represented by multiple views of their terraced and manicured grounds, including 'Kykuit,' in Pocantico Hills, New York, home of John D. Rockefeller; and 'Immergrun,' in western Pennsylvania, home of Charles M. Schwab. One small place, 'Indianola,' the Glencoe, Illinois home of Herman Paepcke, appears in a single view—but that view, from a clearing in a woodland, looking beyond grasses and waterlilies in a rustic pool toward a gabled, wooden-frame house, says a great deal. The name Jens Jensen says even more.

Some of these names are very familiar: Jens Jensen, Frederick Law Olmsted & Co., Carrère & Hastings. Reading from the top of the page downward, from famous designer's name to image, we often "know" what to expect. But if we take these images at face value—as purely documentary images, momentarily unattached to names, places, styles, and schools—we might look at them differently. We might see something fresh and new in the use of a material, say, or in a construction detail, or in some plant or object placed in an unexpected setting.

Contemplating *American Gardens* in this way, we can overlook minor errors and the lack of identifying



information here and there. In one view through a pergola, we look straight up a central garden path. Apart from a few hard-edged verticals and horizontals (posts and steps), all the edges in this rectilinear garden are soft, feathery, or billowing, made up of perennials and unclipped shrubs. The geometric order is thus understated, while a huge old vase-shaped elm outside the garden stands a few degrees off axis with the path. Studying this photograph, you begin to reconsider what you "know" about the designer, Charles Adams Platt. And other examples come to mind. In a romantic landscape, half-hidden by trees and shrubs, a neo-Georgian tea house stands overlooking a somewhat naturalistic swimming pool—and a canoe! (This is Bryant Fleming's work in Grosse Pointe, Michigan.) Another pool seems like a slow-moving river, perfectly wild—before we notice two tiny jets, a thin line of stepping stones, and a vaguely Grecian urn. (The designers were Hare & Hare, working in Kansas City, Missouri.)

As a repository of design ideas, this book will be useful to designers, both professional and amateur. Some of the photographs are more than documents; they give the impression of deep immersion into the garden. Looking at these fine photographs slowly, one at a time, we are no longer merely spectators. We are invited inside, to wander and to dream. Later, wanting to know more about how and why these gardens came into being, we will have to turn to other books, other writings. Far from supplanting the work of garden writers and historians, this compilation should be a stimulus for further reading, more site visits, and more desire to work, putter, or just *be* in the garden.

—Melanie L. Simo



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Peonies; Wisterias; Flowering Trees and Shrubs (13 pages); Fruit Trees; Bamboos; Dwarfed Trees; Orchids; Foliage Plants; Deciduous and Evergreen; Coniferous Trees and Shrubs; Forestry Department; Seed Department; and Miscellaneous Plants for the Rock Garden, Border and for Pot Culture.

This item was particularly interesting as we have also recently discovered a paper on "The History of the Introduction and Establishment of Bonsai in the Western World," by Thomas S. Elias, found online at www.bonsainbf.org/site/images/Elias_Paper.pdf. In Section V. "Exporting, Importing and Shipping Bonsai," the author explains that "Japanese nursery companies were established primarily for international commerce and exporting trees, shrubs, specialty plants like bonsai, porcelain pots and even tray landscapes. These companies were often brokerage companies that served as intermediaries between the actual growers and the retail companies in foreign countries...The Meiji government of Japan [1868-1912] invited hundreds of foreign specialists from the United States, England, Germany, and perhaps other countries to teach production and marketing procedures and techniques to help them learn how to enter into the world of international trade. [Boehmer, a German agricultural specialist, had earlier assisted the Japanese government in developing more modern agricultural practices.] One of the founders [Uhei Suzuki] of what would become Japan's largest and most continuous nursery, the Yokohama Nursery Company, spent the first seven years working for a German nurseryman, Louis Boehmer, before establishing a wholly owned Japanese cooperative company." In 1890, *Garden & Forest* carried an advertisement for the Yokohama Gardener's Association, 21-28 Nakamura, Yokohama, Japan. "For catalogues and full particulars, apply to the Japanese Garden and Nursery, Glen Avenue, Oakland, California, or PO Box 2170, San Francisco. The company was formed by four Japanese nurserymen, including Suzuki. Through their California agent, the Japanese Nursery Company (A. Jegema proprietor), the Association was able to participate in the 1893 Chicago International Exposition. Following the exposition, Suzuki bought out his partners and reformed the business as the Yokohama Nursery Company, Ltd. at the same address. The Oakland office was closed in 1895 and their New York office handled all business in this country into the 1920s.



Noel Vernon's article on Lockwood de Forest Jr. in the January/February 2007 issue of *Garden Design* informs us that, at long last, Gail Jansen's proposed book on Val Verde, titled *Montecito Mansion*, is expected to be out this fall.

Also in the works is a book by Robert Sweeney about Casa del Herrero, to be published by the Casa del Herrero Foundation, but with no publication date announced as yet. De Forest was one of several designers who contributed to the landscape work done at Casa del Herrero.

We have been informed that the second volume of *Pioneers of American Landscape Design* is slated to come out sometime in 2008. The University of Virginia Press will be publishing it.

The Fall 2006 issue of *The Chronicle of the University of California* has as its theme, "From Field to Table: Agriculture and Gastronomy at the University." The issue includes articles on such topics as the Citrus Experiment Station at Riverside and the Hilgard Experiment Stations set up in three other areas of the state, along with a history of the sustainable agriculture program at UC Santa Cruz. Copies are available at the Cal Bookstore, or you may mail a \$20 check, payable to UC Regents, to Chronicle of the University of California, Center for Studies in Higher Education, South Hall Annex, University of California, Berkeley, CA 94720-4650. See their website for selected articles from various issues of the journal: <http://cshe.berkeley.edu/publications/chronicleofuc.htm>.

Earlier rumors to the contrary, Timber Press has not shut its doors, but instead has issued a Spring 2007 catalogue with several new releases, including *Rain Gardens: Managing Rainwater Sustainably in the Garden and Designed Landscape*, by Nigel Dunnett and Andy Clayden, all about how to collect and manage rainwater to enhance the garden and benefit the environment. Though these two authors come from the much wetter climate of England, their techniques should be of use to Californians too, (assuming it ever rains here again). Learn to minimize the damaging effects of both too much water and too little water, as well as other environmental challenges. Contact Timber Press, toll-free tel: 800.327.5680. Website: www.timberpress.com.

COMING EVENTS

Garden tours and plant sales galore are listed in the Apr/May/June issue of *Pacific Horticulture*. We recommend you become a subscriber (\$28/4 issues, PO Box 680, Berkeley, CA 94701); otherwise pick up a copy at your local newsstand or bookstore. There'll be an article by Judy Horton about our conference in the summer issue.



April 10: The last of a four part lecture series, "Nature and Place: A Series of Conversations with Elizabeth Barlow Rogers," co-sponsored by the New York Botanical Garden, the New York Historical Society, and the Foundation for Landscape Studies. A talk by Carol Franklin on "Nature in the City," reflecting on how existing and future park systems based on rivers and their tributaries protect regions, cities, and neighborhoods from the worst effects of urban sprawl. Franklin is finishing a book on the park system of Philadelphia's Wissahickon Valley. At the New York Historical Society, Central Park West at 77th Street. Registration for this lecture alone is \$25, discounts for members, students, educators, and seniors. To register, call the Continuing Education Department of the New York Botanical Gardens, 718.817.8747.

April 19: Following on Mills College's three part Landscape Heritage Lecture Series, a fourth segment has been added. Woodruff Minor will present a lecture titled "Mills College: The Architectural Legacy of Walter H. Ratcliff, Jr." from 5-7 P.M. at the Bender Room in Carnegie Hall, Mills College, 5000 MacArthur Blvd., Oakland. Admission is free, but seating is limited. Please RSVP Carrie Milligan at cmilliga@mills.edu or 510.430.2125.

April 19 & 23: This year's Royal Oak Foundation lecturer is the Countess of Arran, speaking on "Castle Hill: A Palladian Jewel in an Arcadian Landscape." On the 19th, the lecture will be held at Filoli (co-sponsor), Canada Road, Woodside at 2 P.M. Reservations must be made through the Foundation in New York at 212.480.2889 x 201, or through their website, www.royal-oak.org. Tickets \$25. On the 23rd, the Countess will speak at Hollyhock, 817 Hilldale Road, West Hollywood. The co-sponsor is Suzanne Rheinstein.

April 21: El Presidio de Santa Barbara celebrates its 225th anniversary. This is the last of four royal presidios

built in California, and served as the center of government for a Spanish military district that extended from San Luis Obispo to Los Angeles. In its day, it was considered the finest of all the presidios. The Santa Barbara Trust for Historic Preservation plans a day of celebrations, including mass in the chapel, live music, period dances and historical re-enactments. The event is free, from 11-3 P.M., at 123 East Cañon Perdido Street. For more information, call 805.965.0093.

April 21 - May 3: UCLA Extension Travel-Study Tour: Explore the Spirit of Brazilian Landscapes. You will visit four cities (São Paulo, Brasília, Salvador, and Rio de Janeiro) and see urban gardens, private homes, churches and public and private cultural treasures. The tour will be led by Patricia Akinaga, MLA, principal of Patricia Akinaga, Landscape Architecture, Environmental Planning and Architecture, a Brazilian firm. Ms. Akinaga is an instructor in the Landscape Architecture program at the Universidade Paulista, UNIP, in São Paulo and a visiting instructor at the UCLA Extension Landscape Architecture Program. Land tour price \$3,445, includes all travel within Brazil, ten nights hotel accommodations, and most meals. Additional fees will include: Extension enrollment fee of \$290; round-trip airfare from Los Angeles; medical immunizations; visa fees; passport fees. Airfare from Los Angeles on Delta Airlines is estimated to be \$998. For more information, contact UCLA Extension's Landscape Architecture Program, 10995 Le Conte Avenue, Los Angeles, CA 90024. Email: landscapearchitecture@uclaextension.edu. Tel: 310.825.9414.

April 22: The Garden Conservancy's Open Days 2007 starts in California at San Diego. To join the organization, buy tickets and/or your tour book in advance (the better to plan ahead), write or call The Garden Conservancy, PO Box 219, Cold Spring, NY 10516. Toll-free tel: 888.842.2442. You can purchase the smaller Western edition tour book for only \$6.95, or wing it by watching for announcements in the local paper and paying as you go. On the day admissions are \$5. You get a price break by buying books of tickets in advance.

April 26: "Bertram Goodhue: His Life and Residential Architecture," a lecture and booksigning by Romy Wylie at the Pasadena Museum of History, 470 West Walnut

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Street, at 7:30 P.M. Free admission, but seating is limited, reservations recommended. Call 626.577.1660 x 20. "An architect of exceptional vision whose work is still relevant today, Bertram Goodhue is best known locally for his master plan and buildings for the Cal Tech campus. In her new book, Wyllie focusses on 26 residential designs that provide insight into the evolution of Goodhue's architecture during his remarkable career." Reception immediately following lecture. Copies of the book will be available for purchase.

April 26: Nancy Goslee Power's Barn Studio is again offering a series of lectures about landscape design. On this date, Don Marquardt will provide "An Evening with Frederick Law Olmsted" at 6:30 P.M., 1660 Stanford Street, Santa Monica. Fee \$35, pre-registration recommended. Email: carolyn@nancypower.com. Tel: 310.264.0266. For details of other lectures of more general interest, see their website, www.nancypower.com.

April 26: Field trip to the historic Wattles Farm and Wattles Mansion in Hollywood, a Thursday Morning Seminar with Lili Singer, 9:30 A.M. to noon, Los Angeles County Arboretum & Botanical Garden. Fee \$20, pre-registration required. Los Angeles County Arboretum & Botanical Garden, 301 North Baldwin Avenue, Arcadia. Website: www.arboretum.org. Tel: 626.821.3222.

April 29: Garden Conservancy Open Days at Pasadena, opening the gates to some of the best private gardens in the area.. Directories and ticket booklets will be avail-



able for purchase at La Casita del Arroyo Garden, 177 South Arroyo Boulevard, Pasadena from 9:30-3:30 P.M. on that day. To purchase tickets and/or directories in advance, call toll free 888.842.2442 or visit the Conservancy's website, www.opendaysprogram.org.

May 5-6: The Los Angeles Garden Show, featuring display gardens, plant sales, and more, daily from 9-5 P.M., at the Los Angeles County Arboretum and Botanic Garden, 301 North Baldwin Avenue, Arcadia. Tel: 626.821.3222. Website: www.arboretum.org. Garden admission \$7.

May 6: The Pasadena Museum of History continues its third annual *At Home in the Garden* lecture series in 2007, exploring the history and context of gardens that have characterized Pasadena as a "Garden City." Each illustrated lecture will be presented by an expert in their field, who will then accompany guests on a tour of a local garden that exemplifies aspects of the topic. All lectures take place at the Avery Dennison Auditorium, 150 North Orange Grove Blvd., Pasadena at 1 P.M., located on the east side of the museum. Reservations required. Tel: 626.577.1660 x10. Ticket prices from \$25 to \$35. Website: www.pasadenahistory.org.

The first lecture in this year's four-part series is "Tramp Across the Arroyo." Join landscape architect Lynne Dwyer for a travelogue and plant talk journeying down the rugged Arroyo Seco. Share a dream of a restored system of parks, drainages, and open spaces. Tour and reception in the garden of Carol and Richard King. See June 3, Sept. 16 and October 7 for details of the other three lectures.

May 8: "Rocks in Chinese Culture, A Chinese Garden Lecture" with Robert Mowry, 7:30 P.M. at the Huntington Botanical Gardens, 1151 Oxford Road, San Marino, CA. No fee mentioned. Enquire at 626.405.2100, or check the website, www.huntington.org. General admission to the grounds is \$15.

May 12: Garden Conservancy Open Days at West Los Angeles, opening the gates to some of the best private gardens in the area.. Directories and ticket booklets will be available for purchase at Merrihew's Sunset Gardens, 1526 Ocean Park Boulevard, Santa Monica from 10-4



**Be A Garden Conservancy
Volunteer Garden Docent in
Southern California**

If you sign up to help staff one of the gardens for a portion of the official "open" dates (Pasadena on

April 29, and/or West Los Angeles on May 12, you will receive a volunteer badge that admits you free of charge to all of the gardens on the tours. For Pasadena, the free day will be on April 28, and in West L.A. it will be on May 5th. For full details, contact Joseph Marek at 310.399.7923 or email opendays@josephmarek.com.

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P.M. on that day. To purchase tickets and/or directories in advance, call toll free 888.842.2442 or visit the Conservancy's website, www.opendaysprogram.org.

May 19: Annual Plant Sale at the Cooper Historic Garden, Monterey. CGLHS member **Frances Grate** has long been involved with the recreation of the Cooper Historic Garden at Cooper-Molera Adobe, part of the Monterey State Historic Park, at 525 Polk Street. If you've never seen it, this plant sale would provide an excellent excuse for a field trip. The Old Monterey Preservation Society offers plant divisions, rooted cuttings, and seedlings of rare roses and other historic plants that are used to landscape this two-acre walled garden with an interpretive period of 1860. Hours: 9-1 P.M. Phone Frances for more details at 831.372.6410.

May 20: Pearl Chase Society Historic Homes Walking Tour: Upper East Side. 11-4 P.M. For reservations, call 805.961.3938. Tour tickets are \$45 per person for PCS members, including refreshments and music on the patio of one of the tour homes.

June 3: Pasadena Museum of History lecture series - see May 6th in this issue for the Museum's contact information. This lecture is titled "Secret Gardens of Los Angeles." Join Tim Lindsay, Garden Director of the Virginia Robinson Gardens, as he presents an insightful and provocative talk on some of L.A.'s finest designed private gardens. Presented for the first time, this will not be your "garden variety" talk, but instead interpreting gardens as cultural art. Tour and reception at a private garden; details provided upon reservation.

June 10-18: The 11th International Heritage Roses Conference is to be held at the Royal Abbey of Chaalis, thirty miles north of Paris. Pre- and post-conference tours are offered to places such as Giverny, Malmaison, and the National Collection of Gallicas at Commer. During the conference, lectures (either given in English or translated to English) will be held in the morning and other tours are offered in the afternoons, including a visit to the famous public rose garden, L'Häy le Rose. For full details, visit the website www.rosegathering.com/chaalis.html.

June 17: The Pasadena Museum of History is sponsoring an excursion to the Altadena home of Susanna Dadd



and James Griffith. They will speak to you of the two gardens and amphitheater—the Folly Bowl—they have created on their property. They write, "In our garden we have endeavored to return to a quiet pursuit of gardening ourselves, by hand, and sharing our garden with as

many other species as we can encourage. We are planning for a future beyond our lifespan by planting a slow native woodland at the same time as a fast, rambunctious, but compatible cactus garden that we can enjoy now. Eventually, the cactus garden will go as the oak/sycamore woodland takes over and returns our land to something more like it was before farming was established in Altadena. Some would look at our property and its steep hills with horror, but we found it to be an engaging challenge." Please note that this tour involves walking on rugged, uphill terrain. See May 6 in this issue for the Museum's contact information.

June 21-October 21: *Landscaping America: Beyond the Japanese Garden*, exhibit at the Japanese American National Museum in Los Angeles. See next page for full details.

June 9-16: "The Legacy of Thomas Church: the Donnell Garden and Private Gardens in San Francisco and the Bay Area." This tour will include plan reviews for many gardens and information handouts, including a summary of Church's design philosophy. Each garden visit will include an analysis of the design and an examination of the design elements exploited. Bay Area landscape architect Richard McPherson will be the tour host. He holds a B.A. degree from UC Berkeley and has been an instructor in the university's extension division. McPherson most recently spoke on Church at the Garden Conservancy's symposium on "Gardens to Match Your Architecture-California Modernism." The tour is limited to 20 members, and will include visits to private Church gardens in San Francisco, Marin County, and on the S.F. Peninsula. The land tour price (including double accommodation, garden transport and some meals) is \$2395.00. Without accommodation, the price is \$1,695.00. For full details and itinerary, see www.jeffsainsburytours.com/thomaschurch2007.html. Or call the booking agent, Priscilla Earhart at Roberts Travel, 800.748.9685.

(Continued on page 31.)

COMING EVENTS

Landscaping America: Beyond the Japanese Garden.

June 21 - October 21, 2007

From “Zen” rock gardens and *koi* ponds to meticulously “poodled” front-yard shrubbery and scene parkways lined with flowering cherry trees, Japanese influences in the American landscape are ubiquitous. Regions across the country—even those without a significant Japanese American population—promote their local Japanese gardens. For example, one can visit the Taniguchi Japanese Garden in Austin; the Japanese Hill-and-Pond Garden in Brooklyn; the Kubota Gardens in Seattle; the Japanese Tea Garden in San Francisco’s Golden Gate Park; and the Shiojiri Niwa Gardens in Mishawaka, Indiana.

The Japanese American National Museum’s new exhibition *Landscaping America: Beyond the Japanese Garden* explores the myriad ways Japanese Americans have contributed to shaping the landscape through their work in designing, building, and maintaining a variety of outdoor environments.

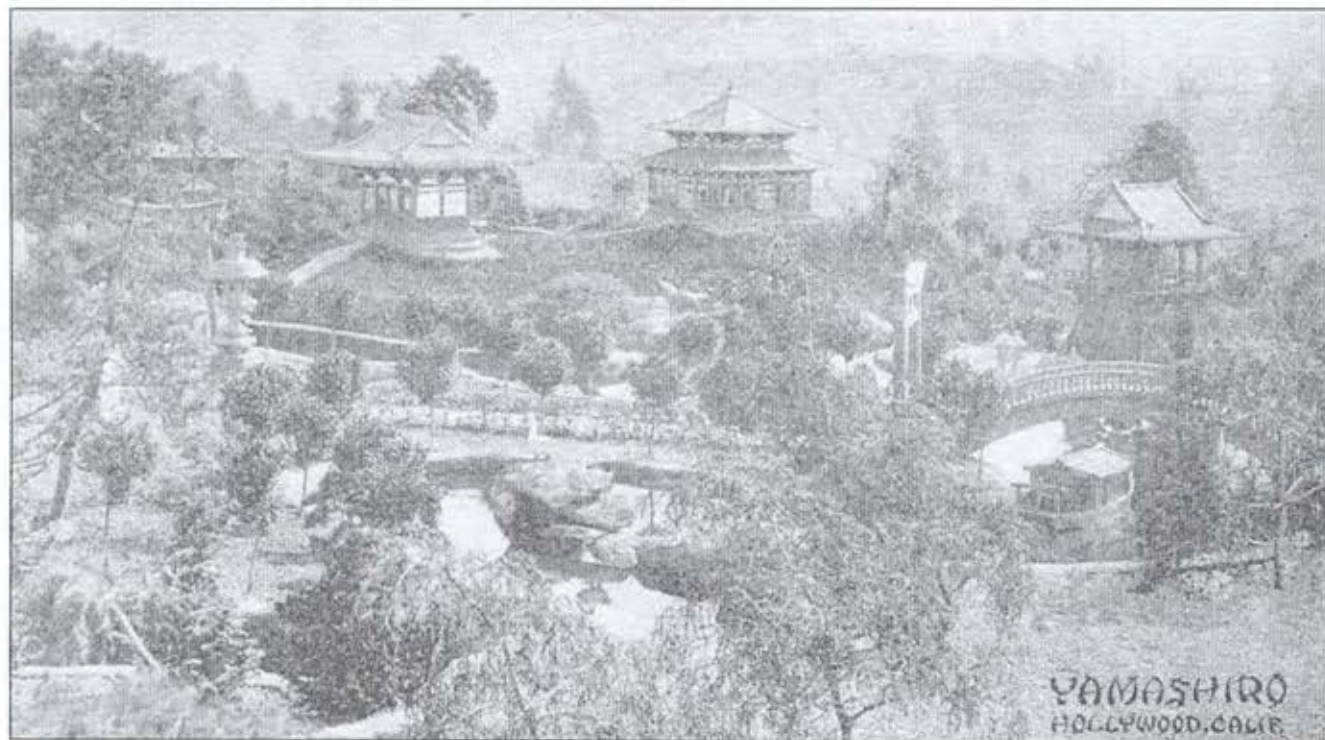
Japanese gardens and architecture were among the first forms of Japanese culture to gain widespread acceptance and popularity in the United States. Beginning with the 1876 Centennial Exposition in Philadelphia, the Japanese government promoted gardens and teahouses as representations of Japan to the millions at-

tending international expositions at the turn of the twentieth century. Japanese gardens subsequently flourished in such far-flung places as Chicago, Memphis, Kansas City, and San Antonio, and Japanese American gardeners were often hired to maintain them. Since the 1950s, Japanese gardens have continued to multiply through the U.S.-Japan Sister Cities programs. There are now countless diverse societies organized around the maintenance of these gardens and related art forms, such as *bonsai*, tea ceremony, and *ikebana*.

This multimedia exhibition reveals the personal stories, historical journeys, labor, creativity, and communities that underlie the surface of the “Japanese garden.” It highlights how West Coast Japanese Americans drew upon their agricultural and ethnic backgrounds to carve out a viable vocational niche in gardening, and in the process, reinterpreted Japanese garden traditions, offered alternative approaches to working with nature, and increased the diversity of the American landscape.

“Landscaping America” is made possible, in part, by major support from the Aratani Foundation and the Annenberg Foundation. Generous contributions were also made by The James Irvine Foundation, the National Endowment of the Humanities, and The Boeing Company. The museum is located at 369 East First Street, Los Angeles, CA 90012. Tel: 213.625.0414. Website: www.janm.org. Store website: www.janmstore.com.

Below is a postcard image of Yamashiro, Bernheimer’s Japanese Gardens in Hollywood. (M. Graham).



COMING EVENTS

September 9-16: A leisurely tour of classic Tuscan gardens. Stay in one place the whole time and take day trips as you walk through the evolution of Italian garden history. For details, contact Sandra Price. Email: pricea@interx.net. Tel: 707.963.9504.



September 16: Pasadena History Museum Garden Lecture Series - see May 6 in this issue for the Museum's contact information. CGLHS member **Kelly Comras**, ASLA, will speak on the landscape design work of Ruth Shelhorn. Kelly is presently writing a book about Shelhorn's major contributions to the field of landscape architecture, and has found one of her gardens, still largely intact, in South Pasadena. Lecture attendees will have the opportunity to tour the garden of Patrick Conn with Kelly as guide following her talk.

September 27-29: "Lost Landscapes, Preserved Prospects: Confronting Natural & Human Threats to the Historic Landscape," the 16th Biennial Conference on Restoring Southern Gardens and Landscapes, cosponsored by Old Salem Museums & Gardens, Reynolda House Museum of American Art, The Southern Garden History Society, and The North Carolina State Historic Preservation Office, and to be held at Old Salem, Winston-Salem, North Carolina. Call Sally Gant for program and registration information. Tel: 336.721.7361. Website: www.southerngardenhistory.org/conference.htm. Email: sgant@oldsalem.org.

September 28-30: "California Japanese-Style Gardens: Tradition & Practice" will be the theme of CGLHS's annual conference, to be held at the Japanese American National Museum in Los Angeles. Full details on pages one through three in this issue. Registration forms will be available on our website (www.cglhs.org) in May, and will be mailed out to the membership with the June issue of *Eden*. If you have questions, leave a message on our special email link, conference@cglhs.org, or call 323.462.2443.

September 29-30: Gardening Under Mediterranean Skies V: Lessons in Our Gardens - San Diego. For inquiries contact skies@sdhortsoc.org.



Tray gardens, Boehmer, 1903.

October 5-9: The Annual Meeting of the ASLA at San Francisco's Moscone Convention Center, "Designing with Nature: The Art of Balance." For full details visit their website, www.asla.org.

October 7: The fourth and final lecture in the 2007 *At Home in the Garden* lecture series, sponsored by the Pasadena Museum of History - see May 6 in this issue for the Museum's contact information. Isabelle Greene and Pam Waterman are co-authoring a book on Greene's career in landscape architecture. Titled *Five Greene Gardens*, and to be published in October, the book tells the story of how Isabelle came to garden design from a background in art and botany. Granddaughter of Henry Mather Greene, half of the early 20th century architectural team of Greene & Greene, Isabelle was raised in Pasadena. She has been creating garden works of art since 1964, and her influence can best be seen in the modern trend toward sustainable landscape design. Pam Waterman will lead the lecture, and Isabelle will guide you on a tour of one of her latest gardens at the house designed by the Greene brothers for Mr. & Mrs. Robert Blacker, now the home of Ellen and Harvey Knell.



Bonsai trees, 1903.

2007 ANNUAL CONFERENCE

"California Japanese-Style Gardens:
Tradition and Practice,"
featuring

Lectures, Museum Exhibit and Garden Tours

September 28-30, 2007
Los Angeles, California

with co-hosts:

Japanese American
National Museum

Los Angeles Conservancy
The Garden Conservancy

California
Garden
& Landscape
History Society

www.cglhs.org

FURTHER DIRECTORY CORRECTIONS & ADDITIONS

John Adam: new street address, PO Box 155,335, Wellesley Street, Auckland 1141, New Zealand.

Virginia Lopez Begg: new email address is vbegg@comcast.net.

Melanie Shaffer Freitas: new street address 517 Cliff Drive, Aptos 95003.

Virginia Gardner: new FAX number 805.563.0815; new email address vlgtbookss@cox.net. (And no, the double "s" in "bookss" is not a typo.) VLT Gardner, Horticultural & Botanical Books titles are listed on www.abebooks.com and www.usedbookcentral.com. Delete the Bus. Phone listing in the directory.

April Halberstadt was accidentally omitted from the directory. Address: 240-13th Street, San Jose 95112.

Lucy Lawless: Resources Program Manager, NPS. Bus. phone 510.232.1544; FAX 510.232.5504.

Apologies to our readers for the old email listing of **Past President Thea Gurns** in our last issue corrections. Thea's correct email address is now theagurns@sbcglobal.net.

Please welcome and add to your directory the following new members:

Peter Guerrero, 1340 Curtis Street, Berkeley 94702.

David M. Newcomer, 241 Richardson Drive, Mill Valley 94941. Mr. Newcomer is the author of a new book on Japanese-style gardens, reviewed in this issue. See the Book Reviews section to contact him for lecture and booksigning engagements.

John & Cynthia Schoustra, Greenwood Daylily Gardens, Inc., 8000 Balcom Canyon Road, Somis 93066. Schoustra offers, in addition to his stock of daylilies, iris, pelargoniums and geraniums, 25 years of experience as a landscape architect. The website shows only a few of their hundreds of varieties. The 10-acre display field and on-site sales area is open on Saturdays, 9:30-4:00 P.M., from April through June. They do stock some antique varieties, however are not yet prepared to sell the pelargoniums or geraniums by mailorder, only on site. Visit www.greenwooddaylily.com.

Lisa Zoufonoun, 14650 Carnelian Glen Court, Saratoga 95070.

MEMBERS IN THE NEWS

CGLHS Vice President **David Blackburn** is now Chief of Interpretation for the following western National Park Service projects: John Muir National Historic Site in Martinez; Eugene O'Neill National Historic Site in Danville; Port Chicago Naval Magazine National Memorial; Rosie the Riveter World War II Home Front National Historic Park in Richmond. In addition to serving a second term as Vice President of CGLHS, he is also VP for the Society of Architectural Historians' Northern California Chapter.

You may have noted from our directory corrections in the last issue that **Laurie Hannah** is no longer working at the Santa Barbara Botanic Gardens. Most recently she has been working as librarian and archivist at UC Santa Barbara's Cheadle Center for Biodiversity and Restoration Ecology. In her spare time, Laurie is also learning botanical illustration.

A notice in the last issue of *Pacific Horticulture* advises that **Pam Waterman** is working on a book about the

work of **Isabelle Greene**, landscape architect and descendant of the Greene & Greene brothers of Arts & Crafts fame. The book is expected out in October, in conjunction with a garden lecture and tour sponsored by the Pasadena Museum of History. See Coming Events in this issue, October 7th, for full details.

We recently learned that **Aaron Landworth**, proprietor of the landscape maintenance firm, LanDesign West, Inc., volunteered the labor of his maintenance crew to help clean up the vernacular garden in Simi Valley known as Grandma Presbey's Bottle Village. This amazing collection of folk art structures made from discarded bottles and other collected objects suffered heavy damage in the 1994 Northridge earthquake. It is now listed on the National Register of Historic Places, and the Preserve Bottle Village Committee has been working to restore the structures. See their website: <http://users.adelphia.net/~echomatic/bv/history.html>.

HISTORIC AMERICAN LANDSCAPE SURVEY

The National Park Service established HALS in 2000 to document landscapes that serve as tangible evidence of our nation's heritage and development. In general, the program achieves this purpose through written descriptions, measured drawings, and photographs. HALS has established an impressive track record with only one full-time staff person and by piecing together a limited budget from other NPS accounts. Unfortunately, nationally significant landscapes are disappearing or are being altered at a rate that far exceeds the capabilities of the existing program to respond. Without additional resources, HALS cannot provide technical or financial assistance to local groups, ASLA state chapters, and historical associations interested in developing and completing projects in or near their communities. ASLA requests \$1.2 million to support HALS in the fiscal year 2008 Interior Appropriations bill. This appropriation would support core staff, including landscape architects, historians, and geographic information systems (GIS) specialists, as well as allow the program to provide technical assistance and small seed grants to local groups. With this support, citizens can initiate and complete HALS projects and help document nationally significant landscapes. A Legislative Lobbying Day was planned for March 5th, to approach California's federal level senators and representatives about supporting this bill. Margaret Mori, Waverly Lowell, Diane Einstein, Mary Anne Hurley, Frederica Drotos, Chris Patillo, Carol Rowland Nawi, and Tom Brown all agreed to schedule appoint-

ments with various legislators who may be able to influence the passing of this bill.

HALS recently called for a list of threatened historic landscapes to present to the legislators. Within the very short timeframe available, a few members of the Northern California chapter of HALS came up with the following list: Schilling Garden, Oakland; Piedmont Way Live Oak Grove, Berkeley; Cleveland Cascade, Oakland; Peralta Hacienda, Oakland; Lake Merritt, Oakland; Hakone Gardens, Saratoga. We know that there are many others that should be on this list, but need your help to compile it. Please send in your suggestions to Marlea Graham, 100 Bear Oaks Drive, Martinez, CA 94553. Email: maggie94553@earthlink.net. Tel: 925.335.9156.

On the negative side, we are sorry to report that Charles Birnbaum, who has served as Coordinator of the National Park Service Historic Landscape Initiative for 15 years, has decided to resign effective April 6, 2007. This leaves in much doubt the well-being and continuation of such projects as the Pioneers of American Landscape Design series and HALS. In 1998, Birnbaum helped launch the non-profit organization, The Cultural Landscape Foundation. He has worked for them as a volunteer up to the present time. Now he has accepted the position of their first Executive Director. We wish him well, but worry about whether the NPS will appoint a replacement for HLI.

REPORT ON NORCAL HALS CHAPTER'S QUARTERLY MEETING

Kaiser Roof Garden

Thanks to the generosity of Swig Company, which now owns Kaiser Center, we were able to obtain a photocopied set of original contract drawings (plans and details) for the garden. A set of these plans will be included in the final HALS report. Another set will go to the Environmental Design Archives at UC Berkeley. CGLHS member Cathy Garrett of PGAdesign presented us with a draft of the Measured Drawings for the HALS report. The drawings will eventually document "as designed" plans, "as built" plans, and "existing conditions" plans. Chris reported on oral interviews conducted with John Sue, who drew the original planting plans, and Cornell Maier, a retired top-level Kaiser executive in Oakland

during the 1970s. Though not assigned to work in Oakland during the initial planning and construction phases for the Kaiser Center, Maier related stories and background information he had learned from those more directly involved, such as Eugene Trefethen and Edgar Kaiser.

Website Committee

Steve Rasmusson-Cancian reported that the website now has a web-mistress, Emily Miller, daughter of HALS member Deborah Lindsay and a professional web designer. UC Berkeley has committed \$5000 to pay for those services. Emily will create the website based on our specifications, and will teach us how to maintain it. It

is hoped that once the site is up and running, we will be able to find UC landscape students to do the data-entry and other maintenance. One of Steve's committee members has moved out of the area, so he would welcome another participant.

Piedmont Way

Frederica Drotos reported that their group has completed the current conditions plans, site photos to HALS standards, and that they have compiled historical background, which still needs to be written up to fit the HALS report form. They are applying for a second Chancellors Grant to prepare construction documents. The plan will be submitted to the UC Berkeley Design Review Committee in April. Consideration is being given to designating Piedmont Way as a historic district, which may help with financing planned improvements.

Olompali State Historic Park

Diane Einstein reported on the success of a recent trip to Sacramento, where Diane, Betsy Flack and Jill Johnson met with state park employees to discuss the scope of their CCHE grant. State officials finally agreed to do the CRR, CEQA and other documentation themselves, in order not to jeopardize the grant, which was designated solely for use in the preparation of design and contract documents. Jill's architectural background and previous involvement with HABS was extremely helpful. The contract was expected to be approved by the beginning of March.

The next scheduled meeting for HALS will be on Tuesday, May 15th, location to be announced. Any interested members of CGLHS are welcome to attend. Please RSVP to Marlea Graham, 925.335.9182.

WEBSITES TO VISIT

The Japanese Database
Japanese Garden Research Network, Inc.
www.jgarden.org/

Robert Cheetham is the author of this website, first begun in 1996. Here, in part, is what Cheetham hopes to accomplish with this website:

"The Japanese Garden Database is intended as a repository of information on the historical and contemporary gardens of Japan as well as the gardens located outside Japan that have been inspired by the culture. It is a non-profit, educational website that seeks to provide information on a selection of outstanding examples of garden art found in Japan while juxtaposing a diversity of media related to them. This juxtaposition is intended to bring about fresh insight to a body of discourse that can often be mired in romanticized and exoticized notions of Asia and the cultures therein...Since Josiah Conder's *Landscape Gardening in Japan* (1912) and particularly in the post-World War II era, the gardens of Japan have received a great deal of attention in both popular and professional design literature...However, with a few exceptions, discussion of the gardens of Japan has tended to be generic and superficial, often grouping them into an amorphous category called 'Japanese gardens' devoid of the social, historical and cultural context within which they were constructed...In recent years, important contributions have been made by David Slawson, Marc Treib, Norris Brock Johnson, Loraine Kuck, Mitchell Bring, Josse Wayembergh, Gunter Nitschke, and others to ameliorate

this conditions. To this list must be added translations of the work of Itoh Teiji, Yoshikawa Isao and Mori Osamu as well as the educational efforts of the late Nakane Kinsaku toward the training of young, Western landscape architects in the design principles behind the gardens of Japan.

This site was originally proposed as an interactive, multimedia reference work on the gardens of Japan that would support these other efforts, providing comprehensive visual and textual information on the history, construction, materiality, people, language, patterns, and processes by which these gardens were constructed. The database was to be...directed at professionals in the field of landscape architecture and garden history but was also to be made available to the general public through the Internet...I am no longer attempting to be comprehensive or exhaustive....I hope to provide a few examples of a few gardens and bring a diversity of media into juxtaposition...to include text and still images of the selected gardens constructed prior to the 20th century. The information is arranged as 'pages' or 'documents' that are organized and cross-referenced through in-line hyperlinks...this site has been transformed multiple times since its inception in 1996 but it remains committed to its purpose as a non-profit, educational project aimed at raising awareness of Japanese gardens."

Among many other helpful things, what may be culled from this database is a list of Japanese style gardens in California. Each garden page contains the address, the garden's creator and installation date, maps and hours for visitation. There are also useful bibliographical references that will save you time. In some cases, there may be a photo of the garden as well. The listing for McAllister Water Gardens in Yountville, for example, contains a notation that while this is a business offering plants and garden art, they also have quite a nice Japanese style stroll garden on the grounds. Some of the listings are for private gardens. The garden at The Golden Door in Escondido is available only to customers of that very high-priced spa.

El Fureides Listed for \$29,500,000

www.harrykolb.com

If you have the patience to work your way through the website, you can take a virtual tour of the famous El Fureides landscape (the "sister" property adjacent to 'Val Verde' in Montecito) on this real estate broker's website. Click on the link to "Exclusive Listings" and try to pull up the slide show. As our server is very slow, we lost interest before we reached the final reward, but a member assures us that there are some noteworthy properties of historic landscape interest to be found here in addition to the El Fureides estate.

An interesting adjunct to this item appeared in the *Los Angeles Times* on 10 December 2006 ("Green Acres To Spare," by Ruth Ryon, Real Estate, K4). Another adjacent property, called 'Pariso Verde,' was listed for sale, asking price \$19,950,000. Victor Plana of Coldwell Banker Previews, Montecito was the listing agent. According to Ryon, in 1942, Wright Ludington, the owner of 'Val Verde,' decided to subdivide his property, and gave his pool house, art gallery and nearly four acres of land to a friend. A 7,500-square-foot main house was built on the property in 2002. Original historical components (including the courtyard gallery, a tower, a swimming pool with a glass-tiled floor, and a recirculating stream with a sandstone footbridge) designed by Bertram Goodhue, Lockwood de Forest, and Lulah Maria Riggs remain a part of the property. Do these listings reflect a fear on the part of neighboring property owners that the Val Verde Foundation will eventually be successful in its bid to increase public access?

ODDS & ENDS

Vintage Gardens nursery has the largest nursery collection of old roses in the United States, and possibly the world, though not every rose is offered for sale each season. They issue periodic lists of currently available roses. Now the newest version of their catalogue and reference

book documenting the entire collection is available. Soft cover, 360 pages, illustrated with photographs, drawings and paintings. Cost is \$15 (+ state tax for California residents) and \$3 shipping fee. Vintage Gardens, 4130 Gravenstein Highway North, Sebastopol, CA 95472. Tel: 707.829.2035. Website: www.vintagegardens.com.

Combined Rose List 2007, compiled by CGLHS member **Beverly R. Dobson** and Peter Schneider, \$22 post-paid. Make checks payable to Peter Schneider, PO Box 677, Mantua, OH 44255. Bev and Peter compile listings of mailorder sources for both antique and modern roses from nurseries all over the world. This is a must-have reference tool for anyone who is maintaining or restoring a historic rose collection.

Job Opportunity: Project Archivist of Visual Materials at the Huntington Library. This is a two-year position funded by a National Endowment of the Humanities "We the People" grant, and involves arranging, preserving, and describing the archive of noted architectural and garden photographer Maynard L. Parker (1900-1976). Working under the general direction of the Curator of Photographs and in conjunction with an additional Project Archivist, the Project Archivist will arrange and create access tools (including finding aids and database) for the Parker archive, and so forth. For full details, see the Huntington Library's employment website: www.huntington.org/Jobs/apply.html.

EDEN

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Aims and Purposes

To celebrate the beauty, wealth, and diversity of California gardens and landscapes.

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To aid and promote interest in, study of, and education about California garden and landscape history.

*

To collect and/or coordinate resources and expertise about the history of California's gardens and landscapes.

*

To visit on occasion historical gardens, landscapes, archives and libraries in different parts of the state.

*

To enjoy one another's company at meetings, garden visits, and other get-togethers.



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FIRST CLASS MAIL



*Marsh's Japanese Tea Garden at the Huntington Hotel, Pasadena.
(Postcard, M. Graham.)*

Address Correction and Forward Requested