



Introducing Our New Logo and Newsletter Format

Early on in the formation of the California Garden & Landscape History Society, there was some discussion of what sort of logo we should choose. Ideally, a good logo should act as an immediately recognizable symbol of the organization it represents, conveying nuances of its central focus at a single glance. In addition, it must be uncluttered, with simple lines that will reproduce well in small sizes as well as larger ones.

We had two pertinent examples before us at the time. The first was that of the New England Garden History Society. They employed assorted engravings of garden scenes taken from Frank J. Scott's book, *Victorian Gardens, The Art of Beautifying Suburban Home Grounds* (1870). The second

example was that of the Southern Garden History Society, based in North Carolina. The title of their journal is *Magnolia*, and they took an image of the plant, *Magnolia grandiflora* as drawn by Mark Catesby in 1731, for their logo.

Though opinions were solicited from the CGLHS membership in our journal, few members expressed definite views on the subject. Initial employment of a stylized poppy on the early editions of *Eden* did not satisfy. Although the poppy indubitably says "California," we are not a native plant society nor a botanical garden. Susan Chamberlin chaired the newly formed Logo Committee. Working with graphic artist Tom Buehl, the committee concluded that to pick one single garden style

to represent the garden history of a state so diverse as ours was not feasible. They came up with the illustration of an agave, a native plant found in many historic California gardens and landscapes.

Still there was discontent in the ranks. Given the choice of *Eden*—the first garden, and a word often used by early California boosters to describe the state as a whole—for our journal title, a garden image seemed more appropriate. After some discussion the Board of Directors agreed that a Spanish or Mission style garden would best meet the case. It should show some architecture in the background and have a water feature in the foreground.

Assistant Editor Phoebe Cutler took up the challenge. After months of hard work with S.F. Bay Area graphic artist Dennis Johnson, we have a new logo which we feel is more truly representative of CGLHS. The design is based on the garden courtyard of real estate magnate Duncan McDuffie's home in the Berkeley hills. The house was designed for him by Willis Polk & Company in 1921 and the landscaping was done by the Olmsted Brothers over a period of ten years. Some artistic license was employed with the addition of the fountain and an orange tree, to enhance the essential feeling of "a California garden." We hope you like it.



McDuffie Courtyard (Architect & Engineer, January 1927).

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Japanese Gardens, American Gardeners in San Diego County, Part I

John Blocker

In 1887, San Diego was a boom town. Competing railroad companies had lowered fares between the Mississippi River and San Diego from \$125 to \$25. The *Chicago Inter-Ocean* newspaper referred to San Diego as “a marvel in a land of marvels.” Similar descriptions appeared in other Eastern newspapers. The railroads began selling their land in San Diego and people came to buy it. The population of the city grew from 2,637 in 1880 to 30,000-40,000 in 1887.

The Hotel del Coronado, owned by Elisha Babcock and Hampton L. Story, was ready to open. The Cuyemaca and Sweetwater Dams were near completion, providing much-needed water to the fledgling city, and John Spreckels, San Francisco sugar magnate, happened into San Diego Bay.

“I came down this way on my yacht,” he said, reflecting on his first visit to the area. “Someone told me the fishing was good. Then the steward left the icebox door open and our meat spoiled. So we ran into the bay to replenish our supplies.”¹

City officials, quick to take advantage of an opportunity, escorted him around town, eager to have him invest his money in San Diego.

Although the boom ended suddenly in 1888 and San Diego’s population had dropped to 16,159 by 1890, Spreckels returned to invest heavily in San Diego. In 1889 he bought the Hotel del Coronado from Babcock and, following the 1906 quake, Spreckels took up residence in San Diego, becoming its wealthiest resident.

Japanese-style gardens became popular during this period. Edward

S. Morse’s book, *Japanese Homes and Their Surroundings* (1886), and Josiah Conder’s *Landscape Gardening in Japan* (1893) led the trend. Both books have been reprinted many times and are still available today.

The Japanese government chose international expositions as the best forum for disseminating knowledge about Japanese culture to the West, including their style of landscaping. Exhibits of Japanese gardening appeared at Philadelphia’s 1876 Centennial Exposition, Chicago’s 1893 World’s Columbian Exposition, and the 1894 Mid-winter International Exposition at San Francisco.

Asian art importer George Turner Marsh was granted the concession for the tea garden at the Mid-winter Exposition. Marsh had lived in Japan for many years, spoke Japanese fluently, and admired the gardens he had seen there. Local Japanese businessmen, upset that they would not be representing their own culture, built a rival garden at this fair.

It is not certain whether Makato Hagiwara helped Marsh design and install his Japanese-style tea garden or whether he worked at the rival garden. Hagiwara’s own history is also uncertain. He has been described in turn as an aristocrat “shanghaied” in Japan and forcibly brought to San Francisco, a restaurateur and inventor of the fortune cookie, and the owner of a brothel.

What is certain is that Marsh’s garden was a grand success. When the Exposition ended, the City of San Francisco awarded Hagiwara the contract to operate the tea

garden. Under his management—excepting the period from 1900-07 when he and the city could not agree on a contract—the garden was improved and enlarged from one to five acres. Its popularity continued and according to Japanese garden historian Kendall Brown, “launched a vogue for commercial tea gardens.”²

Quick to realize the benefits of such a tourist attraction, John Spreckels envisioned a Japanese garden and teahouse near the Hotel del Coronado. In 1902, he convinced George Turner Marsh to build such a garden on Spreckels-owned land along the beach in Coronado. Marsh was to later build several more Japanese-style gardens, some of them in conjunction with hotel shops he opened in various cities, to best display the stone lanterns and other artifacts he offered for sale. At Coronado, this concession was a success and Marsh continued to operate it for many years.³

Japanese coolies pulling rickshaws took hotel guests up Ocean Boulevard to the garden. Visitors enjoyed having pictures taken of themselves sitting in the rickshaws. These souvenirs were shown to family and friends back home.

The teahouse was located next to the final hole of a golf course also built on the site. This allowed golfers to congregate at the teahouse and quench their thirst after finishing a round. The tea garden, along with many other properties north and south of the hotel, was destroyed in 1905 by a huge storm and consequent ocean surge. At that time the beach front was virtually unprotected.⁴

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The Japanese Presence in San Diego: A Timeline

A perusal of the 1880 U.S. Census reveals that there were fewer than 100 people of Japanese ancestry residing in the state at that time. The Chinese Exclusion Act of 1882 soon led to radical changes, as the prohibition on immigration from China created an acute labor shortage. From 1882-87, workers from the Eastern United States and from other countries around the world, including Japan, came to California to fill jobs created by the booming economy. In 1887, a Japanese-run business importing goods from Japan opened in downtown San Diego. One Tanaka Kohei arrived from Japan to manufacture charcoal for the newly opened Hotel del Coronado in the same year. By 1900, the state counted more than 10,000 residents of Japanese origin.

By 1905, the Japanese Consul in San Francisco reported that there were 32 Japanese-owned or leased farms in the Mission Valley or South Bay area of San Diego. Hostility towards Japanese immigrants was rising throughout the state. Under pressure from the Asiatic Exclusion League, the San Francisco Board of Education instituted a policy of segregation, requiring Japanese and Korean students to attend the "Oriental School" first established in 1884 for Chinese immigrants.

In the wake of the 1906 earthquake, many Japanese left San Francisco and moved to southern California. James D. Phelan, former mayor of San Francisco, a patron of the arts, and president of the Relief and Red Cross Fund aiding victims of the quake, was also the founder of the Japanese Exclusion League, and publicly spoke against the Japanese.

*"They must be excluded because they are non-assimilable; they are a permanently foreign element; they do not bring up families; they do not support churches, schools, nor theatres; in time of trial they will not fight for Uncle Sam, but betray him to the enemy."**

Theodore Roosevelt, under pressure from such groups as the Japanese Exclusion League, negotiated the "Gentleman's Agreement" with Japan. After a number of diplomatic letters were exchanged between the Japanese and United States governments, Japan agreed to limit the number of Japanese laborers entering the United States.



Note proximity of hotel to the tea garden, c. 1910. [Postcard, M. Graham.]

A Japanese community began to form in downtown San Diego around Fifth and Market Streets. By the end of the decade, a number of the businesses were thriving. Japanese farms soon spread all over San Diego. They produced flowers, potatoes, cantaloupes, and other vegetables. Yamamoto Mitsuaburo and Muraoka Fukutano introduced winter celery to the South Bay. The South Bay and Otay Mesa later became known as the "Celery Capital of the World." Japanese farmers also introduced strawberries and asparagus to the area.

In 1913, the California legislature passed the Heney-Webb Alien Land Bill, aimed at limiting Japanese rights to own or lease agricultural land. The following year, James Phelan won the state's senatorial election, running on an anti-Japanese immigrant platform. Ironically enough, Phelan's Saratoga country estate, Villa Montalvo was soon to be flanked by two other estates featuring notable Japanese gardens: Isabel Stine's Hakone Gardens (1915) and Max Cohn's Kotani'an at Little Brook Farm (1918).

Between 1915-1920, Japanese immigrants established still more farms around San Diego, expanding to the North County area. They also formed a downtown Vegetable Cooperative Market at 400 Sixth Street. The Yasokochi family developed a method of drying peppers that allowed early shipment. Yasokochi descendants still farm in North County today. It was during this period that Hashiguchi Kasuke installed the Japanese-style garden for Joseph Sefton at Point Loma.

By 1918, the Department of Commerce estimated that 50% of the fishermen in San Diego were Japanese. These families lived at the foot of Crosby Street—where the Coronado Bridge begins today—in communal camps composed of rent-free shacks with no plumbing. There was an unwritten understanding that the Japanese could not reside north of Market Street. The nearby cannery provided work for many residents of the camp. Japanese fisherman introduced the use of barbless hooks that caused less damage to the fish they caught. This reduced the incidence of rot prior to arrival at the cannery. They also introduced the practice of "chumming," spreading bait on the waters to attract more fish to their lines. Both innovations were adopted by the tuna fishing industry.

**Phelan speech printed in the Boston Sunday Globe, 16 June 1907. While the Japanese emperor had granted permission for citizens to leave their country and work for a limited time in foreign lands, there was no intention to promote permanent residence outside Japan. Initially, most of the immigrant workers were either young bachelors or married men who had left their wives and children behind in Japan to await their return. Once workers began to bring their families over, they did, in fact, establish churches, amateur theater groups, schools, and the like. Many Japanese also joined the armed forces, fighting for a country that denied them equal rights under the constitution.*

Marsh soon built a new and improved tea garden on higher ground, still owned by Spreckels and near to the hotel. This new garden opened in 1908 and became known simply as Marsh's Garden.

John Spreckels built a second Japanese-style tea garden at San Diego's Mission Cliff Park. In 1889, the San Diego Electric Railway Company (owned by Spreckels) bought a defunct cable car line terminating at Mission Cliff Park. The park land came with the deal and, at that time, the landscaping consisted of seven palm trees planted on 20 acres of chaparral overlooking Mission Valley. There was also a pavilion where dances and traveling shows were held. On a clear day, visitors could see all the way to the San Bernardino mountains.

Spreckels hoped that the park would draw customers to ride his newly converted electric streetcar line. In 1902 he hired Scottish gardener John Davidson to develop and maintain the grounds. Davidson constructed a stone fence around the garden, built paths and planted trees. He created a beautiful botanical garden, and the name was later changed to Mission Cliff Gardens.

Around 1910, Spreckels again hired George Turner Marsh to create a miniature Japanese-style tea garden within Mission Cliff Gardens. The garden was located at what is now the intersection of Park Boulevard and Adams Street. Spreckels spared no expense to build this garden. He imported trees, vines, buildings, and most of the rocks from Japan, as well as a 170-year-old wisteria. It took three ocean crossings for the wisteria to reach its new home in San Diego. It was initially rejected at San Francisco due to a pest infestation, returned to Japan, treated, resent and admitted to California a year later. Small trees with gnarled

trunks were planted throughout the garden. Arching bridges were another feature of the landscape.

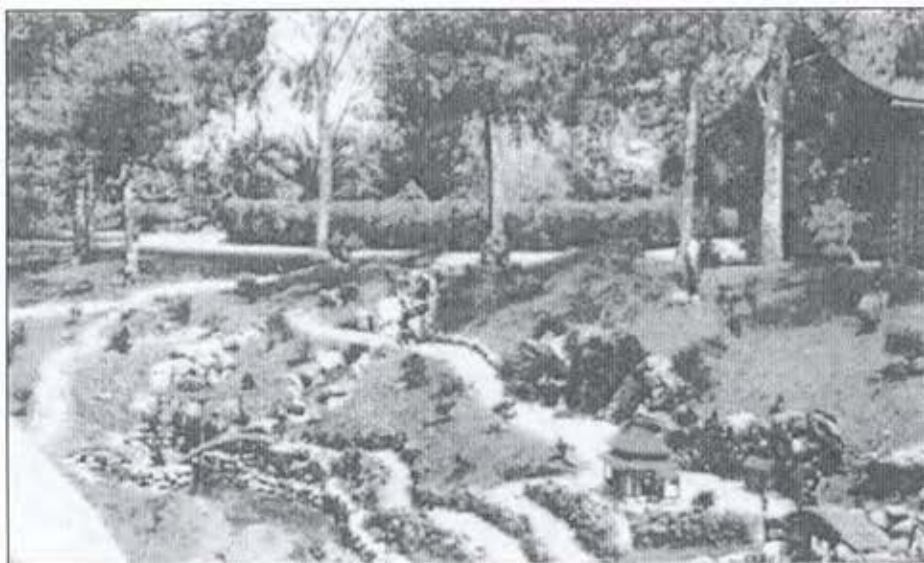
By 1914 Mission Cliff Gardens covered 38 acres. Favorable articles about the gardens appeared in the Spreckels-owned *San Diego Union*, helping to maintain its popularity. This popularity continued despite the development of Balboa Park for the 1915 Exposition.

In 1909, the San Diego Chamber of Commerce formed an Exposition Committee dedicated to winning the contest to host an exposition celebrating the opening of the Panama Canal. Ulysses S. Grant Jr., son of the former president and owner of San Diego's Grant Hotel, was elected committee president and John Spreckels was vice president. This was an ambitious undertaking as the city at that time had a population of only about 40,000 people. Spreckels donated \$100,000 as seed money for the campaign. Soon other subscribers had upped the ante to \$1,000,000 but in the end San Diego was out-muscled politically and the role of host city for the Panama-Pacific International Exposition was awarded to San Francisco.

Undaunted, San Diego decided to go ahead with its own slightly less grand version. Initially it was called the Panama California International

Exposition, but when San Franciscans protested that there could only be one international exposition per any given year, the "international" was dropped and the subtitle "San Diego Garden Fair" was used by some.⁵ The decision to proceed with the fair had the desired result, spurring city growth. By the time the Exposition opened in 1915, the population of San Diego had increased to more than 100,000. Balboa Park was greatly improved and the Spanish Revival buildings designed by Bertram Goodhue for the Fair remain the major architectural feature of the park today.⁶

Most of the fair exhibits dealt with the potential of the Southwest for economic development. Japanese merchants expanding into the American market were eager to show the quality of their goods. These were sold in the Foreign and Domestic Arts Building, and the prices ranged from negligible to very expensive indeed. The San Francisco firm, Watanabe & Shibada Trade Association, built a Japanese-style teahouse and garden located on the southeast side of the botanical building. The local Japanese Association founded by Eejima Kiichi coordinated the participation of the Japanese community in the fair.



Mission Cliff's miniature Japanese Garden ca. 1920s. [Postcard, M. Graham.]



Balboa Park Tea Garden ca. 1915. [Postcard, M. Graham.]

The teahouse was designed by K. Tamai and modeled after an elaborate temple in Kyoto rather than a simple teahouse. The parts were made in Japan and assembled in San Diego by Japanese carpenters.

Noted San Diego historian Richard Amero has written that,

*"Reporters were so caught up in describing the main attractions of the Exposition that they overlooked the Japanese contribution."*⁷

In contrast, the opening of the Japanese tea garden at the San Francisco Exposition stirred up a hornet's nest that touched on the social dichotomy then existing in California: Japanese gardens were well-liked; Japanese immigrants were not, at least not by certain influential politicians, labor leaders, or the conservative press.

The California legislature was preparing to pass the Alien Land Act, legislation that would prevent Japanese immigrants from owning or leasing land. In protest against this policy change, the Japanese government cancelled their participation in the San Francisco Exposition. Local businessmen who did

not want the Japanese government to withdraw their economic support for the tea garden tried to get the vote on this measure postponed until after the fair. California Senator James Phelan, former San Francisco mayor, owner of the Saratoga estate 'Villa Montalvo' and founder of the Japanese Exclusion League said,

*"Japan may not choose to exhibit at our fair, but we cannot sell our birthright for a tea garden."*⁸

An editorial in the *Sacramento Union* stated,

*"We believe labor desires the Japanese burden off its shoulders just as much as it ever desired it, and that it will not be lured from its opposition by promise of the most beautiful tea-garden that the mind of Oriental man has conceived."*⁹

In the end, Japan participated in the San Francisco fair and the Alien Land Act passed as originally scheduled.

Despite the unpopularity of Japanese immigrants in California, the tea garden at San Diego's Exposition was very popular. One of the main features noted in the garden was the Bridge of Long Life.

Advertisements aimed at drawing visitors claimed long life could be attained by walking over the bridge. In a Japanese garden, a bridge more usually symbolizes the transition from one life to another, or the transition to a greater stage of enlightenment.

The garden, squeezed into a small space, was not enclosed by the traditional wall or fence. One hundred-year-old pines only three feet tall were imported from Japan. Stone lanterns and bronze cranes decorated

the garden. Visitors walked on stepping stones set along the water's edge and in the water. Young women dressed in kimonos served visitors tea, rice cakes and kumquat candies inside the teahouse and on the veranda.

In his book, *The San Diego Garden Fair* (1916), Eugen Neuhaus describes the generic Japanese garden:

"It is indeed marvelous to study the apparent irregularity and disorder of a Japanese garden and to discover that its arrangement is order in the best sense. Every path leads somewhere and never more than once to the same spot. Curving and recurving, they open vistas that one cannot help but notice, always created with fine regard for light and background. No matter how recent such a Japanese garden may be—like the one here—it has at once the appearance of having been in existence for a long time. Every space has its suitable occupant, and while there is an immense variety of different plants in them, they are never fussy."

At the close of the Exposition, Watanabe & Shibada Trade Association gave the teahouse to the City of San Diego. Hachisaku Asakawa and his wife Osamu leased the teahouse from the city, and continued to operate it through

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the 1935-36 California Pacific International Exposition (also held at Balboa Park) and up to the start of World War II.

By the early 1920s, the attractions of Mission Cliff Gardens had faded. People now preferred to take their own automobiles for Sunday drives to new and more remote destinations. The streetcar line began to lose money, and just months before the 1929 stock market crash, the garden shut its gates to visitors. In 1942 Mission Cliff Gardens was sold for residential development. Only a stone wall and a lily pond filled with dirt remain today as mementos of this early botanical garden.

During the 1920s and 30s, Marsh's Garden at Coronado remained popular and was used by hotel guests and members of the local community to host private parties, weddings and other celebrations. The tea garden and pavilion closed in 1939 when Colonel Ira C. Copley purchased the hotel and the garden from the Spreckels estate. Today, private residences occupy this site as well.

[Part II of this article will appear in our Winter issue.]

End Notes:

¹ *San Diego Journal*, January 18, 1950.

² Brown, Kendall H. *Japanese-Style Gardens of the Pacific West Coast*. NY: Rizzoli, 1999.

³ In 1903, Marsh opened a tea garden at the intersection of Fair Oaks Avenue and California Boulevard in Pasadena. It never prospered and went bankrupt in 1911; Marsh offered to

sell it to Henry Huntington. It took 10 men, working daily, five months to move Marsh's teahouse, plants and garden ornaments to Huntington's new estate at San Marino.

⁴ The large beach that exists today at Coronado was created from sand dredged out of the bay during World War II to make a suitable harbor for large Navy ships.

⁵ San Diegans were so intent on keeping title to the Panama-California International Exposition, that they decided to hold the fair over for another year and used that title in 1916, though not exclusively.

⁶ The Exposition never did lure ships to harbor in San Diego, but it did draw dignitaries who later used their influence to have a large U.S. Navy base constructed in San Diego during World War II. At present, the Navy is still a large part of the San Diego economy.

⁷ Richard Amero. "Panama-California Exposition, San Diego, 1915-16, Chapter 4: East Meets West in Balboa Park." *Journal of San Diego History*.

⁸ Brown, Kendall H. *Japanese-Style Gardens of the Pacific West Coast*. NY: Rizzoli, 1999.

⁹ *Ibid.*

The Plants of Japan

Thomas A. Brown

It was the plants of Japan that sparked the original interest in Japanese gardens, before we knew anything about the gardens themselves, and direct importation of the plants to California in turn led to the Japanese nurserymen and designers whose work we now celebrate.

The Crusades reintroduced Medieval Europe to the spices, exotic goods and superior manufactures of the Far East, and rekindled the desire to find a sea-route to obtain these goods in greater volume than could be carried by camel caravan, and at less cost than paying tolls and duties all along the overland routes and to the middlemen of the Levant. This desire was given even greater impetus after the fall of the Christian kingdom of Jerusalem in 1291 and that of Constantinople in 1452, which left the western terminal of the Asian trade routes securely in Muslim hands.

The Portuguese and Spanish were the most successful in exploring new trade routes by sea. Vasco de Gama reached southern India in

1498, and the Portuguese were in the Malaccan Straits by 1509, Canton in 1517 and Nagasaki in 1560. Hard on their maritime heels were the Spanish, who founded Manila in 1543.

A Jesuit mission to Japan as early as 1549-50 initially met with some success, but later the arrogance and intolerance of Hispanic Catholicism and the revolt of a few Christianized *daimyo* or feudal lords brought severe retribution. The new faith was proscribed in 1612, converts were persecuted and killed, and the Portuguese and Spanish kicked out of Japan altogether in 1639.

The Dutch United East India Company was chartered in 1602. It colonized Java and effectively pushed the English back to India but was not able to drive the Portuguese from Macao nor the Spanish from the Phillipines. In Japan, however, it was granted extremely limited trading rights in 1641, and a small island was built to house and contain them in

Nagasaki harbor—almost as far south in Japan as one could go, and as a face-saver, technically not quite in Japan itself. This island, two hundred feet wide by six hundred feet long, was called Deshima or Dejima, and was connected to the mainland by a guarded bridge. Europeans were not allowed on the mainland except under armed escort and for very particular reasons.

One of the positions needed overseas by the United East India Company was that of physician/surgeon. In those days, physicians were also practical botanists, as nearly all medicines were derived from plants. One such, Engelbert Kaempfer, a native of Westphalia born in 1651, arrived at Deshima in September 1690. His skill in eye surgery much reduced the local xenophobia and he was allowed to visit a Buddhist monastery in Nagasaki where he encountered the Gingko tree. On his return to Amsterdam in October 1693, Kaempfer delivered some Gingko seeds to the botanical garden at

Utrecht, where they grew and can still be seen today. Marriage and an appointment as physician to a minor German prince took much of his time, but in 1712 he published his *Amoenitatum Exoticarum*, Part Five of which includes descriptions of some 500 Japanese plants, including pines, *Cryptomeria* (*hinoki*), flowering plum and Japanese maples (*momidji*). Kaempfer died in his native city of Lemgo in 1715. Later several species of Japanese plants were named for him.

One of the trade conditions imposed on the Dutch was that each year, the principal staff journey to Edo (now Tokyo) to present "gifts" to the Shogun. Kaempfer went along on two of these trips. The journey took a month each way, and they were compelled to wait in Tokyo another month. The "foreign devils" were accompanied by an armed escort of Japanese troops which did not allow any botanizing along the way. Nevertheless, from his surgical clients and the monks, Kaempfer was able to learn a considerable amount about life in Japan. On his death, Kaempfer's papers, mostly unpublished, were bought by Sir Hans Sloane, eventually brought to England and are now in the British Museum.

Of more importance to our understanding of and interest in Japanese plants was Carl Peter Thunberg, born in Jönköping, Sweden in 1743. He studied at Uppsala under the great plantsman Linnaeus, who codified our present botanical binomial system of nomenclature. Thunberg left Sweden in 1770 to study in Paris, and while there he was offered the opportunity to visit South Africa and Japan to collect plants. He stayed three years in Cape Town obtaining a medical degree and collecting and describing many plants. He finally arrived at Deshima in August 1775.

Travel restrictions had eased somewhat, and after five months he got permission from the local governor to explore the environment of Nagasaki, which he used to good advantage, collecting botanical material as often as possible. In mid-1776 he made the journey to Edo, and was able to collect a goodly number of plants both there and along the way. Several native doctors who wanted to learn about European medicine also provided him additional plant material from the interior of the country. Returning to Deshima, Thunberg packed his collections for transport home.

Thunberg left Japan in November 1776 and after a stay in Ceylon and a short stop at the Cape, he arrived at Amsterdam in October 1778. In March 1779, Thunberg returned to Sweden after nine years of travel. This vast amount of collecting resulted in him publishing a large number of papers and books. Most important are *Flora Japonica* (1784) and *Flora Capensis* (in six parts, from 1807-1823). His dried collections are in a special herbarium collection at Uppsala, and these 'type' specimens—original material first used to describe a species—are often consulted by Japanese botanists. Many plants to which Thunberg gave the epithet "*japonica*" were actually Chinese plants, imported to Japan, and many plants described by him as wild were actually garden plants. Nevertheless, he played an important part in the early development of scientific research in Japan, and is generally regarded as the



founder of Japanese botany. But of plants, Europe still had only dried specimens, seen mostly by students and a few other botanists.

Born in Würzburg in 1796, into a family of doctors and professors of medicine, Philipp Franz Balthasar von Siebold initially studied medicine at his hometown university from November 1815, earning his M.D. in 1820. The convulsions of the Napoleonic Wars now being over, world trade, exploration and colonization expanded rapidly.

Invited to Holland by an acquaintance of his family, von Siebold applied for a position as a military doctor, a career that would enable him to travel to the Dutch colonies. He entered Dutch military service on 19 June 1822 and was appointed ship's doctor to the frigate *Adriana* for the voyage from Rotterdam to Batavia (now Djakarta) in the Dutch East Indies (present-day Indonesia). During this trip, he acquired his knowledge of the Dutch language and rapidly learned Malay as well. He arrived in Batavia on 18 February 1823.

Sent as the new resident physician and scientist for Deshima, von Siebold arrived at the island on 11 August 1823. Since only a very limited number of Dutch citizens were allowed on this island, the posts of physician and scientist had

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Plants Named for von Siebold

The botanical and horticultural worlds have honored von Siebold by giving his name to some of the finest and most garden-worthy plants in their genera. Examples include:

- *Clematis florida* var. *sieboldiana*; difficult to grow but a much sought after plant.
- *Dryopteris sieboldii*; a fern with leathery fronds.
- *Fagus sieboldii* (since renamed *F. crenata* and Blume credited with the earlier introduction into the literature); the tall and elegant Japanese beech
- *Hosta sieboldiana*; with eight or more named cultivars of this shade-lover.
- *Magnolia sieboldii*; in particular, the under-appreciated small 'Oyama' cultivar.
- *Malus sieboldii* (aka *M. toringo*); the fragrant Toringo crabapple, whose pink buds fade to white.
- *Primula sieboldii*; the Japanese woodland primula, with more than two dozen named cultivars now in commerce.
- *Prunus sieboldii* (later reclassified as *P. serrulata* cv. 'Takasago'; a weeping form of flowering cherry.
- *Sedum sieboldii*; a succulent whose leaves form rose-like whorls.
- *Tsuga sieboldii*; a Japanese hemlock.
- *Viburnum sieboldii*; a large deciduous shrub with creamy white flowers in spring and red berries that ripen to black in autumn.



to be combined. At that time, Deshima was no longer in the possession of the Dutch East India Company but was kept running by the Dutch state.

Von Siebold invited Japanese scientists to the island, showing them the advances of Western science and, in return, learning from them much about the Japanese and their customs. His encyclopedic knowledge soon attracted many Japanese to study under him, and the following year he established a boarding school in the then outskirts of Nagasaki. He taught Western medicine and treated Japanese patients—he too was a skillful eye-surgeon—and after curing a local influential officer, von Siebold gained permission to travel outside of Deshima. He used this opportunity to treat Japanese patients in the greater area around the trade post.

He began the medical school with 50 students (*rangakusha* or scholars of Western studies) appointed by the Shogun. They, in turn, aided his botanical and naturalistic studies. The school or *Narutaki-juku* became a popular meeting place. Recognizing von Siebold's abilities, the Japanese consulted him as an expert on

Western science. The Dutch language became the *lingua franca* for these academic and scholarly contacts until the Meiji Restoration.

Von Siebold's main interest, however, focussed on the study of Japanese fauna and flora. He collected as much material as he could. Starting a small botanical garden behind his home (there was not much room on the tiny island) von Siebold amassed over 1,000 native plants. In a specially built glasshouse he cultivated the Japanese plants to endure the Dutch climate. Local Japanese artists drew images of these plants, creating botanical illustrations and images of the daily life in Japan, which complemented von Siebold's ethnographical collection.

It was von Siebold who first introduced to Europe such familiar garden plants as the *Hosta* and the *Hydrangea otaksa*, named for his common-law Japanese wife and later reclassified as a subspecies of *H. macrophylla*. Unknown to the Japanese, he was also able to smuggle out viable seeds of tea plants to the Buitenzorg botanical garden in Batavia. Through this action, he started tea culture in Java, then a Dutch colony. Up to

that time, Japan had strictly guarded the trade in tea plants. Remarkably, by 1833, Java already could boast a half million such plants.

During his stay at Deshima, von Siebold sent three shipments with an unknown number of herbarium specimens to Leiden, Ghent, Brussels and Antwerp. He had introduced to the Netherlands more than a thousand trees and plants, including the *icho* (*Ginkgo biloba*) and *sakura* (*Prunus serrulata*).

Reportedly, von Siebold was not the easiest man to deal with; he was in continuous conflict with his Dutch superiors, who felt he was arrogant. This resulted in his recall in July 1827 back to Batavia. But the ship *Cornelis Houtman*, sent to carry von Siebold back to Batavia, was thrown ashore at Nagasaki Bay by a typhoon. The same storm badly damaged Deshima and destroyed von Siebold's botanical garden. Repaired, the *Cornelis Houtman* was once again set afloat. It left Batavia with 89 crates of plants salvaged from von Siebold's botanical collection; von Siebold, however, elected to remain behind on Deshima.

When the Japanese discovered, by accident, that von Siebold had

mapped northern parts of Japan, the government accused him of high treason and of being a spy for Russia, ordered him into house arrest and finally, expelled him from Japan on 22 October 1829. Satisfied that his Japanese collaborators would continue his botanical work, von Siebold journeyed back on the frigate *Java* to his former residence in Batavia, in full possession of his enormous collection—thousands of animals and plants, his books and his maps. The Buitenzorg botanical garden would soon house von Siebold's surviving, live flora collection of 2,000 plants. He arrived back in the Netherlands on 7 July 1830, his stay in Japan and Batavia having lasted for a period of eight years.

Von Siebold arrived home just in time for the eruption of political troubles in Brussels, leading soon to Belgian independence. Hastily he gathered up his ethnographic collections in Antwerp and his herbaria specimens in Brussels and brought them over to Leiden for safe-keeping. He was forced to leave behind the botanical collections of living plants that had been sent to the University of Ghent. The consequent expansion of this collection of rare and exotic plants led to Ghent's horticultural fame. In 1841, the University expressed their gratitude by presenting von Siebold with specimens of every plant from this collection.

Von Siebold settled in Leiden, and established there the earliest example of a Japanese botanical collection. Even today, it still remains a subject of ongoing research, a testimony to the depth of work undertaken by him. The Siebold Herbarium is also the earliest herbarium collection of this extent from Japan. In total, von Siebold collected about 2,200 to 2,300 species in about 12,000 specimens. Scholarly work on the

Japanese flora at that time was impossible without consulting the Japanese collections in Leiden, which contain many 'type' specimens. These Japanese collections are still used in research and have now become important in the study of the history of early Japanese botany. The whole collection was purchased for a handsome amount by the Dutch government; von Siebold was granted a substantial annual allowance by Dutch King William II, and was appointed Advisor to the King on Japanese Affairs. In 1842 the King even raised von Siebold to the peerage as an esquire.

His successor in Japan, Heinrich Bürger, sent von Siebold three more shipments of specimens. These formed the basis of the Japanese collections of the National Herbarium in Leiden and the Museum Naturalis. This museum later grew into Leiden's well-known and respected National Museum of Ethnology.

Additionally, von Siebold produced his *Flora Japonica* in collaboration with the German botanist Joseph Gerhard Zuccarini (1797-1848). It first appeared in 1835. The completed version, however, did not appear until after von Siebold's death, finished in 1870 by F.A.W. Miquel (1811-1871), director of the Rijksherbarium in Leiden. This work established von Siebold's scientific fame, not only in Japan, but in Europe as well.

From the botanical garden Hortus Botanicus Leiden, many of von Siebold's plants started their conquest of Europe and other continents. Hosta, hortensia and azalea, the Japanese butterbur, coltsfoot and larch began to inhabit gardens in many countries. Though he remains well known in Japan today (by the name *Shirboruto-san*) and is mentioned in their relevant textbooks, von Siebold is

almost unknown to the Dutch and Germans, except among gardeners who admire many plants with the specific epithets "*sieboldii*" or "*sieboldiana*." The Hortus Botanicus Leiden only recently laid out the Von Siebold Memorial Garden, a Japanese-style garden furnished with plants brought out of Japan by von Siebold.

A museum to honor him was built by Nagasaki City on property adjacent to von Siebold's former residence in the Narutaki neighborhood. The building and entrance vestibule were designed after von Siebold's house in Leiden and the Lotz family residence in Germany where he spent his early years. Von Siebold's introduction, the *Hydrangea otaksa*—which puts forth elegant purple-blue blossoms in early summer—is now the city flower of Nagasaki.

Von Siebold wrote of Japan:

"The very smallest habitations have gardens, sometimes consisting of merely the corners of each side of the triangular back of the house, with the trees in flower-pots.

"Before quitting this subject [Arts, Etc. of the Japanese], a few words must be said of the Japanese gardeners, although their horticultural skills should entitle them to rank among the artists or artificers of the country rather than the agriculturists. These gardeners value themselves alike upon the art of dwarfing and that of unnaturally enlarging all vegetable productions. They exhibit in the miniature gardens of the towns full-grown trees of various kinds only three feet high, with heads no more than this in diameter. These dwarf-trees are reared in flower-pots, and when they bear luxuriant branches upon a distorted stem, the very acmé of perfection is attained."

[*Manners & Customs of the Japanese* (1841, English translation).]

Von Siebold had been joined in Japan in 1859 by an American

(Continued on page 10.)



George Rogers Hall (1826-1899).

physician, George Rogers Hall, (1826-1899), who had left the hospital he had helped to establish in Shanghai a decade earlier to join the lucrative trade that had already been established between Japan and the United States. A native of Bristol, Rhode Island, Hall had maintained contacts with friends in New England, and in 1861, he entrusted several Wardian Cases filled with Japanese plants to F. Gordon Dexter, who was returning to Boston. Once in Boston after a long sea voyage from Yokohama, Dexter delivered the plants into the care of Francis Parkman, widely noted for his historical studies but

also one of Boston's leading horticulturists. As the home of the Massachusetts Horticultural Society, the first of its kind in the United States, Boston was at that time the very center of horticulture and plant dissemination.

Many of the Japanese plants introduced by Hall in his first shipment—as well as subsequent shipments sent to the Parsons nursery company at Flushing, Long Island—were obtained from von Siebold, while others had been collected by or for Hall himself. This was the first time Asian plants came directly to New England, and a majority of the species included were or had been introduced simultaneously into Europe by von Siebold.

Among the Japanese species sent by von Siebold to Europe and by Hall to North America were many that have become commonplace ornamentals in parks and gardens of the Western world, including Japanese yew (*Taxus cuspidata*), a conifer that has been utilized extensively as a landscape plant since its introduction into North America by Hall. Other conifers introduced by Hall include the so-called umbrella pine (*Sciadopitys verticillata*), ten

garden forms of the Sawara cypress (*Chamaecyparis pisifera*), and the beautiful Hinoki cypress (*Chamaecyparis obtusa*), slow-growing forms of which are frequently trained as *bonsai*. *Magnolia kobus*, the well-known star magnolia (*M. stellata*) and Japanese crabapples (*Malus floribunda* and *M. halliana*) now enliven North American landscapes in spring, as does the Japanese *Wisteria floribunda*. Japanese maples (*Acer palmatum*) add color and interest to our gardens and parklands in summer and fall. The Japanese *Zelkova serrata*, another Hall introduction, is now widely cultivated as a replacement for native American elms ravaged by Dutch elm disease. Hall's Honeysuckle (*Lonicera japonica* 'Halliana') has spread its fragrant white flowers literally coast to coast, becoming an invasive pest in some locations.

California was to share in this horticultural bounty as its nurserymen ordered novelties from the catalogues of both East Coast and European nurseries, and, as we shall see in a subsequent article, they soon began importing Japanese plants directly.

The Wardian Case

The Wardian Case, developed in the late 1830s* by Nathaniel Bagshaw Ward (1791-1868), an English physician, botanist, and inventor, made it possible to send living plants on long sea voyages by enclosing them in a miniature glasshouse. The case was a shallow metal box, about 18" by three feet long, perhaps eight inches deep, with flat glass sides and a "gable roof" some three feet high, also of glass. Seeds and young plants were placed in soil within the metal box, and the glass sides and top allowed the small plants to receive sunlight while being protected from salt-laden air and seaspray, and conserving the precious fresh water needed to keep them growing.

*Though most historians agree that the Wardian Case was in use by the late 1830s, Anthony Huxley, co-author with Maurice Michael of *An Illustrated History of Gardening* (1978) states that both Ward and a Scot named Alan D. Maconochie first invented the idea independently in 1829. Ward, being the first to publish it, in his book *On the Growth of Plants in Closely Glazed Cases* (1842), received the name. According to Huxley, even more important than the distribution of ornamental plants from foreign countries was the lasting economic effects the Wardian Case made possible: the successful introduction of the tea plant to India and quinine producing plants to the Old World from South America. Others credit it for the distribution of the Brazilian rubber plant to Malaya.



Mark Daniels: Engineer & Architect, Part IV

Marlea Graham

This is the fourth and final segment in the Mark Daniels story. In our last issue, we listed the highlights of Daniels' career from 1920 to 1930, including his landscape engineering work at such famous southern California subdivision developments as Bel-Air, the California Riviera, and Miramar. During this period, Daniels' reputation for architectural work also became well established with the publicity received for the design of his own residence on the Riviera, the Times Demonstration Home at Miramar, and the palace he was building for the Marques de Portago in Spain. 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 conclusion, thanks should also be given to the endlessly helpful staff of the Bancroft Library, the College of Environmental Design Archives, the San Francisco Public Library's History Room, and a host of others.

While many people suffered immediate and devastating financial losses from the stock market crash of 1929, others did not feel the impact until two to three years later. Some of Daniels' projects may have been cancelled initially, but he was nothing if not versatile. The gradual transition from landscape architect to building architect had been apparent in his work from the early 1920s, when he designed his own home at Pebble Beach. Now the 18 April 1930 issue of *Southwest Builder & Contractor* carried the news that Daniels had received his certificate to practice architecture in California. It is not yet known when and where Daniels received sufficient instruction in this art to enable him to comply with the requirements for such a credential. Daniels was later to state that any competent engineer could design a building; it was the architectural aesthetics that required special study. A biographical sketch that appeared in the *Town & Country Review*, London, mentions Daniels' education, including that at Harvard University, "the whole of his post-graduate work covering a period of four years and including architecture." The implication is that he received his architectural training from Harvard as well.

On 7 September 1930, the *Los Angeles Times* announced an exhibition of Daniels' landscape and architectural work. This display included photographs taken by Ernest Pratt and Virogue Baker, which had appeared in publications

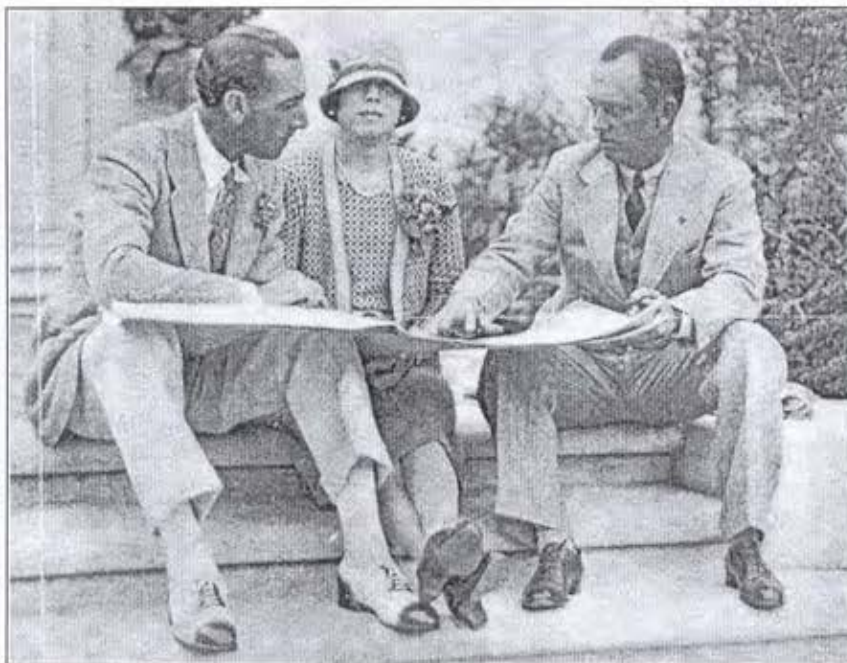
such as *California Arts & Architecture*, *Architect & Engineer* and *Country Life*. As one might expect, many of the photographs were of Daniels' most widely publicized and prestigious commissions: the A.E. Bell residence and other features designed by Daniels at Bel-Air; the Castellammare building; the Clark summer house and library gardens; Mt. St. Mary's College; the *Times* Demonstration Home and Daniels' own residence at Miramar. There were also drawings of the proposed but never built Biskra Oasis Hotel.

This exhibition collection was preserved in UCLA's Special Collections archives, and thanks to their finding aid, a new career clue was provided with the listing for

"Hotel at Lake Jovita, Florida." A Google search revealed that there is, in fact, a hotel at Lake Jovita; however it is still to be determined whether the existing building is the one that Daniels built, and how much if anything of the original landscape remains.

The same finding aid also provided a list of 13 commissions for private residences, presumably carried out prior to 1930. With the exception of the work done for Irish tenor and film star John Count McCormack's Hollywood estate, these still remain something of a mystery as to locations and dates of execution. Mention of the McCormack job can be found in the March 1931 issue of *California Arts & Architecture*.

(Continued on page 13.)



Mark Daniels (far right) explains plans for a Spanish palace to his clients, the Marques and Marquesa de Portago. [reprint from *Town & Country Review*, "Mark Daniels, B.S., A.I.A., Architect, Landscape Architect, Author, Artist," (n.d.: between 1928-35), John Francis Neylan Papers, MSS C-B 881, Bancroft Library, U.C. Berkeley].

Late-Breaking Developments in the Mark Daniels Story

While nosing around the Bancroft Library one day, the author noticed several sets of microfiche cards on a table next to two ancient microfiche readers. One set was of the California Information File, which had already provided several citations regarding Daniels' career. Next to that was the surprise: the San Francisco Newspapers Index (1904-1949). (See page 30 in this issue to learn more about these and other helpful indexes created by State Library personnel and others.)

The San Francisco Newspapers Index, like any other index, is only as good as its compiler, and it does not have everything. However, there were several new citations for Mark Daniels, and these led to still others. In research work, it pays to be nosy. Reading over the actual newspaper articles cleared up a couple of puzzles and also provided one or two new clues to follow. For example, an item in the *Examiner* of 18 September 1913 says that "Mark Daniels will leave for Harvard in two weeks...He will make return by way of New Orleans, making a stop in Louisiana, where he is consulting landscape gardener on a 600,000 acre project." Here's a new challenge. How does one go about conducting a long distance search in that Katrina-torn state, when one has no exact starting date for the project beyond "1913-14", no certain location except the state name, and the mere possibility that it *might* be relatively close to New Orleans? Phoebe Cutler has suggested starting by contacting the state library and college history dept. We'll keep y'all posted on the outcome

As to mysteries solved, we can begin with the statement by www.outlands.com that Daniels was involved with the Crocker-Amazon subdivision in San Francisco, a project of the Crocker Estate Company. This turned out to be perfectly true. In the fall of 1912, the *San Francisco Bulletin* carried several articles and advertisements on this tract. Located hard by the Cow Palace in what is now called South San Francisco, the Crocker-Amazon tract was touted as "the largest subdivision owned by the Crocker Estate Company," comprising 1200 acres of land, "which, when fully improved and settled, will be a vast community within itself." On 19 October 1912, one item stated that "Now it is not necessary for the San Francisco workingman or businessman to leave his city to own a home where he can have a lawn and garden." The company promised to provide lower income residents with all the amenities of the "restricted" type of residential parks then being built in Forest Hills or St. Francis Wood, at more affordable prices. A so-called civic center, "with parks and ornamental embellishments...a new innovation in residential properties in San Francisco, was designed by Mark Daniels, the well-known landscape engineer." It was to be located at the intersection of Geneva Avenue and Naples Street, where "all the main streets in this location" would converge. "An attractive pergola is being erected..." Potential customers were promised "broad avenues and winding boulevards, all paved and lined with shade trees." Another article stated that "The planting of acacia trees throughout the Crocker-Amazon tract was started this week...The trees are grown in the company's nursery at Glen Park, where a large establishment for that purpose is maintained." Today the acacias and the pergola are long gone.

The mystery of the "manufacturing town in Guadalupe Valley" has been resolved as well. A Daniels article for the *Examiner* about hiking on South San Francisco's San Bruno Mountain provided the first clue when he mentioned looking down from the mountain path and seeing the Guadalupe Valley below. Eureka! A quick look at a current San Francisco map revealed that there is a road named Guadalupe Canyon Parkway running through the San Bruno Mountain State Recreation Area. This "manufacturing town" turned out to be another project undertaken at the behest of the Crocker Estate Company. The *Rancho Cañada de Guadalupe, la Visitacion y Rodeo Viejo* contained most of the present day San Bruno Mountain, including the city of Brisbane, Guadalupe Valley, Crocker Industrial Park, Visitacion Valley and the old rodeo grounds by Islais Creek. In 1835, this rancho was granted to Jacob P. Leese. By 1884, Charles Crocker had acquired core holdings of the rancho amounting to 3,976 acres for a mere \$4,000. Thanks to helpful staff members at the S.F. Public Library's History Room, we discovered Daniels' plan for Guadalupe City, which appears to have been intended for the land just west of what is today John McLaren Park. Most unfortunately, the accompanying copy of Daniels' report is missing, but it looks as though this was another project that was not carried through.

Then there was the 1915 plan for a monument to mark the end of the Midland Trail, the western portion of the first transcontinental highway. A 1913 article indicated that "The final selection of San Francisco as the western terminus of the proposed Lincoln highway" was viewed as a golden opportunity to boost tourism in California. It was anticipated that "thousands of eastern motor car owners" would want to drive to California via this new route. A sketch of Daniels' design appeared in the *Examiner* on 24 October 1915. This monumental cement structure was to grace the esplanade at Ocean Beach, and it was suggested that it should be topped by the Pan-Pacific Exposition sculpture titled "The End of the Trail," showing an exhausted Indian brave on his equally exhausted pony. The accompanying article by Wisner Gillette Scott, executive secretary of the Inyo Good Road Club, states that Mark Daniels prepared the sketch at the special request of the National Highways Association. Among other things, the design was "to afford a driver, who is concluding a transcontinental journey, opportunity to immerse the wheel rims of his car in the waters of the ocean and thus in its most literal sense complete a tour to the Pacific." Apparently the Association was ignorant of the corroding effects of salt water! Two years later, another article mentions a ceremony to commemorate the completion of the first unit of the esplanade. There was no mention of any memorial, so presumably it was never built, being contingent upon the city of San Francisco coming up with the funds for the project. The Exposition was only a memory and our entry into World War I loomed on the horizon.

Daniels did suffer a setback of a more personal nature in November 1930 when his second wife, Frances Turner Daniels, obtained a Reno divorce.

The only work known to have been accomplished by Daniels in 1931 is the building and landscaping of a residence for specialty printer John Henry Nash in the Berkeley Hills. It was completed in March 1931, and Daniels wrote about it in the October 1934 issue of *California Arts & Architecture* ("A House Built for a Pair of Doors"). Photographs show a formal landscape of planted parterres divided by stone-paved walkways.

Nash and his wife were very good friends of Daniels, who avidly collected all of Nash's special printings for his own library, as well as promoting their sales among his other friends and clients. The *Town & Country Review* sketch mentions his "library of several thousand books on botany and architecture..."

Following his divorce, Daniels apparently sold the Miramar house, and by 1932, he was in Europe. In a 1935 letter to Robert B. Marshall, who replaced Daniels as Landscape Superintendant of Parks for the N.P.S., Daniels writes,

"Having sold my place in Los Angeles while in Vienna a few years ago, I have been nomading it until I lit here [at his brother's estate 'Ferncliff' in San Leandro] on my last return from Europe and will remain until my brother kicks me out or I am forced to build a less congenial nest nearer to activities that are becoming pressing."

What work he might have been doing in Vienna, and later London, is still a mystery.

In 1934 Daniels received a commission to build and landscape a water treatment plant for East Bay Municipal Utility District

(EBMUD) at Orinda in Contra Costa County. The building was done in the same style Monterey Mission style that Daniels had employed at Pebble Beach and in southern California. In the May 1940 issue of *Architect & Engineer*, R.C. Kennedy wrote that,

"The country about Orinda is deeply involved in Spanish tradition, which is reflected in most of the existing buildings. It was therefore fitting that the new filter plant should be of Spanish architecture...The property about the plant is largely in lawn, with conifers and low shrubs in the background, thus producing an attractive setting for the white buildings and red tile roofs."

Since Daniels' southern California landscape work clearly showed that he fully understood the inappropriateness of planting lawns around Spanish-style buildings, it must be assumed that this was the client's choice. The buildings are now listed as historical landmarks.

While Daniels' employment as editor of *California Arts & Architecture* continued during this period, it probably didn't pay much. Another 1935 letter to San Francisco banker John Francis Neylan makes it clear that Daniels is definitely searching for work, again networking with his Bohemian Club contacts. Here he is asking for a recommendation:

"Colonel J.H. Skeggs, of the highway engineers board, recently told me that the governor contemplated the appointment of a landscape engineer to work with the highway engineers in developing and perfecting the California State highways. He said that a man with a thorough training in engineering, in addition to a broad knowledge of landscape work, was wanted."

This is right up my alley, for I took a degree in engineering at U.C., worked on railroad location and construction, designed and built railroad bridges in Idaho, have constructed several hundred miles of streets and avenues of my own planning, and have laid out and planted a number of important private estates in California."

Should you hear this appointment discussed in authoritative circles I would greatly appreciate your mentioning my qualifications."

There is no indication that this request ever amounted to anything.

In 1935, Daniels married again at Minden, Nevada. His new bride was Zayda Zabriskie Buck Hendricks, and this was the "third time lucky" for both parties. The luck was apparently all bad, because less than a year later, the new Mrs. Daniels divorced her third husband and married her fourth a scant ten days later.

(Continued on page 14.)



EBMUD filter plant [Architect & Engineer, May 1940].

While there are indications that Daniels received some private commissions during this period, the first hint that business was picking up again came from a March 1937 notice in the *San Francisco Chronicle*:

"Plans were disclosed last night by A.F. Krenkel, representative of a group of Eastern capitalists, and Mark Daniels, San Francisco architect, to construct a 27-story, \$4,000,000 thoroughly modern hostelry on a down town site."

The hotel was to have twin towers and a roof garden, probably the influence of the newly designed Rockefeller Center in New York. Although the article stated that "All capital financing is on deposit in a New York bank now," this project was apparently never carried through.

In May 1937, the *Chronicle* mentions Daniels as the architect who designed "the 'time-proof' concrete home in Lloyd Park." This was the Moderne-style Atherton residence of George A. Davis, and in his book, *A Guide to Architecture in San Francisco & Northern California*, David Gebhard comments that,

"Daniels handled the idiom here as well or better than anyone anywhere else on the Peninsula."

Whether this should be viewed as a case of "damning with faint praise" remains a matter for conjecture. Certainly the Moderne style was not Daniels' favorite. In a 1936 article, he refers in typical humorous yet scathingly style to

"...extremes of horizontality that look like a stack of waffles. Every great movement develops extremists...I hold no brief for the flat roof. I don't like flat faces, flat feet or flat, let us say, fronts. But I have seen flat roofs that were particularly appropriate, and charming for that very reason."



Davis residence [Architect & Engineer, 5/40].

This same article also mentions Daniels as having planned residence parks, including "the first units of St. Francis Woods [and] Burlingame Hills." This is the only mention found to date of Daniels' involvement with these two projects, the latter believed to also have been built in the late 'teens. Further research is called for in both of these areas.

On 7 December 1937, the *Oakland Tribune* announced the coming Golden Gate International Exposition (G.G.I.E.) to be held on Treasure Island in San Francisco Bay. "Mark Daniels is to design a China Village." In his book on the fair, (*The Art of Treasure Island*, 1939), Eugen Newhaus lists Daniels as the landscape architect for the California Commission and the Federal Building, the Southern Counties Building, the Chinese Village and the Hall of Flowers.

Writing in an all-Exposition issue of *Architect & Engineer* in February

1939 ("Landscaping: Beautifications of Grounds and Gardens"), Daniels mentions that the Chinese syndicate

"...expressed the desire that no plants shall be used in their village which are not indigenous to China or at least in general use there."

In the May 1940 issue of the same publication, he wrote:

"It was the desire of the Chinese that the architecture of their Village at the G.G.I. Exposition should exemplify, as accurately as practicable, the styles of the various provinces...To cover them all was impossible, but the styles of the provinces of Chihli, Shensi, Kuang-tung, Kiangzu, Szechewan and Honan were used."

Daniels' old drinking buddy Chesley Bonestell was back in the Bay Area and working on the Exposition. Though Bonestell provided many of the illustrations of the fair, Daniels continued to employ Ralph Owen to produce the artwork for his designs. He also took on additional help, according to the May 1938 issue of *Architect & Engineer*.

"Mr. [Fran] Violich is now with Mark Daniels, who is planning many of the courts of the International Exposition on Treasure Island."

The October 1939 issue of *The Axis*, a publication put out by U.C. Berkeley's landscape architecture



Chinese Village, G.G.I.E., Treasure Island, 1939 [Postcard, M. Graham].

division, stated that another of their graduates, June Hirshfield, was also employed as one of Daniels' draftsmen, working on planting plans for the Exposition during May and June 1938.

In that same month, Daniels oversaw the publication of his last editorial issue of *California Arts & Architecture*. In July, he took up the position of Associate Editor for the San Francisco-based publication, *Architect & Engineer*, and continued there until his death in 1952, writing frequent articles and a monthly column titled "Running Fire," which most often seemed to have little to do with either architecture or engineering.

Having demonstrated his facility with Chinese architectural styles, it was scarcely a surprise when Daniels announced in December 1939 that the San Francisco Junior Chamber of Commerce had requested him to prepare architectural studies for a proposed new building in Chinatown ("Oriental Architecture for Chinatown Housing Unit," *Architect & Engineer*). The initial design work for the Ping Yuen Housing Project was done in collaboration with architect Henry Temple Howard, the son of U.C. resident architect, John Galen Howard. However, the advent of World War II put a halt to these plans until after the war. By that time, Daniels' health was deteriorating, and he was unable to undertake the project alone. Howard had moved his practice back East, but was willing to return to work on updating the plans. Daniels' portion of the work was contracted out to others. Correspondence and landscape plant lists are preserved in the Howard Collection at the Environmental Design Archives.

As in his previous role as editor, Daniels continued to use *Architect*

& *Engineer* shamelessly to promote his own work at every opportunity. In May 1940 he went completely over the top with a 13-page, well-illustrated article titled "Orchids or Cabbages? The Work of Mark Daniels, A.I.A., Architect and Landscape Architect, by Mark Himself," and followed this with nine more pages of "Selected Details by Mark Daniels, Architect."

"Year after year I have seen my masterpieces drift into the limbo of forgotten work, 'unwept, unhonored and unsung.' The press was often kind but why didn't they rave a lot more? Why didn't the magazines jump up and down and give these products of genius a big spread? Well, some day I would do it for myself. I would dwell on the surpassing beauty of this tower, that simple wall, those exquisite corbels. Yes, sir, I would write up my own work! The time has come."

His designs for the Santa Cruz Municipal Auditorium and Fire Station #1 were well publicized and some features of the estate work done for Douglas Fairbanks appeared here as well. Perhaps of greatest interest and puzzlement were two drawings for projects that were never built. A "Preliminary Plan for Chinese Village in Southern California" may have been an indicator that there was some initial competition from the Southland for hosting the 1939 Exposition. "Saturnium, a revolving sky diner" designed in collaboration with Golden Gate Bridge structural engineer Joseph B. Strauss looks like an early and much more ambitious version of Seattle's Space Needle.

Daniels' last known large commission was for the \$2,000,000 Albany Race Track and Grounds in Alameda County. Fred W. Jones wrote an illustrated article for the January 1941 *Architect & Engineer*. Here again, Daniels saw fit

to employ the Moderne-style for the club house. With regard to the landscaping, the author cites statistics to indicate the magnitude of the job.

"The first season's planting which, of course, was the initial and major work, called for the following list: 1,500 trees, varying in height from 15' to 40'; 10,000 fully developed shrubs; 800,000 flowering plants. The varieties covered the widest range possible in this particular locality. Harping again upon the bad weather which caused the track promoters endless grief, Mr. Daniels says that had he known there was to be a period of fifteen days of steady rain, he might have confined the varieties to seaweed."

These days, attendance at race-tracks is steadily decreasing, and rumor has it that the Albany track will soon be torn down and replaced by bay-view condominiums.

A 1941 gossip column reference to a party to be given by "Mr. and Mrs. Mark Daniels of the Santa Monica Riviera" reveals that Daniels had apparently ventured to the altar a fourth time, and purchased another home in the Southland.

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Daniels holds sketch of Ping Yuen Housing Project [San Francisco News-Call Bulletin, 15 November 1939].

In March 1942, Daniels wrote a letter to the editor of the *San Francisco Examiner*, in response to anti-Japanese sentiment that threatened the demolition of the Japanese Tea Garden at Golden Gate Park. While making it clear that he had no time for the Japanese, Daniels expressed the opinion that it would nevertheless be a pity to destroy this garden.

"Practically everything Japanese that has a just claim for beauty, particularly the art of gardening and flower arrangement, was borrowed from the Chinese during the T'ang dynasty. Therefore, all that is needed is a few masterful strokes to convert the Japanese garden...to an authentic Chinese Tea Garden."

Whether Daniels was the only one to offer this suggestion is undetermined, but Professor Kendall H. Brown does state that the name was changed to Oriental Tea Garden and was staffed by Chinese women during the war, so we may assume that the practicality of this approach appealed to the city administration. The name was not changed back until 1952.

In 1943, Daniels was appointed as a member of the San Francisco Art Commission by Mayor Rossi. In 1945 he became president of the commission. By then, Daniels had closed his office. The combined 1945-46 San Francisco city directory shows only a residential listing with his fourth wife Ruth at 1449 Lake Street, though according to the November 1945 *California Monthly* (a U.C. alumni publication, "Californians in Architecture and Landscape Architecture"), Daniels was still acting as the senior architect for the revived Ping Yuen Housing Project. Though the *Placerville Mountain Democrat* of 7 February 1946 reported that Ruth and Harve Carter of San Diego had hired Mark Daniels to do some remodeling for them on

the old Keefer place, no further reports of any work done in these last years of his career have been found.

A 1948 letter written to the San Francisco chapter of the American Institute of Architecture confirmed Daniels' retirement. "As I have retired from active practice I would like to apply for the status of a Member Emeritus..." He cited high blood pressure as the reason.

In 1949, Daniels suffered a personal tragedy when his only son, Mark Junior, died of a self-inflicted gunshot wound. The newspaper report stated that Daniels, who was a partner in a San Francisco accounting firm, had been plagued by ill-health and financial difficulties. "Young Daniels was found slumped over the wheel of his Cadillac sedan which was parked on Pacific Heights." He left no children, and the list of survivors indicates that his mother, Frances Trost Daniels, had predeceased him, as had his uncle, Paul Ivan Daniels. A veteran of World War II, Mark Daniels Jr. was buried at Golden Gate National Cemetery.

On 14 January 1952, Mark Roy Daniels passed away "after a long illness." He was 70 years old. There remain some elements of the Mark Daniels story yet to be unveiled through additional research, but for now, this brings us to the end.

In summing up the impact of Daniels' career, one cannot say that he was especially innovative. F.L. Olmsted and others first paved the way for more aesthetic planning of urban and suburban residential parks that following the contours of the landscape. However, we may credit Daniels with a good understanding of the aesthetic benefits to be derived from such designs, and for endeavoring, sometimes successfully and

sometimes not, to educate his clients accordingly. His work for National Parks may not have pleased Olmsted, but Daniels did a fair job of carrying out the goals passed down by his supervisors in this project: to make the parks more accessible to tourists; to improve roads and scenic views; to introduce a harmonious style of rustic architecture, and to begin the formation of the new National Park Service. All of this had a lasting impact on later developments in the N.P.S.

Neither was Daniels the first to utilize the Monterey-Mission style of architecture, though his sensitive application of drought-tolerant native plants in landscaping at Pebble Beach and elsewhere certainly earns him some credit. His architectural abilities seem to have been at least adequate.

A remarkable number of Daniels' public commissions remain largely intact today, and these continue to speak for his aesthetic understanding and abilities long after his death. The curving contours of Berkeley's Thousand Oaks development, San Francisco's Forest Hill, the layout of Pebble Beach (albeit now under threat of new development by Clint Eastwood and his cronies), Bel-Air and Miramar will endure as long as there are sufficient residents who continue to appreciate the quality of life they enhance. St. Mary's College still stands, as do the Santa Cruz Auditorium/Fire Station, and the EDMUD Filter Plant in Orinda (at least until the next big earthquake hits), all testifying to the persistent attraction this architectural style continues to hold for many Californians.

All in all, it seems a fairly decent monument to the career of this engineer, landscape architect and architect, though one can hear Daniels voice in the background, insisting that there should have been more, much more.



What Needs Saving Now?

Santa Barbara

Kellam de Forest's "Preservation Watch" column in the July issue of *The Capital*, newsletter of the Pearl Chase Society in Santa Barbara, advises us that two historic homes have recently received official City Landmark status: the Hunning Mansion, built in 1904 for retired Arizona cattleman Henry Hunning and designed in the Mission-Revival style by J.W. Bagley; and the Alex d'Alfonso house, designed in 1930 in the Spanish Colonial Revival style by its owner, who was also a contractor/builder in Santa Barbara.

"To encourage 'landmarking,' the City Council will hear comments regarding the Mills Act (1972) and its role in preserving historic properties through tax incentives. Participating local governments are allowed by the Mills Act to enter into contracts with property owners who will receive tax savings on their properties, the idea being that money saved on taxes can go towards the restoration of the property. All work performed as a result of the contract must comply with the Secretary of the Interior's Standards for Rehabilitation of Historic Buildings. The Mills Act has been adopted by a number of cities throughout California with great success."

The August issue of *The Capital* informs us that the City Council endorsed the City's potential adoption of the Mills Act. Next the endorsement goes before the City's Finance Committee to assess the act's financial impact, and then to the Ordinance Committee to see if

any new ordinances will be required to comply with the Mills Act.

Unfortunately, as is all too usually the case in these situations, nothing is mentioned about the restoration or preservation of historic landscaping, if any.

The Capital also informs us that the draft Environmental Impact Report (EIR) for the proposed expansion of the **Santa Barbara Botanic Garden** was made available to the public at the County Planning Commission desk in the Planning Commission offices on Anapamu Street. A public hearing was to be held at the end of July and all written comments were to be submitted by August 18. However, in the September issue, de Forest reported that the Garden jumped the gun by obtaining permission from County Planning to begin work on the terraces, despite the fact that the Garden's draft environmental review was still taking public comment.

"The County Planning Department made the determination not fully recognizing the importance of the meadow's design and the public controversy that would result. Thanks to the efforts of your Preservation Committee members, especially Susan Chamberlin, yours truly, residents of Mission Canyon and the County Landmarks Advisory Commission, the Planning Department issued a stop work order on August 13. Construction has ceased for now."

Mr. de Forest's comments do not go far enough in explaining the irretrievable damage to the historical fabric that may already have been carried out in the meadow and elsewhere.

Charles Birnbaum, FASLA, FAAR, founder and president of The Cultural Landscape Foundation, has sent a letter, reminding the Santa Barbara County Landmarks Advisory Committee that the garden's recognition in 2003 as a County Historic Landmark carries greater restrictions than does a National Historic Landmark designation. By the county's own standards, "a designated Landmark is preserved and protected by conditions restricting its demolition, removal, alterations or use." Yet, even before the announcement of a new 10-year plan and the most recent bulldozer destruction, the Garden's administration has been allowed to make alterations such as the addition of a Japanese teahouse and significant paving and asphaltting of formerly dirt roads, all without a Cultural Landscape Report.

Birnbaum points out three areas of significance that should be considered when reviewing the proposed and future work at the Garden:

- *The Garden is a masterwork designed by pioneering master landscape architects and designers. Beatrix Farrand and others created the master plan between 1937 and 1943. Lockwood de Forest designed other important elements of the garden. The*

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What Needs Saving Now? (continued)

landscape was designed to be native in character. "This is a critical idea, as there was not only a general simplicity in the planting design, but all materials were organic and subordinate (e.g. simple carved benches, compacted dirt paths)."

- *The Garden was a progenitor of a type.* It represents the earliest application of native plants in a botanical collection in California, and perhaps, nationally as well. Other well-known botanical gardens of the period such as those in Missouri or New York, and including the Huntington in San Marino, largely consisted of plantings of exotics. "One only needs to consider how significant native plants are today to both the arboretum and botanical garden movement to truly understand the innovation and import of the Santa Barbara approach."

- *The Garden served to promote a cultural movement.* Lockwood and Elizabeth de Forest used the Garden as a laboratory and classroom to promote the use of native plants and promoted these ideas in the monthly periodical, *The Santa Barbara Gardener*. The publication was aimed at educating Santa Barbarans on appropriate plantings and horticulture for the new architecture and the mild climate of Santa Barbara.

"In summation, the Garden is a visionary work of landscape architecture and landscape management that is worthy of deeper understanding to guide its change while insuring that its character-defining features are preserved and protected. Current proposals such as the Mountain Terrace Project should not be reviewed in isolation, but instead the

stewards of the Botanical Garden should undertake a Cultural Landscape Report (CLR) to provide the necessary foundation for other planning efforts thus guiding the Garden into the next decade while honoring its past."

Let us hope that it is not too late to preserve the defining character of this garden and the natural beauty of its setting.

Claremont

In July 2002, the Getty Grant Program awarded Scripps College a two-year grant to create a unified and comprehensive *Landscape and Architectural Blueprint*. This is another of the Getty's Campus Heritage Initiatives.

"Scripps identified a need to protect and, indeed, enhance its historic landscape and structures by creating a master campus stewardship plan," said President Nancy Y. Bekevach. "We are grateful to the Getty for helping us ensure a high aesthetic standard for maintenance and new construction in the years ahead."

Since 1984, Scripps College has been listed on the National Register of Historic Places.

The blueprint was to focus on plantings, courtyards, fountains, allees, structures, and artworks that comprise the Scripps College campus. The centerpiece of the blueprint was to be the Cultural Landscape Report, which would include a site history, statement of existing conditions, a site analysis and evaluation, and a treatment plan. The treatment plan would include recommendations concerning the rehabilitation, preservation, restoration, and maintenance of elements within the historic district, as well as recommenda-

tions for the campus' more contemporary elements.

A team of consultants was hired for this project, including Christy Johnson McAvoy, Hon. AIACC, a national leader in historic preservation; **Professor David Streatfield**, the foremost expert on Edward Huntsman-Trout; Tom Michali, preservation architect with the firm M2A; architectural historian Jennifer Minasian, Scripps alumna, class of '92; preservation planner Frank F. Parrello; **Pamela Seager**, executive director of the Rancho Los Alamitos Foundation; landscape architect Robin Tyner; and certified arborist Cy Carlberg, director of grounds at Scripps from 1988-1992. [Excerpts taken from the Scripps College webpage.]

Professor Streatfield most recently advised us that,

"In January, Anne Christoph and I completed the Restoration Report for Sicilian, Iris and Valencia Courts at Scripps College, Edward Huntsman-Trout's masterpiece. We gave a presentation to the College President and Building Committee in March."

It would be wonderful if, as was done earlier this year at Mills College, Scripps would publicize the completion of their *Landscape and Architectural Blueprint* with a series of lectures open to the general public.

Edward Huntsman-Trout's career as a landscape architect spans the years 1932-1971. The Huntsman-Trout Papers are held in the Department of Special Collections, UCLA Library. Professor Streatfield's short biography of the architect appeared in the first volume of *Pioneers of American Landscape Design* (2000).

What Needs Saving Now? (continued)

San Luis Obispo

A notice from the Heritage Rose Foundation informs us that,

"On April 17-18, 2008, the Heritage Rose Foundation will host a conference at Hearst Castle in San Simeon to celebrate the return of the original collection of roses selected by William Randolph Hearst and Julia Morgan for the gardens of Hearst's great estate overlooking the Pacific Ocean.

"Over the past three years, Hearst Castle's horticulturist, Christine Takahashi, has worked to restore these original plantings. Christine persevered in seeking out budwood of the original Pernetiana Hybrid Tea roses, and in finding a nursery person who was willing to graft that budwood onto rose tree stems, in order to replicate the very particular vision of the original design. This conference joins a calendar of special events at Hearst Castle commemorating the 50th anniversary of the property being given over to the people of California. It also highlights the serious efforts that are under way to evaluate and restore the fragile landscape, both natural and man-made, of this beautiful place."

Friends of Hearst Castle (FHC) website tells us that they have just completed a two-year partnership with California Garden Clubs, Inc. (CGCI) to raise funds for the restoration of all the gardens at Hearst Castle. Over \$20,000 was raised by CGCI (CGLHS is an associate member), which will be matched by funds provided by FHC. Castle staff performed meticulous research to prepare for the Garden Restoration project. Curators have identified the original plant species used and their placement on the grounds. The detailed research utilized old photographs, historical records and letters written by William Randolph Hearst

and architect Julia Morgan. The five-year restoration plan includes the re-introduction of over 90 plant species to the Castle gardens. For details on this conference, see "Coming Events" in this issue. For details about the restoration project visit the website, www.friendsofhearstcastle.org/historic_garden_restoration.asp.

San Marino

Next year marks the 100th anniversary of the **Huntington Botanic Garden's rose garden**, established in 1908 by Henry and Arabella Huntington. We have just received word that a renovation project of the rose garden has been completed. By the end of August, it was anticipated that the roses would be replanted in their beds. Installation of new sod between the beds, as well as completion of improvements to the wiring and irrigation systems should have also been completed. During the Rose Garden Centennial, they are planning a series of monthly programs and events centered around the rose garden and growing roses in Southern California generally. To inaugurate the Centennial, they are planning an exhibition on the development of the first repeat-blooming hardy roses, titled "*La Rose Imperiale*," at the Boone Gallery from February 9 through April 27, 2008 (see "Coming Events" in this issue). The exhibit will focus on the development of repeat-blooming roses, first created in France starting around 1800 and culminating in the first truly modern Hybrid Teas around 1900. This will be an opportunity to view some of the rare rose books housed in the Huntington Library, including Redoute's *Les Roses*, and

Mary Lawrence's *A Collection of Roses from Nature*. For details of other events, visit the website, www.huntington.org.

Northern California: HALS

The NorCal chapter of the Historic American Landscape Survey held their fall quarterly meeting at the offices of The Garden Conservancy in the San Francisco Presidio on 14 August. The meeting started with a talk by Michael Crowe, retired member of the National Park Service, who now keeps busy with the Oakland Heritage Alliance. Michael provided handouts and reviewed the components and history of the national landmarks program. He explained the difference between designations of landmark status vs. the Register of Historic Places and the National Register programs. He talked about relevant legislation and other organizations engaged in historic property designations. The talk was tape-recorded and we hope to provide a written transcript in these pages at a later date. Michael reminded us that the State Historic Preservation Office has several bulletins available that provide how-to guidance on applying for landmark status.

Progress reports were given on the three projects currently under the supervision of NorCal HALS.

Kaiser Roof Garden:

CGLHS representative **Marlea Graham** reported on a brief interview held earlier that day with landscape architect John Staley, formerly of Osmundson & Staley, the firm that created the garden. John Staley had primary responsibility for overseeing the construction of the garden. Deborah

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What Needs Saving Now? (continued)

Lindsey, who was head gardener at Kaiser for several years, will also be interviewed in coming months.

Olompali State Park:

Diane Einstein reported progress on efforts to restore the Mary Burdell Garden at Olompali in Marin. Research and documentation continue. Archival photographs were recently obtained from State Parks. Period plans show the site in 1874 and 1911, and the existing conditions plans have been completed by the PGAdesign team, led by CGLHS member **Cathy Garrett**.

Piedmont Way, Berkeley:

Since our May meeting, Friends of Piedmont Way has succeeded in winning a \$75,000 grant to prepare contract documents to rehabilitate Piedmont Way. In July they received an additional \$75,000 to pay for a community replanting scheduled for spring 2008. The Friends are coordinating this effort, assisted by residents of the several fraternity and sorority houses that front Piedmont Way. The rehabilitation plan has been completed and was approved unanimously by the Berkeley Landmarks Board. Michael Crowe met with Fredrica Drotos and other Piedmont Way neighbors to discuss their goal of gaining landmark status for the area. See the website, www.piedmontway.org for visuals and specifics of the project.

HALS chair Chris Patillo reported that The Cultural Landscape Foundation (TCLF) will launch an online database of cultural landscapes next year. This will be a national database of landscapes from the early 1830s through the 1970s.



Ted Osmundson (middle) and John Staley (right) receive congratulations from Edward T. Foulkes, re their display at Oakland's Spring Garden Show. [Oakland Tribune, 6 Sept. 1954]

"Users will be able to search the database in many ways, including by typology, designer, and geographic area. They will also be able to submit information about landscapes in their area and download high-resolution imagery about individual landscapes for free."

See this link for additional information: <http://host.asla.org/land/archive/2007/0522/birnbaum.html>.

The chair also reported that HALS member Lucy Lawless, NPS, will be participating in the HALS education session at the annual ASLA convention in San Francisco (see "Coming Events" in this issue), and has offered to host one of our future HALS meetings at the Rosie the Riveter National Park site in Richmond.

Chris also noted that we will soon be in a position to consider new HALS projects. If you have a site to be considered, visit this link to the ASLA's HALS site: <http://host.asla.org/groups/hppigroup/documents.htm>. From here choose Documents and scroll down to *HALS Site Information Form*. You will see the simple three-page form and one page of instructions. Note

that the Statement of Significance is the most important section. Information is entered online and emailed directly to NPS. Please cc Chris Patillo at patillo@PGAdesign.com. She will add your contributions to those submitted previously.

Statewide Project

Some time ago, we announced in *Eden* that author Gray Brechin (*Imperial San Francisco*) was participating in a statewide project to document all the work done in California by Franklin Delano Roosevelt's "alphabet soup" agencies (CCC, CWA, FSA, PWA, and WPA) during the economic depression of the 1930s. At the recent HALS meeting in San Francisco, Brechin provided us with a brochure explaining the extent of the Living New Deal Project, and how CGLHS members can help support this effort. The following is excerpted from this brochure:

"Robert Dawson and a team of volunteers and interns have undertaken a three-year project to reveal the forgotten legacy and lasting impact of President Roosevelt's New Deal on the State of California. Such an ambitious inventory has never before been attempted. Because the remnants of the period are so many and varied—yet poorly documented—the Living New Deal Project is using the Internet to enlist the aid of teachers, students, librarians, historians, and others throughout the state to engage in a collective act of discovery.

"The Living New Deal Project will culminate in a multimedia presentation of its findings to coincide with the 75th anniversary of President Roosevelt's inaugural address of March 4, 1933—the speech in which FDR told Ameri

What Needs Saving Now? (continued)

cans that they had nothing to fear but fear itself. The rollout will include:

- A book authored by geographer and writer Gray Brechin.
- A website and online database will enable visitors to discover what the New Deal did for their communities. It will also serve as an electronic guidebook to projects throughout California, similar to the WPA's classic American Guide series.
- A major museum exhibition will feature historical photographs and those by Robert Dawson.
- The California Exhibition Resources Agency will sponsor a traveling exhibition.
- Public programs will enable experts to

discuss the New Deal's goals and legacy and will elicit the memories of its veterans.

"The Living New Deal Project is seeking hardworking, dedicated volunteers to help us research and record New Deal sites around the state.

If you're interested in serving as an outreach liaison, researcher, or can help enter historical records into our filmmaker database, please contact us for more information at info@lndp.org.

"The success of the Living New Deal Project depends on support from foundations and individuals to help fund research, educational programs, traveling exhibitions, publishing, and

our ever-expanding digital archive. If you wish to make a tax-deductible donation to the Project, make checks payable to the California Historical Society and mail them to The Living New Deal Project, c/o The California Historical Society, 678 Mission Street, San Francisco, CA 94105."

An updated report will be made on Living New Deal Project sites in California at the annual conference of the California Council of the Promotion of History (see "Coming Events in this issue, 25-27 October). To learn more about the New Deal Legacy Project, visit their website, www.ndlp.org.



Book Reviews & News

Houses of Los Angeles, 1895-1935, by Sam Watters (New York: Acanthus Press, Fall 2007), two volumes, 384 and 392 pages, over 800 archival photographs in duotone and color, floor and landscape plans, plus eight city panoramas in double gatefold. Retail price for hardcovers: \$85 and \$89.

CGLHS member **Sam Watters** was educated at Yale University, the University of Marseilles, and the Royal Herbarium at Kew. He is the editor of *American Gardens, 1890-1930, Northeast, Mid-Atlantic and Midwest Regions* (Acanthus Press, 2006) and is preparing the next volume in the Acanthus landscape series, *Southern California Gardens, 1885-1935*. He teaches at the architecture school of the University of Southern California.

Acanthus Press is a leading publisher of fine books on residential architecture and design. By restoring rare archival photographs and researching historical records in both private and public collections, Acanthus Press is creating a unique visual and written history of domestic life among the wealthy in the United States.

This two-volume set profiles 75 of the city's most original residences designed for influential city founders and matinee idols by leading architects and landscape designers. With over 800 archival photographs, plans, and never-published city panoramas in double gatefold, *Houses of Los Angeles* presents a unique chronicle of America's most controversial city.

Volume I profiles early Los Angeles houses from 1885 to 1919, built

by city founders such as Arthur Letts, Leslie C. Brand, William Andrews Clark, and Henry E. Huntington. Their Queen Anne, Arts and Crafts, Beaux Arts, Moorish and Mission-style mansions were created by the city's first generation of trained architects: Myron Hunt and Elmer Grey, Greene & Greene, Robert D. Farquhar, and Alfred F. Rosenheim. Volume II covers 1920 to 1935, with its curious combination of revivalist and modern residential designs, created by Gordon B. Kaufmann, Wallace Neff, Roland E. Coate, Lloyd Wright, Rudolph Schindler, and Richard Neutra. These include the residences of movie stars such as Mary Pickford and Douglas Fairbanks, Harold Lloyd, Frances Marion, producer David O. Selznick, Packard dealer Earle C.

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Book Reviews & News (continued)

Anthony, Union Bank Chairman Ben R. Meyer, and pioneer American Indian and Chinese art dealer Grace Nicholson.

We look forward to providing a review of these volumes in our Winter issue.

Isabelle Greene, Shaping Place in the Landscape, Kurt G. Helfrich, with contributions by Isabelle C. Greene, Ines Roberts, Karen Sinsheimer, David C. Streatfield, and Hazel White, (Santa Barbara: University Art Museum, University of California, 2005), softcover, 96 pages, full color and b&w photographs and sketches.

In spring of 2005, *Eden's* Coming Events section mentioned the collaboration of the University Art Museum at U.C. Santa Barbara and the Santa Barbara Museum of Art in creating a two-part exhibition showcasing Isabelle C. Greene's award winning landscape designs. Also mentioned were the illustrated catalogue accompanying the exhibition, and other special events such as the "Conversation with Isabelle Greene and Landscape Historian Professor David Streatfield," author of *California Gardens: Creating a New Eden*.

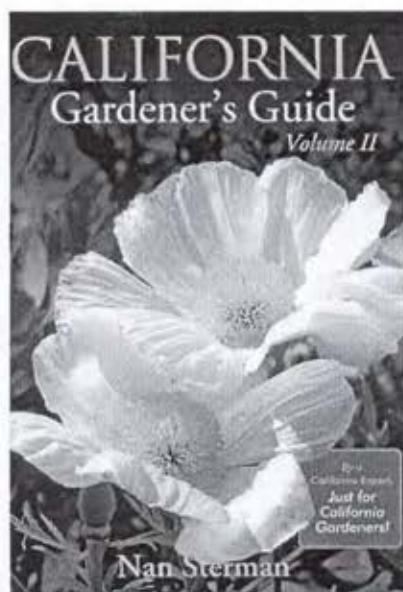
Not being in a position to attend the exhibition in person, the editor promptly forgot all about it. The recent and serendipitous acquisition of an exhibition catalogue, in conjunction with the forthcoming release of the Greene/Waterman biography, leads us to mention the catalogue again at greater length.

The exhibition highlighted twelve of Greene's commissions, eight of these being private residential

work. Helfrich is the Curator of the Architecture and Design Collection at the University Art Museum; the catalogue includes his "Place in Design: An Interview with Isabelle Greene." Roberts is the photographer whose images of Greene's work were also featured in joint the exhibition ("Ines Roberts Looks at Five Isabelle Greene Gardens"). Sinsheimer ("Ines Roberts: Interpreting Isabelle Greene's Landscapes") is the Curator of Photography at the Santa Barbara Museum of Art who assembled the Roberts exhibit at SBMA.

Streatfield, professor emeritus of Landscape Architecture and Urban Design at Seattle's University of Washington, is the author of "Isabelle Greene and the California Garden," an essay that places

"the work of Isabelle Greene in the context of the history of California regionalist gardens by examining her education, her role as artist designer, and the way that her work intuitively resembles a number of older regional landscape design themes."



White is, perhaps, best known in the San Francisco Bay Area as a garden columnist for the *San Francisco Chronicle*. She is also the author of ten books, and has written extensively on Greene's work. Her catalogue essay, "Lines to Paradise," emphasizes Greene's strong connection to the natural world and how it influences the artist's work.

The catalogue concludes with a four-page "Biography and Selected Project List" extending through 2004, and a "Selected Bibliography" of magazine articles and books that mention Greene's work. Those who are interested in this subject will want to obtain a copy of this catalogue as well as the soon to be released Greene/Waterman biography, *Five Greene Gardens*.

California Gardener's Guide, Volume II, by Nan Stermann, (Franklin, TN: Cool Springs Press, Fall, 2007), softcover, 272 pages, full color photographs, \$24.95. www.digplantgrow.com.

In 2000, Bruce and Sharon Asakawa wrote the first *California Gardener's Guide*, a book of basic gardening advice aimed specifically at Californians. Nan Stermann was recently approached with the proposal to revise the edition. Many of you know Nan as a sometime member of CGLHS. Others have read her newspaper and magazine articles, or seen her television program, *A Growing Passion*. Nan made a counterproposal to the publishers; she wanted to create an entirely new and different book with a different plant palette—one that focussed on being climate appropriate and

Book Reviews & News (continued)

featured a majority of drought tolerant plants, many of them California natives or originating in other Mediterranean climates. To distinguish this book from the earlier one, *Volume II* was added to the title. Though much good gardening advice is offered throughout the book, it is primarily a specialized version of a plant encyclopedia, arranged in a way that may be most helpful to the novice gardener. Plants are grouped by type (shrub, tree, vine) and within each category, listed alphabetically by common names, with botanical names appearing beneath. What is helpful to the novice may prove somewhat irritating to more experienced gardeners. *Vitex trifolia* 'Purpurea' (Arabian Lilac) is listed in the Shrub category because it only grows to about eight feet, while *Vitex agnus-castus* (Chaste Tree), with a maximum height of 25 feet, appears in the Tree category. Other helpful information includes symbolic codes for each plant that indicate attraction to butterflies, bees and hummingbirds, fragrance, water and sun preferences, and the like. The author has wisely side-stepped the trap of designating certain plants as deer resistant. Experience has proven that deer do not read these labels. Even the master gardener may be inspired to try out some exciting new plants that are easy to grow, and require little water, fertilizer or maintenance. *Euphorbia cotinifolia* may prove to be a viable substitute for *Cotinus coggygria purpureus*, which the deer find entirely too tasty here.

East Wind Melts the Ice: A Memoir through the Seasons, Liza Dalby, (Berkeley: University of California Press, 2007), 318 pages, \$24.95.

East Wind Melts the Ice is not garden history *per se*. Liza Dalby is an anthropologist and best known for her book, *Geisha*, based on her experience as the only westerner to be trained in this tradition in Japan. Her *Memoir through the Seasons* was inspired by an ancient Chinese almanac she discovered while researching the relationship of Chinese philosophy to Japanese literature. The Chinese almanac divides the year and its seasons into 72 distinct periods of about five days. Each relates directly to the natural world. Thus, spring begins when the *East Wind Melts the Ice* (February 5-9). *Little Frogs Peep* at the beginning of summer (May 7-11). In between, *Grasses and Trees Sprout* (March 1-5), *Peach Blossoms Open* (March 6-10), and *Paulownia Blooms* (April 6-10).

Dalby was born in New York, raised in Indiana, and now lives in Berkeley. She first went to Japan as a high school exchange student and returns frequently. She lives between two cultures: Berkeley and Japan. She is foreign to both and makes objective observations of traditions surrounding the micro seasons. We are treated to tales of the Chinese wisteria in her Berkeley garden and the fervor with which the cherry blossoms are celebrated in Japan. Along the way we learn that *fuji* (as in apples and the mountain) is the Japanese word for wisteria. Dalby's material is miscellaneous and fascinating for gardeners. She includes frequent references to Lady Murasaki's novel, *Tales of Genji*, and Sei Shonagon's *Pillow Book*, a charm-

ing tenth century classic, available in translation.

Calendars and almanacs are not limited to ancient China and Japan, yet Dalby never alludes to the long western tradition. Roman writers, including Pliny, Columella, Palladius, and Virgil, celebrated the practical and aesthetic aspects of the seasons. John Evelyn's *Kalendarium Hortense* is a notable example from seventeenth-century England. Benjamin Franklin first published *Poor Richard's Almanac* in 1732. Bernard M'Mahon published the *American Gardener's Calendar Adapted to the Seasons of the U.S.*, the first of its sort, in 1806. *The Farmer's Almanac*, an old New England tradition, is filled with folk wisdom and predictions relating to the seasons. Richardson Wright, editor of *House and Garden* for 35 years, amused readers with *The Gardener's Bed-Book* (1929) and *The Gardener's Day Book* (1938), calendars of essays for each day of the year. The lore in all of these would surely entertain a learned Asian audience.

East Wind Melts the Ice is best when read very slowly or at random. Dalby's underlying theme that western cultures are not as tuned to the seasons as the Chinese and Japanese is a gross generalization that does not hold up, particularly among members of a gardening community. Ultimately, while enjoying the personal observations on eastern and western customs, the reader may long for a translation of the Chinese and Japanese calendars which inspired this *Memoir through the Seasons* or pick up Richardson Wright's for a bit of levity.

—Margaretta J. Darnall

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Beatrix Farrand, Landscape Architect

For a new book on Beatrix Farrand (1872-1959), Boston-based landscape historian and CGLHS member **Judith B. Tankard** (author of *Gardens of the Arts and Crafts Movement*, 2004) would like to hear from members with any information about Farrand's California projects. Residential clients include Mrs. Robert Woods Bliss (*Casa Dorinda*) in Santa Barbara, Mrs. William Bliss in Montecito, Robert I. Rogers in Beverly Hills, and the Director's House at the Huntington Library (where Farrand lived). Institutional and campus projects include Cal Tech, Palomar Mountain Observatory, Occidental College, and the Santa Barbara Botanic Garden. Any information would be most welcome, especially present-day conditions and restoration efforts. Contact Judith Tankard, 1452 Beacon Street, Waban, Massachusetts 02468. Tel: 617.965.4167. Email: judith@tankard.net.

Other Items of Interest

The fall 2007 catalogue of the University of Virginia Press carries several items not directly connected to California garden history that may nevertheless prove of interest to our readers.

The Fruits and Fruit Trees of Monticello, by Peter J. Hatch, Director of Gardens and Grounds at Monticello. The cloth edition was published in 1998. This softcover version was released in July with 240 pages, 49 color and 117 b&w illustrations, \$29.50. "Lavishly illustrated, Peter Hatch's book is not only a detailed history of Jefferson's gardens and their recreation but a virtual encyclopedia of early American pomology.

City Trees A Historical Geography from the Renaissance through the Nineteenth Century, by Henry W. Lawrence. Cloth cover, \$75.00.

Norah Lindsay:

The Life and Art of a Garden Designer, by Allyson Hayward (London: Frances Lincoln Limited, October 2007), hardcover, 288 pages, 300+ color and b&w photographs and illustrations, \$65.

Available in October. We will have a review for you in either the Winter or Spring issue. To learn more about Lindsay and/or the author's lecture schedule, visit the website: www.norahlindsay.com.

A companion piece to the above may be Ursula Buchan's new book, ***Garden People: Valerie Finnis and the Golden Age of Gardening*** (2007). Finnis (1924-2006) was an accomplished photographer as well as gardener, and this book displays her portraits of notable European gardeners. Hardcover, 229 color photographs, \$35.

Beautiful at All Seasons: Southern Gardening and Beyond with Elizabeth Lawrence is a newly published collection of 132 gardening columns by the late, esteemed gardener and garden writer. Edited by Ann L. Armstrong, a garden lecturer and writer, and Lindie Wilson, for 20 years owner and steward of Lawrence's former home and garden in Charlotte, North Carolina, the book showcases Lawrence's vast knowledge, her intimate, conversational writing style, and her lifelong celebration of gardens and gardening. Hardcover, Duke University Press, 238 pages, \$24.95.

[This item was excerpted from the *Garden Conservancy News*, Summer 2007. The Conservancy has undertaken the preservation of the Lawrence garden, joining forces with the Friends of Elizabeth Lawrence and Wing Haven Foundation. Visit the website: www.elizabethlawrence.org.]





Coming Events

Now through 21 September:

Past Tents: The Way We Camped is an exhibit based on Susan Snyder's book of the same name. Snyder, who is the head of Access Services at the Bancroft Library, used photographs and artifacts from their collection to illustrate the subject of western car-camping. Because the Bancroft is still in temporary quarters, with no room to house an exhibit, the California Historical Society is hosting this display of camping paraphernalia. Visit them at 678 Mission Street, San Francisco, Wed-Sat, 12-4:30 P.M. There are public parking garages nearby, and BART is about three blocks away. You may purchase copies of Snyder's book at their gift shop.

21 June - 1 January 2008:

Landscaping America: Beyond the Japanese Garden. Gardens are among the first forms of Japanese culture to gain popularity in the United States. Since their introduction to the American public at the 1876 Centennial Exposition in Philadelphia, Japanese-style gardens have proliferated across the country.

The Japanese American National Museum's new exhibition *Landscaping America: Beyond the Japanese Garden* reveals 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 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.

"Landscaping America" is made possible, in part, by major support from the Aratani Foundation and the Annenberg Foundation. Generous support was also provided 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.



16 September: Pasadena History Museum 2007 Garden Lecture Series. CGLHS member **Kelly Comras** will speak on the landscape design work of Ruth Shelhorn. Kelly is presently writing a book on Shelhorn, and has found one of her gardens, still largely intact, in South Pasadena. Lecture attendees will have the opportunity to tour this garden with Kelly as guide following her talk. Lecture at 1 P.M., Avery Dennison Auditorium, 150 North Orange Grove Blvd., Pasadena, on the east side of the

museum. Reservations required. Website:

www.pasadenahistory.org. Tel: 626.577.1660 x 10. Ticket prices range from \$25 to \$35.

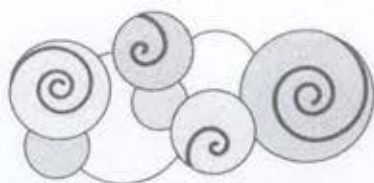
27-29 September: "Lost Landscapes, Preserved Prospects: Confronting Natural & Human Threats to the Historic Landscape," the 16th Biennial Conference on Restoring Southern Gardens and Landscapes, cosponsored by Old Salem Museums & Gardens, Reynolda House Museum of American Art, The Southern Garden History Society, and the

North Carolina State Historic Preservation Office. To be held at Old Salem, Winston-Salem, North Carolina. For program and registration information contact Sally

Gant. Tel: 336.721.7361. Website: www.southerngardenhistory.org/conference.htm. Email sgant@oldsalem.org.

29 September: The 2nd Annual Archives Bazaar will take place at the Huntington's Friends Hall from 10:30-4 P.M., admission free aside from the fee for admission to the grounds (\$15 for non-members). Forty historical collections and archives will offer an exhibition of resources for exploring the rich history of Los Angeles' diverse communities and virtually any

(Continued on page 27.)



CULTIVATING L.A.

*Explore the beauty, history, and legacy of a century
of Japanese-style gardens in Southern California*

TOUR

Cultivating L.A.: 100 Years of Japanese-Style Garden Making in Southern California

Sunday, September 30, 10am–4pm

\$30; \$25 for members of presenting organizations; included in conference fee

Visit five significant sites throughout Los Angeles that reflect the rich Japanese influence on our Southern California landscape. Stops include both public and private gardens and feature docent-led tours. Presented by the Los Angeles Conservancy, the Japanese American National Museum, the Garden Conservancy, and the California Garden and Landscape History Society. For details and tickets, visit www.laconservancy.org or call (213) 623-2489.

EXHIBIT

Landscaping America: Beyond the Japanese Garden

Through October 21 at the Japanese American National Museum

See website for pricing info

This multimedia exhibit highlights how West Coast Japanese Americans carved out a viable niche in gardening while reinterpreting Japanese traditions and contributing to the diversity of the American landscape. For more information, visit www.janm.org or call (213) 625-0414.

CONFERENCE

California Japanese-Style Gardens: Tradition & Practice

Friday–Sunday, September 28–30

\$275 (\$225 for members of presenting organizations)

Through talks, tours, and participation in the two other events listed here, the California Garden and Landscape History Society's conference explores Japanese-style gardens and the people behind them. Co-presented by the Garden Conservancy, the Japanese American National Museum, and the Los Angeles Conservancy. For more information, visit www.cglhs.org or call (323) 462-2443.



California
Garden &
Landscape
History Society



The Garden Conservancy



JAPANESE AMERICAN
NATIONAL MUSEUM



LOS ANGELES
CONSERVANCY

Coming Events (continued)

subject related to the region. For details, visit their website, www.huntington.org.

29-30 September: "Gardening Under Mediterranean Skies V - at San Diego. This symposium is co-hosted by the San Diego Horticultural Society, *Pacific Horticulture* and the Quail Botanical Gardens. It will showcase ways to have beautiful gardens while conserving water and using plants that thrive in our Mediterranean climate. For details, contact Susi Torre-Bueno at 760.295.7089 or info@sdhortsoc.org.

29 September thru 6 October: CGLHS member **Judith B. Tankard** will give four slide-illustrated lectures (followed by book-signings) on the subject of her new book, *Gardens of the Arts and Crafts Movement* (2004) in the Northwest. Contact the organizers for registration details.

29 Sept.: @ Historic Seattle's Bungalow Fair, Town Hall, 11 A.M. Historic Seattle - Tel: 206.622.5444 x224. Website: www.historicseattle.org.

3 Oct.: @ Alix Goolden Hall, 7:30 P.M. Victoria Heritage Foundation - Tel: 250.383.4546. Website: www.victoriaheritagefoundation.ca.

4 Oct.: @ Vancouver Garden Club, Cecil Green Park, 7:30 P.M. Vancouver Heritage Foundation - Tel: 604.264.9642. Website: www.vancouverheritagefoundation.org.

6 Oct.: @ Northwest Museum of Arts & Culture, Spokane, 3-5 P.M., in conjunction with the opening of the exhibition, "Olmsted Brothers: Designing Spokane Landscapes." Tel: 509.363.5324. Website: (www.northwestmuseum.org).

4-6 October: The California History Societies are sponsoring "Port Town" in San Pedro. While most of the talks and visits are non-garden related, there are a few of significance as cultural landscapes, including the monument to Japanese fishermen on Terminal Island. The Palos Verdes Peninsula tours will probably be the best part from our point of view. For information, contact Art or Irene Almeida: iasanpedro@aol.com.

5-9 October: ASLA Annual Meeting at San Francisco, theme "Designing with Nature: The Art of Balance." See their website for details: www.asla.org.

7 October: "Five Greene Gardens" is the final lecture in the Pasadena Museum of History's 2007 program. A new book, titled *Five Greene Gardens*, is to be released in October. Co-authors landscape architect **Isabelle Greene** and **Pam Waterman** tell the story of how Isabelle came to garden design from a background in art and botany. Granddaughter of Henry Mather Greene, one half of the early twentieth century architectural team of Greene and 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 Greene will guide tour members on a visit to her latest gardens at the Blacker House, now the home of Ellen and Harvey Knell. Reception to follow. See details in the Sept. 16th notice on page 25, this issue.

10 October: "A Spanish Evening: the Gardens, Culture & Cuisine of Spain," San Francisco Botanical Garden @ Strybing Arboretum, Golden Gate Park, San Francisco. CGLHS member **Katherine Greenberg**, president of the Mediterranean Plant Society and former Spanish resident will be on hand to show images of a very special upcoming tour of fine public and private gardens. Enjoy sangria and tapas at the Garden in Spanish style, 5-7 P.M., County Fair Building, 9th Avenue @ Lincoln Way, \$15. Reservations required, 415.551.1316 or www.sfbotanicalgarden.org.

16 October: San Diego Floral Association's quarterly meeting at 7 P.M. in room 101 of the Casa del Prado, Balboa Park. The program will feature an illustrated talk by CGLHS member **Nancy Carol Carter** on "Kate O. Sessions: San Diego Life & Legacy." Carter, who is director of the Legal Research Center and a professor of law at the University of San Diego, also volunteers at the San Diego Historical Society archives. She has studied their holdings on the San Diego nursery owner and plantswoman for the last two years. This event includes an optional catered dinner held prior to the meeting at 6 P.M. Fee \$15 for non-members. For reservations, call the SDFA office, 619.232.5762 before 15 October.

20 October: "Digging for Your Roots," a seminar presented by the Concord Family History Center of the Church of the Latter Day Saints (LDS), 3700 Concord Blvd., Concord. Attendees may choose

(Continued on page 28.)

Coming Events (continued)

six sessions from 43 options, ranging from "Basic Plus," "Census Research on the Internet," and "Courthouse Holdings," to "Sutro Library Overview." The LDS routinely offer workshops in conducting genealogy searches. Learning your way around your local Family History Center and online LDS resources such as Ancestry.com can be enormously useful to the landscape historian. Local historical societies offer similar classes from time to time. Check with them for details. The fee for this seminar is \$25. Registration must be completed by **30 September**. For details, contact Jackie Hein, 925.827.4729.

21 October: "Madam President," a one-day symposium sponsored by the Heritage Rose Foundation (HRF) on the future of heritage roses. Three distinguished women leaders in the world of roses will speak about old roses, gardens, rose people, and their journeys in seeking a better world through plants. Speakers include: Odile Masquelier, former president and founder of *Anciennes Roses en France*; Ann Bird, President of the Royal National Rose Society in England; and Marilyn Wellan, past president of the American Rose Society. This symposium will be

held at Garden Valley Ranch, 498 Pepper Road, Petaluma from 9-5 P.M. The HRF will also honor two American women who have led the way toward an understanding and appreciation of old roses in California: Miriam Wilkins, founder of the Heritage Roses Group, and Barbara Worl. Barbara was featured in the summer issue of *Pacific Horticulture* magazine ("Barbara Work: A Profile," by Demetra Bowles Lathrop). Fee: \$100 for nonmembers, plus \$20 for optional buffet lunch, and \$20 donation to fund two scholarships honoring Miriam and Barbara. Send checks or money orders to HRF, PO Box 831414, Richardson, TX 75083. For full details of this event, visit the HRF website, www.heritagerosesfoundation.org.

25-27 October: "History and Community in California," the annual conference of the California Council for the Promotion of History, to be held in Arcadia, the town created by Elias J. "Lucky" Baldwin on a portion of the Rancho Santa Anita in the 1880s.

"He capitalized on the old rancho's idyllic reputation and called the new burg Arcadia, thus invoking a bucolic image of community that he hoped would attract investors and settlers alike."

On Thursday, 25 October, the California State Archives will offer a free practical pre-conference workshop, "The Basics of Archives," to area historical organizations and others who work with historical records but are not trained archivists. Only 30 spaces are available; registration applications **must be submitted by 18 October** directly to the California State Archives. The workshop will be hosted by the Workman and Family Homestead Museum, 15415 East Julian Road, City of Industry, 9-4 P.M. For details about this workshop, contact Laren Metzger, lmetzger@sos.ca.gov or 916.653.3834. Website: www.csus.edu/org/ccph/Conference/.

October: (date still to be announced): The Cornerstone/Garden Conservancy summer lecture series will conclude with an event sometime in October, in conjunction with *Fine Gardening* magazine, 2 P.M. to 7 P.M., "Great Gardens: Ten Amazing Spaces that Inspire and Delight." For more information or to register for this event: Tel: 415.561.7895. Email: wcprog@gardenconservancy.org.

2008 Events

17-18 April: Annual Conference of the Heritage Rose Foundation at Hearst Castle. Website: www.heritagerosesfoundation.com.

23-26 April 2008: Annual conference of the California Preservation Foundation at Napa. Website: www.californiapreservation.org.

7-10 May 2008: Vernacular Architecture Forum's annual conference at Fresno. Website: <http://vernaculararchitectureforum.org>.

15 July 2008: "Vauxhall Revisited: Pleasure Gardens and Their Publics, 1660-1880." See "Odds &

Ends." Website: www.paul-mellon-centre.ac.uk/events/f/vauxhall.html.

18 October 2008 - 5 January 2009 "The Architecture & Decorative Arts of Charles and Henry Greene," at the Huntington. Website: www.huntington.org.



Members in the News

After fourteen years as a park ranger and administrator with the National Park Service (NPS) in Contra Costa County, CGLHS Vice President **David Blackburn** has accepted a new position as Chief of Cultural Programs at Lowell National Historical Park in Lowell, Massachusetts. David started on their payroll as of August 5th. Since he completed his MA three years ago, David has been looking for a change in his career, and for family reasons, he was inclined to look for something in the East. He writes that,

"Lowell is our national park dedicated to the textile industry and the industrial revolution. Through a wonderful mix of exhibits and stories, the park tells a complex tale of technology, social change, labor, immigration and gender history. The position has three components: manager of the park's museum program, all the permanent and temporary exhibit programs, and liaison to the nonprofits that provide cultural programming. Although landscape and gardens are not a specific element of the job, I'm sure I'll be able to keep my hand in through the NPS and other organizations."

CGLHS has been well-served by David's work as Vice President over the last three years. Working quietly behind the scenes, he spread the word about our organization among his NPS and Society of Architectural Historian colleagues, and provided support to CGLHS conference convenors. We wish him success and happi-

ness in his new career position, and hope that he may return to California at some point in the future.

The Board of Directors has appointed **Aaron Landworth** to fill David's vacated position until the 2009 elections. Aaron is founder and president of LanDesign West Inc., now in its 25th year of business with 28 full time employees. His firm provides landscape design services (both installation and maintenance) for large residential estates and commercial properties. Aaron is a State of California licensed C-27 landscape contractor and pesticide applicator; a certified arborist with the International Society of Arboriculture and a member of the American Society of Consulting Arborists; he also serves on the board of the Malibu Garden Club's Ways & Means Committee. Aaron is a graduate of U.C. Davis and a lifetime member of their Alumni Association. He was a garden columnist for newspapers and magazines in both northern and southern California between 1975-1988. He has won numerous awards, including first place in a national contest for landscape design sponsored by the Olin Corporation (\$10,000 cash prize); he has been the recipient of the Golden Apple Trophy and the L.A. Beautiful Award for Commercial Design, Installation and Maintenance. Among the notable gardens that Aaron has worked on is Tony Duquette's Malibu estate, which was featured in a recent seminar sponsored by The Garden

Conservancy. Aaron's interests include gardens, photography, travel, enjoying a good bottle of wine with friends, and pursuing circumstances where two or more of the above occur together!

Member-at-Large **Judy Horton** and Membership Secretary **Linda Renner** have agreed to swap positions sometime before the end of the year, as Judy has the advanced computer knowledge needed to keep membership records up to date and create the annual membership directory.

Professor David Streatfield wrote to say that, as of June, he was retiring after teaching in the Departments of Landscape Architecture and Urban Design and Planning at the University of Washington for 35 years.

"I will however continue to teach at a reduced level for five more years. In May I gave a valedictory lecture at the invitation of the College of Architecture and Urban Planning. "Heroic Moments and Neglected Figures in American Landscape Architecture" was well attended by former students, some of whom came from as far away as South Carolina, Texas and Minnesota, and many local friends and colleagues. The "Neglected Figures" were H.W.S. Cleveland of Minneapolis; William Hammond Hall of San Francisco; Ossian Simonds of Chicago; Martha Brookes Hutcheson of New York; Lockwood de Forest, Jr. of Santa Barbara; Edward Huntsman-Trout of

(Continued on page 30.)

Members in the News (continued)

Hollywood; and Genevieve Gillette of Michigan.

We regret also missing the lecture Professor Streatfield gave in June on "Regional Landscape Design in San Diego: Arts and Crafts to Modernism," at the 9th Arts and Crafts Annual Conference sponsored by the Department of Art History, University of Minnesota, which was held at the Museum of Modern Art in La Jolla. This talk charted a direct link between the work of Irving Gill, Richard Requa and Lloyd Ruocco.

Peggy Jenkinson reports that her computer got flooded so her email address is temporarily out of service. Most unfortunately, she will probably miss the upcoming conference due to pending surgery. We wish her a speedy recovery. Peggy's garden designs were most recently on display during San Diego's Old Home Tour and at the Del Mar fair.

(Continued on page 35.)

Directory Changes

New members:

- Elizabeth Navas, 81B Clark Street, San Rafael 94901.

Change of address:

- Janet Gracyk, 14304 Twig Road, Silver Spring, MD 20905.
- Roger Scharmer, 8495 Old Channel Trail, Montague, MI 49437.

Welcome back:

- Jackie Williams, 223 Mission Lane, San Luis Obispo 93405.



Archival Records

Unique Indexes and Files is the heading for a page on the California History Room - California State Library website, www.library.ca.gov/calhist/uniqueindexes.html. "California History Section staff members have, over time, created a number of unique and important indexes and files, drawing together various sources of information that researchers might not otherwise find." Indexes are *not* online.

CA Info. File (1846-Present)

For those who may have missed our description in previous issues, "the California Information File is regarded as one of the most important research tools for California history and biography. The original card files was begun in the early 1900's. It contains over 720,000 cards with some 1.4 million references to information in California newspapers, periodicals,

county histories, and biographical encyclopedias, as well as the California Section's manuscript collections and vertical files. Material cited dates from the 1840's to 1985. The card file was closed in 1984 and the citation cards were reproduced on microfiche, which is available from research at other libraries." Ask for this set of microfiche cards at the reference desk of your city or county main library. Branch libraries are unlikely to have either the microfiche cards or a reader to view them. The original 3x5" cards may still be viewed at the State Library in Sacramento.

S.F. Newspaper Index (1904-1949)

"The San Francisco Newspapers Index consists of approximately 918,000 cards providing an estimated 1.8 million citations. The citations are from the *San Fran-*

cisco Call (January 1904 - August 1913), the *Examiner* (September 1913 - September 1928), and the *Chronicle* (September 1913 - December 1949). Prior to 1928, any story of high general interest might have been indexed, regardless of its California content. But beginning in 1928, entries were made only for stories with marked California interest or those that were unique to California. The San Francisco Newspapers Index is available only on microfiche, and it can be accessed in the California History Room, as well as several other libraries." It seems reasonable to assume that any library which carries microfilm of these newspapers will also carry the index for them.

Chronicle Index (1950-1980)

"The San Francisco Newspapers Index is continued by the *San Francisco Chronicle* Index.

Archival Records (continued)

Approximately 363,000 cards provide an estimated 720,000 citations. The focus is on people, events, and places unique to California. Like the San Francisco Newspapers Index, the Chronicle Index is available only on microfiche."

California Biographical Files

"These files contain information about or contributed by California artists, authors, actors, musicians, state officials, World War I soldiers, and other notables. Newspaper article clippings and personal letters may also be included. The files are indexed in the California Information File." In other words, if there is a card or other material on someone in the Biographical Files, there will be a card in the California Information File telling you to check the Biographical Files. You'll have to ask for the Biographical Files at the reference desk because they are considered rare items and their examination is monitored. The State Library at Sacramento and the Los Angeles Public Library's California Room hold sets of the Biographical Files.

Pioneer Card File

"This file consists of biographical information on Californians who arrived before 1860. The information was contributed by the pioneers themselves or by their direct descendants. The cards are indexed in the California Information File" (see above).

S.F. Call Index (1894-1904)

On our last visit to the State Library, we went in search of the San Francisco Newspaper Index (1904-1949) and discovered yet

another index that, for some reason, is not mentioned on this website. It is a microfilmed alphabetical index list of citations taken from the *San Francisco Call* from 1894-1904. As with the other indexes, citations are grouped in several ways. For example, one can find citations under topic headings like "Golden Gate Park", or "Lake Merritt," and others by name, such as "John McLaren."

U.C.B. Publications Index

Another useful index was found at the Bancroft Library. Some of their old wooden card file cabinets are dedicated to citations taken from campus publications such as *The Daily Californian*. These can provide useful biographical tidbits about students and alumni. The Doe Library also has some of these index cards, but only dating from later years.

Another recent discovery, revealed by Desmond Smith and Phoebe Cutler, this time at the San Francisco Public Library, is a publication titled *Daily Pacific Builder*. It was published on rather insubstantial paper and, consequently, what is left of it is sometimes very tattered around the edges. Much of it is also scribbled over with black crayon, presumably done by some subscriber after they'd scanned over the pages for pertinent details. But reading around the tears and scribbles can still be rewarding in a small way. The 9 January 1907 paper contained subsections with titles such as "Among the Los Angeles Architects," and these sections yield some useful tidbits:

"Architects Hunt & Eager...are taking bids for the construction of a one-

story bungalow residence to be built at Riverside for Wm. Hinckle. There will be a large pergola, summer house and Japanese garden."

On 10 January 1907, another section titled "Up and Down the Coast" mentions that:

"The Naples Country Club will soon erect a fine five-story clubhouse to cost \$65,000. The architect is Arthur K. Benton. Four acres of elevated land on the bend of the San Gabriel river and 100 acres on the adjoining hills will be made into a golf links. This will cost \$120,000."

The 1907 copy indicates that this is the *Builder's* 17th year of publication; however, the San Francisco Public Library holds only 1907 through 1912 on film. In addition to viewing the microfilm version, you can go up to the History Room and look (if you insist firmly but politely) at the original bound copies.

Searching the *Los Angeles Times* via the **Proquest** database for items about Japanese gardens, we found a slightly more detailed version of the same citation for Mr. Hinckle's new house and Japanese garden appearing in the "Among Builders and Architects" section on 2 December 1906, so it's entirely possible that the *Builder* was simply gleaning all its items from other newspapers into one publication. The *Times* cites *their* source as being *The Builder and Contractor*, a similar publication. Be warned that the majority of the items appearing do not mention landscaping, but only building construction.

Excerpts from a press release by California Polytechnic State University at San Luis Obispo:

(Continued on page 32.)

Archival Records *(continued)*

The nation's largest archives of pioneering architect Julia Morgan's materials, housed at Cal Poly's Kennedy Library, have now been catalogued for easier access by scholars and students worldwide. It took two years to catalogue the **Julia Morgan Collection**, which includes thousands of original architectural plans, drawings, photographs, sketchbooks, journals, correspondence and other documents chronicling Morgan's education in Paris at the turn of the

last century and her prolific and trailblazing career that helped open the field of architecture for women. The Julia Morgan materials are housed in the Kennedy Library's Special Collections Department. The project was made possible by a \$249,000 grant from National Endowment for the Humanities and matching in-kind funds from the university, to provide two years of support to preserve, arrange and describe the extensive Morgan Collection and to create digital

guides to the Collection that are in line with national standards. According to Project Director Nancy Loe, completion of this project and the online guides will enable the university to assist researchers interested not only in Hearst Castle, but also in Morgan's numerous other commissions and influence on architectural movements in California in the early 20th century. Website: www.oac.cdlib.org/institutions/ark:/13030/kt529026qp.



Odds & Ends

Assistant Editor Phoebe Cutler sent us the following **Call for Papers** from The Society of Architectural Historians' September 2007 newsletter:

Vauxhall Revisted: Pleasure Gardens and Their Publics, 1660-1880.

"Located on the threshold of city and country, pleasure gardens provided opportunities for a surprisingly wide range of people to escape their city of a summer evening. Here they ate and drank, listened to music, viewed paintings and enjoyed a variety of other spectacles—most important of which was the crowd itself. Exploring the illuminated walks, visitors could escape both the confines of the city and—on occasion—the social roles associated with it.

"Pleasure gardens have been discussed by historians such as John Brewer and Roy Porter as typifying a nascent public sphere, one identified

with the 'commodification' of culture and the rise of the 'middling rank.'

Much of our knowledge of these gardens is still founded on Warwick Wroth's works, now more than a century old. For all the importance of the individual composers, painters and artists active within them, pleasure gardens have been neglected by historians of early modern theatre, music, art and dance. Those historians and literary scholars who have addressed them have focused almost exclusively on the 1760s and 1770s, ignoring their Caroline origins and Victorian development. Gardens outside London and in other European countries have also received insufficient attention.

"It is hoped that the conference will go some way towards bridging the disciplinary, methodological and geographical divides which have hitherto isolated scholars interested in different aspects of the pleasure garden. A focus on Vauxhall and

Ranelagh has led us to overlook the wide range of smaller gardens that came and went at regular intervals throughout the period—but which may have been more representative of the type. Can we define what we mean by the term 'pleasure garden,' and how would we position the pleasure garden relative to suburban taverns, parks, circuses and other, related resorts? To what extent did they truly provide a 'classless' space? Did they simply appropriate artistic forms from other venues and genres in a parasitical fashion, or did they in fact create new types of performance—as they did in the case of 'the Vauxhall song'? How does their history inform the debate over 'separate spheres' in the early modern/modern period? These are some of the questions pleasure gardens raise.

"Panels will consider: the relationship between pleasure gardens and pleasure grounds/parks; the role of painting and sculpture in pleasure

Odds & Ends (continued)

gardens; pleasure gardens outside London; mingling, masquerade and fashion; musical programming and performance; Victorian rivals and reinventions, including Cremorne; and the pleasure garden in literature.

Papers on non-British pleasure gardens are particularly welcome.

"Proposals of up to 200 words are due to the conference organizer, Dr. Jonathan Conlin (University of Southampton), j.conlin@soton.ac.uk, by 15 January 2008. For more information, visit www.paul-mellon-centre.ac.uk/events/fvauxhall.html."

In California, the earliest example of the pleasure garden is Woodward's Gardens in San Francisco. A native of Rhode Island, Robert B. Woodward earned a fortune in 1849 by operating a grocery store near San Francisco's waterfront, selling supplies to would-be gold miners. By 1857 he had acquired four acres of land in the Mission District from General John C. Fremont for his residential estate. In 1861, Woodward went on a European buying trip, shipping home plants, animals and artifacts of all types. Soon after that, he also began to collect paintings and sculpture. Woodward built an art gallery and conservatory on his estate grounds to display these treasures. By 1866, Woodward had opened the San Francisco property to the general public as an amusement park. The park included shows, museums displaying collections of curiosities, coins, minerals and the like, an aquarium, and a zoo. There was an amphiteater, a dance hall, several restaurants, and a theater. An ice rink was later added on to the zoo, which was connected to the gardens by a tunnel under 14th

Street. Following Woodward's death, the gardens closed in 1894.

In the 1890s, East Bay entrepreneurs provided pale imitations at Blair Park, Piedmont Park and, after the turn of the century, Idora Park in Oakland. Perhaps some CGLHS member will consider making a presentation on California's pleasure gardens at this conference. To learn more about Woodward's Gardens, read James R. Smith's *San Francisco's Lost Landmarks* (2006).

'Maid of the Mist' (formerly *G. primulinus*) which was introduced in 1908. Supplies are still limited, and therefore more expensive (one corm is \$8.25). Now if only it had the fragrance of the 1888 Abyssinian gladiolus! Other gems you may lust after include the 1902 canna 'Mme. Caseneuve' (coral pink blooms offset by burgundy foliage), the oldest surviving garden dahlia 'White Aster' (1879), and a truly amazing "broken" tulip called, of all things, 'The Lizard' (1903: shades of deep lilac and dark reddish rose



Woodward Gardens [Atlas of the World, 1901].

The new Fall 2007-Spring 2008 catalogue for **Old House Gardens** ("Heirloom Bulbs for Every Garden") is now available. Their 2008 pick for Bulb of the Year is the most graceful looking gladiolus we've ever seen. Called 'Carolina Primrose' it can be grown from seed and was collected from an old homesite in North Carolina. It is reliably hardy from zones 6-11 on the West Coast, multiplying year after year without care. Believed to be an early form of the *G. dalenii*

feathered and flamed with creamy yellow and white). Then there's the 'Van Sion' daffodil (1620) with its doubled, ruffly trumpet, and the blissfully fragrant *Freesia alba* (1878) found in an old Monterey garden. OHG gets one-third of their bulbs from small U.S. growers. They may cost a little more, but they're fresher and of good overall quality. Old House Gardens, 536 Third Street, Ann Arbor, MI 48193. Tel: 734.995.1486. Website: www.oldhousegardens.com.

(Continued on page 34.)

Introducing Our New Logo and Newsletter Format (continued from page 1.)

As to our new format, the editor has long been bothered by the basic inelegance of *Eden's* layout.

Having zero training in the graphic arts, we struggled to improve the readability of the journal, without much success. When discussion began about hiring someone to create a new logo, we asked for a journal layout consultation to be added to the budget.

In addition to executing the Board's requests for a change of logo, S.F. Bay Area graphic artist Dennis Johnson contracted to give us the benefit of his experience on how to make *Eden* more readable.

His suggestions included the following changes:

- Above all, allow more "white" space everywhere. Many of the other changes listed here really have to do with incorporating more white space into the entire document. [Note: the editor has been admittedly stingy about leaving any space unfilled in the past, and it has become apparent while working on the present issue that this is not an easy habit to overcome. Astute observers will have also noticed the editor's ongoing struggle to accept the Chicago style using fewer commas.]

- Do away with "all caps" for titles, etc., because they are always harder to read than a combination of upper and lower case letters.

- Instead of two columns use three, increasing the outer margins slightly and at the same time reducing the spaces between the columns.

- Use left justification (aka the "ragged right" format) in place of centering and margin to margin justified text.

- Substitute reduced height line spaces between paragraphs in place of indents.

- Move all these "basic information" boxes to the back pages to avoid an excess of visual clutter.

- Move the heading on each page (journal title and page number) to the bottom of the page and reduce it in size. And so forth.

We'll continue to fine-tune and, no doubt, make other minor changes over the next few quarters. A few traps for the unwary caught us in this issue, and required inelegant "fixes" that must be lived with for now. There is still the matter of a possible font change to consider too, and Dennis has offered to look over the adapted product and make additional suggestions where needed. For the moment, we expect that this is pretty much how things will look from here on. Again, we hope you like it.

How to Join CGLHS

To become a member of the California Garden & Landscape History Society, send a check or money order to Linda Renner, Membership Secretary, 3223 E. First St., Long Beach CA 90803. See our website: www.cglhs.org for an application form.



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Call for Content

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



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our members. Please contact the editor, Marlea Graham, 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.

Members in the News (continued from page 30.)

David Newcomer is the author of *Public Japanese Gardens in the USA, Past and Present, Vol. 1: Northern California* (2007). He will be doing a book presentation and signing at a meeting of San Francisco's Japanese American Historical Society at the Shibata Garden, 25941 Industrial Blvd., Hayward this Sunday, **16 September** from 11-4 P.M. On the following Saturday, **22 September**, he will do the same for the Northern Bonsai Federation, meeting at Lakeside Park Garden Center, 666 Bellevue Avenue, Oakland from 12 P.M. If you can't make it to either of these events, remember that you may purchase this softcover book directly from the author. Write a check in the amount of \$29.95 (post paid) payable to David Newcomer, and mail it to him care of 241 Richardson Drive, Suite B, Mill Valley, CA 94941-2518. You may also wish to contact David about giving a talk to your local garden group.

Gary Lyon has just written a new book on *Desert Plants, A Curator's Introduction to the Huntington Desert Garden* (San Marino: Huntington Library Press, 2007), softcover, 128 pages, b&w and full color photographs, PRICE?

The author begins with "A Brief History of the Huntington Desert Garden." It was in 1907 that landscape foreman William Hertrich proposed the idea of establishing a cactus garden on the Huntington estate. It is this section of the book that is illustrated with historical black and white photographs of the garden as it evolved. We'll have a full review of the book in our next issue.

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Our heartfelt thanks to those members who have helped to put us on solid financial ground by becoming Sustaining Members at \$60 and up.

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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.

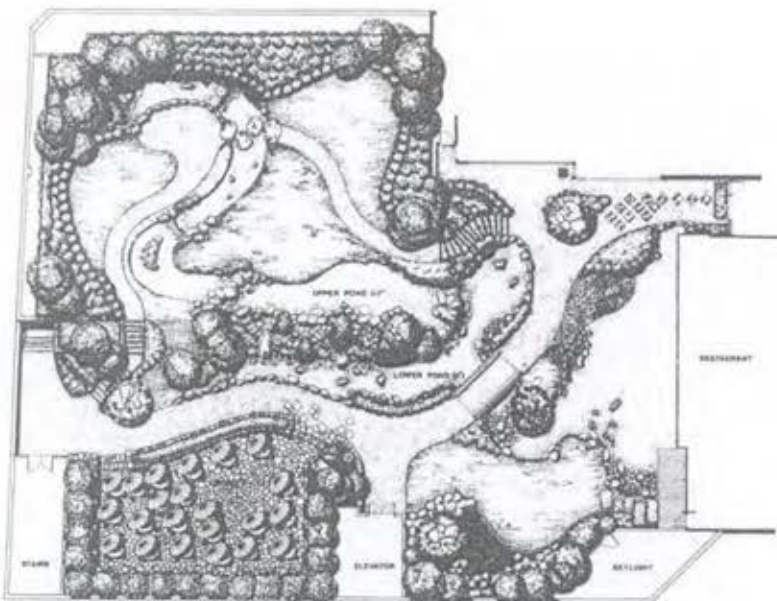


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*Plan of the New Otani Hotel Roof Garden
[Parks & Gardens of the Greater Los Angeles Region, c. 1996].*