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Mills College: Horticultural Glory Years, 1915-1940

Phoebe Cutler

The text of Cutler's lecture, presented on 28 February 2007 as part of the Mills College Cultural Landscape Heritage Plan Lecture Series is reprinted here in full (lightly edited and amended) with the permission of the author and Janice Braun, Special Collections Curator and Director of Mills' Center of the Book. This and the other three lectures in the series were recorded on DVD and may be viewed at the F.W. Olin Library.

From 1915 to 1940 Mills College in Oakland was one of the most significant centers of horticulture on the West Coast. The activity of three individuals – botanist Howard McMinn, landscape architect Howard Gilkey and the college president Dr. Aurelia Reinhardt – transformed the campus while establishing the school as a template for the transformative effect of landscaping, both native and exotic.

Viewed from any era, no other Mills associate has had more influence in the horticultural world than Howard McMinn, professor of botany from 1918 to 1947. He, however, was not acting in a vacuum. When, between 1915 and 1918, McMinn, Gilkey and Aurelia Reinhardt separately arrived on the Mills campus, they found a verdant oasis where nature and rituals were inextricably mixed. Outdoor pageants were staged among the eucalyptus of Lake Aliso (the May Fête), among the oaks of El

Campanil, and on the lawn of the oval. Pinetop Hill, then called "Pasture Hill," hosted picnics, while the seniors' Lantern Procession wound past the President's House down to the Lake. McMinn and



Professor Howard E. McMinn. (Photograph courtesy of Hunt Institute for Botanical Documentation, Carnegie-Mellon University, Pittsburgh, PA.)

Gilkey were Aurelia Reinhardt's agents for making this oasis in the then stark Oakland hills bloom ever more luxuriantly.

McMinn and Gilkey superficially had much in common besides the obvious coincidence of their first names, their love of plants, and the shared "E." of their middle initial. Born in the Midwest, only one year apart, they both graduated from U.C. Berkeley in 1916 (McMinn with a master's degree) and married that same year. At once ambitious, but at the same time gregarious, they were equally headed for early success.

There were some crucial differences. McMinn, raised and schooled in a sober Quaker tradition, was steady and responsible, a meticulous scientist. Gilkey hailed from a hardscrabble Baptist family that moved four times before he was twelve. He was ebullient, inventive, but also

(Continued on page 2.)

Mills College (continued)

temperamental and unpredictable. His 1916 marriage was the first of five.

Their passion for plants led them in different directions in line with their contrasting personalities. Howard McMinn grew up on a dairy farm, hating the stench and drudgery of life among animals. The study of plants offered a clean and orderly refuge from that experience. At Berkeley he was fortunate to study under the celebrated botanist Willis Jepson, who was then compiling the first taxonomic guide to California's native flora.

Gilkey helped support himself through high school in Santa Rosa by working under the even more illustrious plant breeder Luther Burbank, creator of the russet potato and the Santa Rosa plum. Later Gilkey paid his way through college by selling a new variety of either a lily or a gladiola (reports vary) that Burbank gave him. At the Division of Landscape Gardening and Floriculture, as U.C. Berkeley's landscape department was then called, the architectural gardens of Europe reigned supreme. Gilkey studied the palatial seventeenth and eighteenth century estates of France and Italy. He would have been schooled, not in the native flora, but in the exotic plants that flourished at those gardens and on the campus around him.

A taste for the theatrical was reinforced by work he did during a break from college, helping the bulb and wildflower specialist Carl Purdy with the landscaping and set-up of exhibitions for the Palace of Horticulture and its South Gardens at San Francisco's 1915

Pan-Pacific Exposition. Two years were spent on preparing the pavilion's grounds. In order to maintain color, three successions of flowers were installed in the beds which surrounded a huge reflecting pool. Inside the building Carl Purdy and Luther Burbank were on hand to answer questions. Outside extravagant water features, notably the Fountain of Energy and its pool designed by Alexander Sterling Calder, foreshadowed Gilkey's later work.

These two Howards, fresh from school, newly married, of the same age and similar backgrounds, brought to Mills their very different training.

Gilkey arrived first, even before Aurelia Reinhardt. The same year he was working on the Exposition, Gilkey had another job assisting the foremost school architects in Northern California, Charles Dickey and John Donovan, to

prepare a master plan for Mills. The plan was the first in a long series of deservedly ignored master plans.

By his own account, Gilkey parlayed this early entrée to the campus into a brief teaching stint for the academic year of 1916-17. That job coincided with the first year of Dr. Reinhardt's long, productive presidency. For the next 20 years Gilkey was the landscape architect of record for Mills. The considerable extent of his intervention speaks both to Gilkey's industry and Aurelia Reinhardt's indefatigable leadership.

Gilkey's first job was the dormitory Olney Hall, completed in 1917. Architects Bakewell and Brown were also the designers of San Francisco's City Hall and the Hall of Horticulture, where Gilkey may first have made their acquaintance. The landscape around Olney Hall has been much altered since Gilkey's day.

One year after Olney opened, McMinn assumed the botany professorship, a position he was to hold for the next 49 years. If he didn't have the idea of establishing a botanic garden on the campus when he first arrived, he conceived it shortly thereafter. In preparation for making his dent on the landscape he set about doing an inventory of existing plants, which Dr. Reinhardt and the college published in 1919. One of the few extant trees from that important inventory, other than the *Eucalyptus globulus*, is the old-fashioned Funeral or Mourning Cypress (*Cupressus funebris*), going on 90 today and still standing proud in the circle fronting the 1871-built Mills Hall.



Howard Gilkey (at left) c.1942.
California Writers Club Records Collection
(MSS 68/139c, Bancroft Library, University
of California at Berkeley)

Mills College (continued)

The year after the inventory was published, McMinn was busily at work transplanting and propagating native shrubs on the campus. An early 1920s report in the student newspaper announced that he was planning a botanic garden that would extend from the Science Hall to the Steam House and Olney Hall. These early experimental plantings were the advance wedge of the work that would bring McMinn's name to prominence.

During the same period the new Beulah Gate entrance on the west side of the campus opened. Covering the event, the *Oakland Tribune* quoted Mrs. Reinhardt's announcement that one of her goals was to keep "the wholesomeness and beauty of rural life in our gardens along Leona hillsides." Throughout her long tenure Aurelia, who arrived at Mills as a 39-year-old widow with two small children, introduced policies and supported actions that underlined her desire to maintain and enhance the beauty of the campus. Toward that end she required that students would walk a mile each day within the grounds.

At the Beulah Gatehouse opening ceremony, representatives from all the classes and from the alumnae planted commemorative trees. Howard McMinn heeled in the faculty tree. Considering that the major direction of his work on the grounds for the next 35 years would be the introduction of some 2,000 native specimens, it is ironic that he planted an olive.

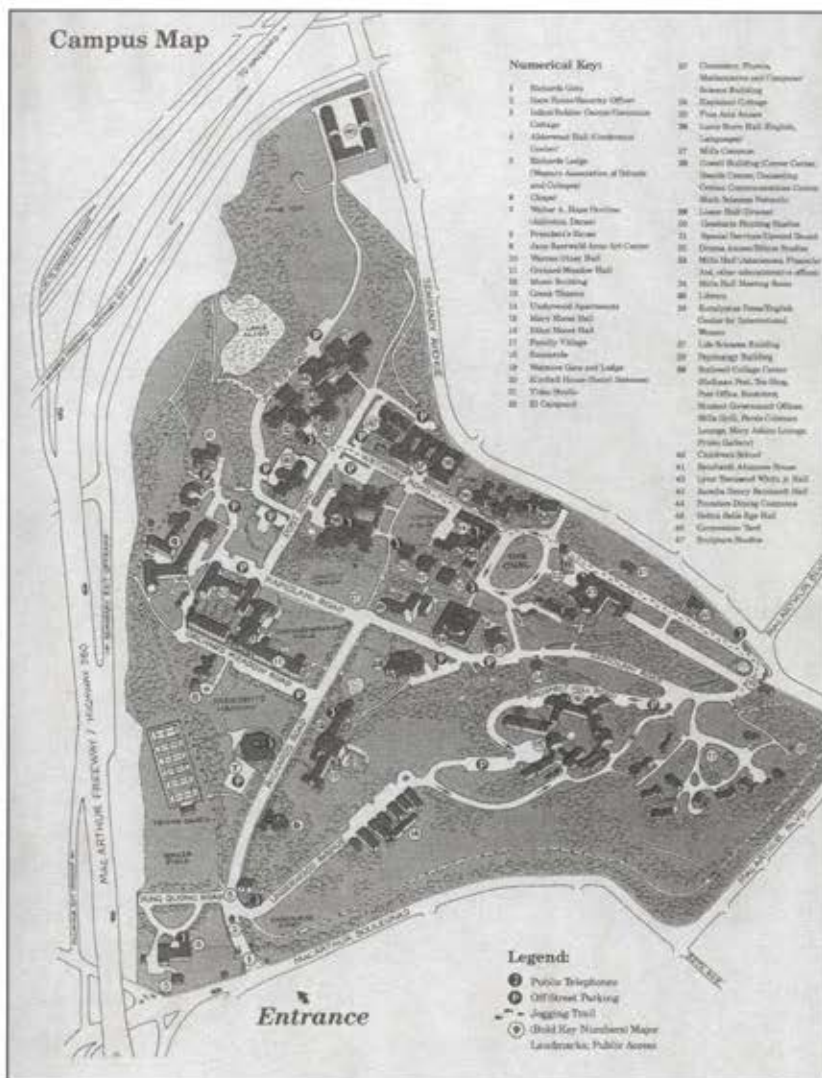
At the time of the gatehouse ceremony Gilkey was employed as the landscape architect for the Oakland parks. In between replanting the edges of Lake Merritt and devising the pattern for the flowers

at City Hall Plaza, he found time for side jobs at Mills, such as a simple site plan for the relocated President's house, which had been moved from the site of the pending new Art Gallery to the east of the new dormitories.

By the end of 1923 the workload at Mills was piling up: a new entry road, the art gallery, a proposed music building, and a fourth dormitory. Dr. Reinhardt decided to put Gilkey on the staff as the college's official landscape architect. He left

his city position and worked intensively for Mills over the next five years, or until the Depression.

Even though we have plans from this period, the span of Gilkey's biggest projects, they are sketchy and usually undated. (Indeed, one earlier plan is also undated.) As a salaried member of the administration, Gilkey could easily monitor construction and planting, filling in the gaps where required. There was no pressing need to produce time-consuming, detailed drawings.



Campus map. (Reproduced courtesy of Mills College).

(Continued on page 4.)

Mills College (continued)

The 1928 Music Building and Richards Road were Howard Gilkey's most prominent achievements at Mills. Closely allied as they are, we will treat them as more or less one project. The Music Building designed by Walter Ratcliff, the Berkeley architect who became campus architect at about the same time Gilkey became the landscape architect, is one of the three or four grandest buildings on the campus. That grandeur gave Gilkey scope to display some of his training in classic European gardens and his exposure to one or more world's fairs. We see his fondness for axial perspective in the 44-foot long, stone-laid path to a statue of Apollo, his weakness for water features in the pond, rivulet and proposed Moorish fountain, and his delight in sculpture – Apollo, Pan, two dolphins and two vases.

The reflecting pond is not as prominent as, knowing Gilkey, one might expect. However, the plan shows that McMinn's native shrubs

flourishing nearby restricted the water hole's spread to the west. More McMinn plantings formed a boundary to the north. We also know from the same student newspaper account that by 1923, McMinn had introduced 275 different native shrub species onto the campus. A marked-over drawing c. 1928 showing circulation further confirms extensive native shrubbery plantings by notating same as part of the existing conditions.

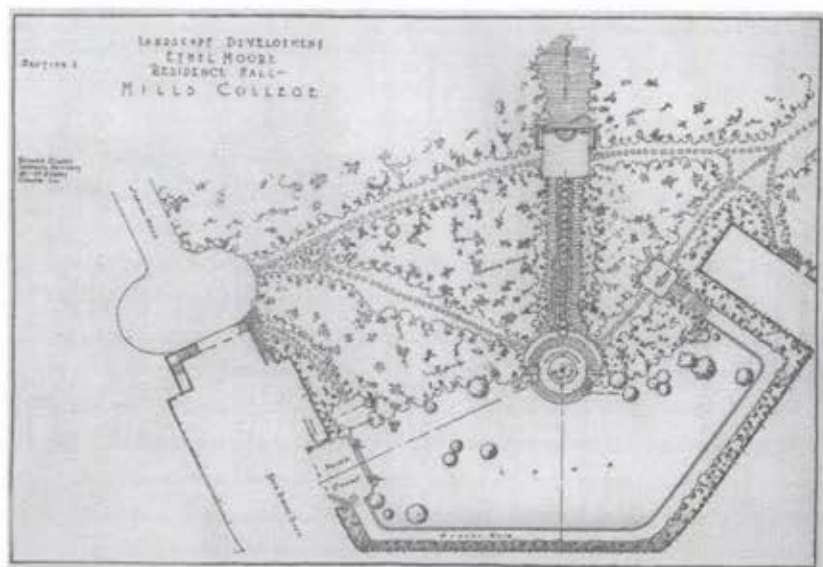
The Music Building plan shows Gilkey's preference for plant species, including large coniferous trees and rhododendrons, both of which were planted in the courtyard and in the raised planter along the south façade. Gabriel Moulin's views taken three years after installation of the plants, tell us that the incense cedars that can grow to 75-90 feet tall were not planted on either side of the front door right next to the building. That omission was a reprieve for the building's foundations, but a blue Atlas cedar

at the eastern end of the structure was just as ill positioned.

Frequently the college balked at Gilkey's flights of fancy. In this instance Dr. Reinhardt, already over-budget, did not pursue the Radio Temple, an update of the archetypal circular *tempietto*, meant to celebrate somehow the invention of the radio. (Maybe there was supposed to be a marble Philco radio on the sacrificial altar that stood in the middle of these columnar structures.) Although two dolphins made the cut, the Moorish pool in the west courtyard was never installed, nor the long stone path and its Apollo.

These disappointments notwithstanding, Gilkey must have been satisfied by the fidelity with which Mills adopted his tree formation for Richards Road. This, incidentally, is the one of all his projects, at Mills and otherwise, that has gained not just national, but international prominence. U.C. Berkeley professor and San Francisco city planner Alan Jacobs included it, along with the Champs Elysée and Barcelona's Passeig de Gràcia, in his 1999 book on the world's great streets.

Very possibly Gilkey, once again, did not get his way when it came to the choice of London plane (*Platanus orientalis*) as the planting for the impressive entrance *enfilade*. In a speech made forty years after the dispute, Aurelia Reinhardt's biographer George Hedley indicated that the plane (aka "sycamore"), which beat out a competing choice of some variety of palm, was Howard McMinn's candidate.¹



Gilkey's Plan for Cascade, Ethel Moore Hall. (Mills Quarterly, October 1926).

¹ George Hedley, "The Plantings" (address made for Founder's Day, 30 October 1963).

Mills College *(continued)*

McMinn may have chosen the genus, but the layout would have fallen within Gilkey's domain. Indeed, his plan for the Music Building landscaping shows the trees liberally arranged in two double files lining the sidewalks that parallel both sides of the 30-foot-wide road. Each double file is set 12 feet back from the edge of the road. The rows within each file are 18 feet apart. The trees are triangulated between the parallel pairs of lines. Within the lines the spacing where possible is 30 feet on center.² This uniformity and repetition is worthy of the outstanding streets of the European capitals, not to mention Gilkey's early immersion in Renaissance and Baroque symmetry.

Another marker indicating that the Music Building landscape is Gilkey's is the liberal use of Carmel stone. This whitish material mixed with earth tones forms the planter walls and the surfacing for the entrance to the building. He used it again at the north entrance to another building he landscaped about the same time, the Norman Bridge Infirmary, now called Vera Long. Opulent, warm in tone, it is picturesquely irregular and has a tendency to exfoliate. Whatever the cost in raised accident insurance premiums, Carmel stone is worth it.

² Mario Herrada, "Mills College: The Landscape Preservation of Richards Road" (master's thesis, University of California, Berkeley, 1996). Along with outlining the history of the road and much of Mills, Herrada measured the positioning and evaluated the health of all 135 trees.

During 1928, while Gilkey was working on Richards Road, McMinn, his wife and two daughters were moving into their house at the new Faculty Village on the southwest end of the campus. In 1929 the Indiana-raised botanist broadened his scope beyond native shrubs to include native trees. That year McMinn began the first of three major test plantings of trees on the campus: 1000 redwoods, 250 Douglas fir, and 250 Sitka spruce. As he described this undertaking 20 years later, McMinn obtained these large deliveries of trees from various lumber companies, presumably gratis. The 1928 Paths Drawing indicates that California oaks, alders and bay trees were the main species inhabiting the banks of Leona Creek. Now heavily forested with mature redwoods, the character of the creek is attributable to McMinn's unquenchable curiosity and the generosity of the Union Lumber Company.

Gilkey's last year as a regular on the staff was 1928-29, a boom year for the college: the Music Building, Richards Road, McMinn's first mass tree planting, and a peak enrollment of 624 students. Two years later marked the bottom of the Great Depression. As enrollment dropped to 511 students, Aurelia Reinhardt was scouring both coasts for cash. Back down in the center of Oakland, Gilkey, as first vice president of the East Bay branch of the Plant, Flower and Fruit Guild, was helping to implement a fruit give-away for the "sick and lonely."

An event occurred about this time that would affect Gilkey and all

other landscape architects in the Bay Area, even more than the Depression: in San Francisco Thomas Church opened his first office. His subsequent meteoric rise was to cast almost all professional contemporaries into the shade. Gilkey never really recovered.

Until he again received a big new commission from Mills in about 1935, Gilkey kept himself busy with other projects. He was one of four founders of the Oakland Business Men's Garden Club, a very influential organization that, among other things, caused the Oakland Rose Garden to be built. From 1930 into the '60s, he managed the California Spring Garden Show. Its opening nights were huge events, regularly attended by the Governor and the leading lights of San Francisco and Oakland society.

Another undertaking that absorbed Gilkey's attention for a while was the creation of a Writer's Memorial marshalled by the Berkeley poet Charles Keeler. Located in the Oakland hills above Mills near the Mormon Temple, Woodminster is, besides Richards Road, Gilkey's most enduring monument. His association with this creation has been obscured and forgotten, even more completely than his work at Mills.

The same year this master of the Italianate cascade did his final, and unpaid-for, drawing of Woodminster, he could not resist turning out another water chain for his last known Mills job. Ratcliff designed a masterful new dormitory in the Mediterranean style for the seniors on Prospect

(Continued on page 6.)

Mills College (continued)

Hill. Gilkey dashed off a chain of concrete bowls and flanking steps leading to a round pool with a statue of Pan. Not long after, a new dormitory built above the cascade truncated the top terrace.

This was, in fact, Gilkey's third cascade for the campus, the Music Building Pond and an unbuilt one for the Art Gallery being the other two. Gilkey was not an original in his love for the Italianate water steps. They were popping up all over during the '20s and '30s. Indeed, in 1928 he designed the Cleveland Cascade for the south side of Lake Merritt. Gilkey didn't even do California's biggest one. That distinction belongs to Cook, Hall & Cornell's 1928 wonder in Monterey Park outside Los Angeles, a period anchor for a huge, speculative development.

McMinn didn't sit still during the Depression; in fact, this was his most prolific period. He continued his plantings and his push for a major botanical garden at Mills. Ratcliff's 1930 master plan indicates that this architect was aware of the dedicated teacher's ambition. Southwest of Lake Aliso in an area presently occupied by three dormitories and a dining hall, Ratcliff provided for an approximately 75' x 300' swath of land for a botanical garden to house McMinn's collections.

Between 1935 and 1942 the prolific professor of botany published his three books: *An Illustrated Manual of Pacific Coast Shrubs* (1935); *An Illustrated Manual of Pacific Coast Trees* (1939); and in conjunction with Maunsell Van Rensselaer, *Ceanothus; part I, Ceanothus for gardens, parks,*

and roadsides (by Van Rensselaer) and *Ceanothus; part II, A systematic study of the genus Ceanothus* (by McMinn) were published in 1942.

All three became standards for their subjects. Diverging from preceding practice, McMinn made these manuals both scholarly and accessible to the lay public, substituting simpler terms for more technical ones and using, for example, inches rather than centimeters for measurement. To enhance the appeal and usefulness of the shrub and tree guides, he included exotics. In the introduction to *Pacific Coast Trees* he pointed out that this was the first guide that was illustrated and covered both exotics and natives. The book remained the popular reference in Northern California for some 40 years. *Ceanothus*, as its full title indicates, dealt with the practical use of the genus. As the final word on the subject, that manual was only superseded in 2006.

For McMinn the success of *Ceanothus* must have been bittersweet. When the book appeared in 1942, he had been studying the genus for twenty years. Funding, however, for the completion and publication of his studies was not forthcoming in Northern California. Dr. Van Rensselaer, who had been appointed director of the Santa Barbara Botanic Garden in 1934 after McMinn turned the job down, was able to secure the essential support. Out of necessity McMinn, in order that the research he had started be completed, relinquished control and shipped his extensive *ceanothus* collection to Santa

Barbara. Consequently, although he was the world authority on the subject, McMinn's name succeeds Van Rensselaer's in the title listing.

One other very important achievement of Mills' Professor of Botany occurred outside the campus, when he finally realized he was not going to get the major botanical garden that he had, almost from the beginning, envisioned for the Leona Hills site. McMinn turned his attention to development going on in one of the first of the East Bay Regional Parks. The Tilden Botanic Garden, one of the most beautiful public gardens in the Bay Area, is a direct result of McMinn's lobbying. It officially opened in 1940.³

Between 1948 and '49 McMinn published a series of informative articles in the *Journal of the California Horticultural Society*. One of these was the neglected but important "Some Native Trees and the Garden." Appearing in the October 1949 issue, it encapsulated his twenty-year study of 1400 native trees he arranged to have planted on the Mills campus. Grown sometimes with little water and under harsh conditions, one-half of the conifers fared poorly; all but one of the six broadleaf evergreens thrived. In conclusion he encouraged garden owners to experiment more with

³ In yet another instance of McMinn not receiving his due, Mimi Stein's *A Vision Achieved: Fifty Years of East Bay Regional Park District* (1984) mentions McMinn only once in her history of the parks: "Howard McMinn, Professor of Botany at Mills College, agreed to act as the District's botany consultant."

Mills College (continued)

native trees, especially the Big Cone (*Pinus coulteri*), Digger (*Pinus sabiniana*), and Western Yellow Pine (*Pinus ponderosa*). A couple of Ponderosa pines soldier on between the dormitories and dining hall along Pinetop Road; a Sargent's Cypress looms next to the corporation yard on the same road, but for the most part McMinn's experimental plantings have vanished. They have succumbed in part to climate and culture, but even more, one suspects, to campus development.

Ironically, despite McMinn's copious plantings, long attachment to Mills, and high standing in the botanical world, in the end Howard Gilkey, with the arrangement of the Richards Road allée, the Music Building Pond, and the Ethel Moore Cascade, had a more lasting physical impact on the campus. Measured on a different scale,

McMinn's influence still lives. He established a strong botanical tradition at the college, one carried on, for example, by Bruce Pavlick, a nationally recognized authority on plant succession. Inspired students, professionals such as June McCaskill, long-time keeper of the herbarium at U.C. Davis, and a small army of dedicated amateurs, carried McMinn's example out into the world. Recently the biologist Christina McWhorter has been hired to revive the remnants of the last of McMinn's botanical gardens at Mills. Between the two Howards, Aurelia Reinhardt's aspiration towards making the campus into a horticultural landmark was gloriously realized.



Ethel Moore Cascade with statue of Pan.
(F.W. Olin Library, Mills College)

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Japanese Plants: The Yokohama Connection

Thomas A. Brown

This article is the third in a series begun with "Plants of Japan," *Eden* 10, No. 3 (Fall 2007) and "Japan Comes to California," *Eden* 11, No. 1 (Spring 2008).

On the morning of 2 September 1945, the U. S. S.

Missouri was anchored off Yokohama, less than five miles from where Commodore Perry had moored in 1853. Someone in Washington had a fine sense of history and irony, for the flag flying from *Missouri's* mast was the same that flew over the U.S. Capitol on 7 December 1941, and, mounted on a bulkhead overlooking the surrender ceremonies was the same 31-star flag unfurled by Perry in 1853. The Japanese representatives were ferried to the *Missouri* from the former fishing village of Yokohama, which by 1945 had become one of Japan's major ports. The rise of Yokohama to prominence is worth briefly telling as it sheds some insight on later developments.

Rise of Yokohama

One of the original ports for foreign use agreed upon by the shogunate and Commodore Perry was to have been Kanagawa. The Japanese later thought this was too close to the capital and ordered the new port facilities to be built just across the inlet at Yokohama; the port was opened on 2 June 1859 and quickly became the base of trade between Japan and the rest of the world. At first the foreigners were kept on an island created by digging a moat, very much like the earlier Deshima at Nagasaki. The first major trade was in silks, with Great Britain. Yokohama became the entry point for much Western influence; the first daily newspaper was published in Yokohama in 1870 and the first

gas street lighting was inaugurated in 1872. Japan's first railway was built that same year, from Yokohama to the Shinagawa and Shimbashi districts of Tokyo. By 1899 when the special extra-territoriality of foreigners was abolished, Yokohama was the most international city in Japan, and even had a large Chinatown.

A glance at the 1960 map of the Tokyo area will clarify the setting; Yokohama lies only 15 miles south of Tokyo, and about 12 miles further on is the naval port of Yokosuka. By this writing the entire area has become urbanized, and Yokohama is the second largest city of Japan. Mount Fuji lies fifty miles roughly west at an elevation just shy of 12,400 feet. This means that from the temperate zone at the shore to the near perpetual snow at

the peak are several plant zones with considerable species variety, a situation that favored the plant collecting of John Gould Veitch during his ascent of the mountain in September 1860. His first sending of plants and seeds to England was on the 22nd of that month, from Yokohama, and the following year Dr. George Rogers Hall, again from Yokohama, sent several Wardian cases of plants to Francis Parkman in Boston. (Dr. Hall's contributions to the introduction of Japanese plants to America were discussed in the first article of this series in the Fall 2007 *Eden*.)

First Yokohama Nursery

Louis Boehmer was a German agricultural specialist who immigrated to the United States in 1866, settled in Rochester, New



Map of the area around Tokyo (National Geographic, 1960).

Japanese Plants (continued)

York and worked as a gardener. It is hard to believe that while there he did not become acquainted with George Ellwanger, another German immigrant and partner with Patrick Barry in the Mount Hope Nurseries, which at about this time occupied 650 acres and employed some 250 people during the spring season. In 1872 Boehmer went to Yokohama to work at an experimental farm (run by American agricultural officials) training Japanese in Western methods of agricultural production and marketing. He did this for seven or eight years, learning the Japanese language and plants, and making various contacts. It is likely but still conjectural, that he passed through San Francisco on his way to Japan, and as a horticulturist might well have struck up acquaintances with Bay Area nurserymen, especially those who were German such as H.H. Berger in Alameda, John Rock in San José, and Frederick Miller, John Sievers and Frederick Lüdemann in San Francisco. It is a great loss that most of the ledgers from such firms are not available; they can be of great value in clarifying the complex commercial relations among firms in the nursery industry here and overseas.

The Yokohama experimental farm was closed in 1882 and Boehmer established his own export nursery, becoming official purveyor to his Majesty the German Emperor/King of Prussia, supplying plants to several royal palaces and botanical gardens under royal patronage, as well as to Europe and America.

In 1890 he employed Alfred Unger, another German, as manager; he

retired the same year and sold the business to Unger. In January of 1900 Unger married Mary Elizabeth, a native of Cleveland. She accompanied him back to Yokohama where she wrote *Favorite Flowers of Japan* (1901), illustrating the Japanese 'year' in flowers. This 64-page book featured strikingly beautiful wood-block illustrations by Shoso Mishima. The Ungers continued Boehmer's nursery until 1908.

Yokohama Gardener's Association

In the meantime, Uhei Suzuki, (who had worked seven years for Boehmer,) his son Hamakichi, and Messrs. Yamaguchi, Iijima and Suda, who were probably gardeners or nearby small nursery holders, formed the Yokohama Gardener's Association in February 1890 and opened a branch office on Glen Avenue (near Piedmont Avenue), in Oakland, California. The advantage of California was that ships from Yokohama could reach San Francisco in eighteen days (Vancouver and Seattle in somewhat fewer). Plants could then be trans-shipped by rail to the East Coast in two or three more weeks rather than the two months required via ship and the trans-Isthmian railroad at Panama or three or more months sailing to New York by way of Cape Horn.

The Association's catalogue for the fall of 1891 is sixteen pages, expresses thanks for patronage for the past season and offers 29 species and varieties of Lilies, 10 varieties of Cryptomeria, 11 Magnolias and a variety of other plants. The 1892 catalogue was

considerably augmented; it contained fifty-two pages offering 49 Lily varieties, 50 Tree Peonies, 30 herbaceous ones, 27 different Camellias, 28 Azaleas, 14 Magnolias and 30 types of Japanese Maples, as well as many dwarfed conifers in pots. That same year in Japan, James Herbert Veitch (the son of John Gould Veitch of earlier mention) visited the Association and arranged for importations to the Veitch nurseries in England. In 1893 Uhei Suzuki came to America to represent the Association's participation in the World's Columbian Exposition at Chicago. He also made arrangements for the promotion of their products east of the Mississippi. At about this time the Association reformed as the Yokohama Nursery Company, and in 1895 closed the Oakland branch in favor of one in New York. Their 1898 catalogue had 72 pages. There was also a separate catalogue that year of Japanese Maples.

By 1900 competitor firms were emerging, one or two in Nagasaki, one in Osaka and more in Tokyo, of which the two latter perforce used Yokohama for shipments.

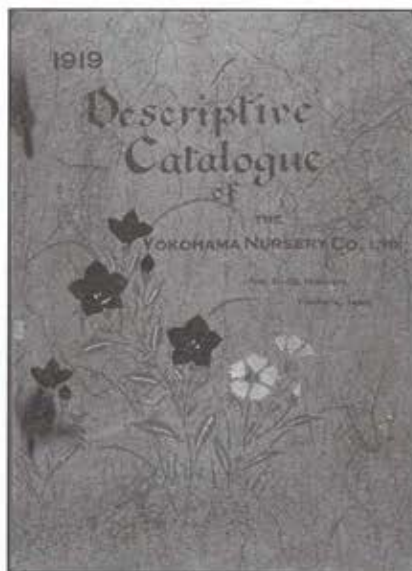
Plants of Diplomacy

In December 1901, plant explorer and scientist David Fairchild of the U.S. Department of Agriculture visited Uhei and Hamakichi Suzuki in Yokohama; much later he reported the firm then had offices in New York and London, was doing an enormous business in Lily bulbs and employed over a hundred workers. In 1906 Fairchild imported 100 Flowering Cherries from the Yokohama Nursery Company, and planted them at his home in Chevy

(Continued on page 10.)

Japanese Plants (continued)

Chase, Maryland. Satisfying himself as to their hardiness in Washington, in 1907 Fairchild persuaded the Chevy Chase Land Company to import 300 to improve their land sales. These trees became one of the stimuli for the planting of the Japanese Flowering Cherries along the Tidal Basin in 1913. The scions for these were collected in December 1910 from the famous trees on the bank of the Arakawa river in the Adachi Ward, then a suburb of Tokyo and grown on by a local Tokyo firm, not the Yokohama Nursery Company. They were the official gift of the city of Tokyo. A total of 3020 young Flowering Cherries were shipped from Yokohama to Washington in 1912, planted out, prospered and survived a hysterical proposal during World War II to have them cut down as being Japanese. In 1958 the Mayor of Yokohama sent a carved stone pagoda to enhance the beauty of the trees, and Washington has often sent cuttings of them back to Tokyo where they are grafted onto old trees to preserve the genetic lineage of these famous trees.¹



Influence of the Massachusetts Horticultural Society

In 1913 our ambassador to Japan, Larz Anderson, returned from his short posting, bringing with him some forty dwarfed trees he had purchased from the Yokohama Nursery Company. The heart of this collection was seven *Chabo-hiba* or *Thuja obtusa* (now *Chamaecyparis obtusa*) from 145 to 270 years old. Similar "mini-mized" trees had been displayed at

the Exposition Universelle at Paris in 1878 and 1889, and the World's Columbian Exposition at Chicago in 1893. Anderson's interest in Japanese gardens had been stimulated by his stay there as part of an around-the-world trip taken in 1889 when he was 23, and from which he brought back two dwarfed maples. Shortly after their marriage in 1897 Anderson and his wife Isabel purchased an estate near Jamaica Pond in Brookline, Massachusetts, calling it 'Weld.' Nearby were the homes of Francis Parkman, Charles Sprague Sargent, F.L. Olmsted and the Arnold Arboretum. The Andersons built a large Italianate terrace designed by Charles A. Platt, and in 1907 added a Japanese-style garden designed by their own Japanese gardener. Some of the dwarfed trees decorated terraces at 'Weld' while others went into the Japanese garden. Many of them were displayed at Massachusetts Horticultural Society shows in 1916 and 1933 where they won medals and further stimulated interest in Japanese plants among this very active and influential Society.²

¹ Those interested in learning more about the history of the Japanese Flowering Cherry trees planted in Washington D.C. are invited to visit the National Park Service's website: www.nps.gov/nama/planyourvisit/cherry-blossom-history.htm.

² The Massachusetts Horticultural Society's (MHS) interest in Japanese plants probably dated from at least the 1860s, when Francis Parkman first received the shipment of plants mentioned here and in our last issue of *Eden*, but there seems to have been a lapse of about thirty years when Albert Emerson Benson's *History of the Massachusetts Horticultural Society* (1929) says nothing at all about Japan or its plants. A revival of interest began in 1890, when W.P. Brooks of Amherst College presented a talk on "Fruits and Flowers of Northern Japan." Benson noted that Brooks' talk "commanded the closest attention of the largest audience ever assembled, on the 25th of January, — either because of the novelty of the subject, or because in accordance with President Spooner's suggestion, programs for the discussions of the season had just been mailed to the members." The resurgence of interest in Japan coincided with an increase in imports generated by a new wave of plant expeditions. In March 1898, John K.M.L. Farquhar gave a talk on Japanese nurseries. "He had noticed the growing horticultural importance of Japan, and therefore visited it during the summer [of 1897]. What he saw convinced him that Japan could not, as many feared, become a serious rival of American or European nurserymen, but he gave interesting accounts, illustrated by the stereopticon, of curious trees, one, a *kinka-kuji*, in the form of a sailing junk which had been trained for 350 years, and another over a thousand years old with a trunk 38 feet in diameter." In 1909, the MHS was in financial trouble, and James F.J. Farquhar came up with a suggestion on how to raise the needed funds. "His inquisitive journeys to foreign countries, which had been recounted by his brother at the winter lectures, suggested to him that a Japanese garden might be made an educative, profitable and very attractive feature of the spring exhibition; and when he offered his own and his brother's services in realizing it, the Society at once assumed the expense of mechanical construction." Also in 1909, visiting lecturer Professor F.A. Waugh of Amherst College gave "an admirably vivid and specific description of a Japanese garden, doubtless in preparation for the coming exhibit by the Farquhars at the spring show." The 1909 exhibition was the most successful ever held, netting \$5176 as compared to \$905 in 1908, and was said by the society's President Weld to mark an epoch in the horticultural exhibitions of the country. Curiously enough, while the Garden Committee reported a visit in 1909 to Anderson's "famous Weld Italian garden" they never mentioned his Japanese garden. In 1916, Ernest H. "Chinese" Wilson "gave another of his interesting lectures, with a hundred stereopticon illustrations, this time on the Flowers and Gardens of Japan. This was doubly interesting because Japan was the only country whose first fruits had come, not through Europe, but directly to the United States. He paid generous tribute to the enthusiasm of Dr. G.R. Hall, and outlined the means by which the latter's rich collection was propagated and distributed."

Japanese Plants (continued)

Anderson died in 1937 and shortly afterwards Isabel donated 30 of the dwarfed tree collection to the Arnold Arboretum, (which still has most of them), retaining nine for herself. Upon her death in 1948 "Weld" was donated to the town of Brookline as a park. Ten years later, the Italian garden was turned into an ice hockey rink.

Catalogues of the Yokohama Nursery Company are known through 1922, and resume in 1924-25. The apparent gap of 1923 is explained by the great earthquake that did so much damage in Tokyo that year (although Frank Lloyd Wright's new hotel survived strikingly intact), and devastated Yokohama so badly that little was left of the earlier city. In 1932 the Company sent its catalogue to pioneer plantswoman Kate Sessions in San Diego. It included an illustration of an unusual Juniper labeled *Juniperus chinensis* var. *Kaizuka* that Miss

Sessions thought was the most interesting juniper she had ever seen. Miss Alice Eastwood of the California Academy of Sciences later renamed it *Juniperus chinensis* 'Torulosa', or the now-familiar and ubiquitous Hollywood Juniper. Considerable damage was done to Yokohama during World War II because of its port facilities and industrial base, and the Nursery could hardly have escaped unscathed. Nevertheless, the Company weathered all these storms, producing a book in 1993 tracing its first hundred years; it is still in business.

San Francisco Nurseries

Our account of Japanese plants coming to California now returns our attention to the San Francisco Bay Area in the late nineteenth century. The earliest California nurseries to offer Japanese plants were run by Caucasians. In 1871, for example, Stephan Nolan's Belle

View Nursery in Oakland offered *Phyllostachys japonica*, Japanese Bamboo. In 1879/80, a New York-born clergyman, the Rev. Henry Loomis, was listed as the proprietor of the Japanese Tree Nursery at 419 Sansome Street, San Francisco. Loomis, who lived in San Rafael and had spent several years in Japan (two of his children were born there), specialized in Japanese persimmon trees. Meanwhile, the H.H. Berger Co., established in San Francisco since 1878 and with growing grounds across the Bay in Alameda, produced a *Catalogue of Rare Japanese Plants* as early as 1886. The Domoto brothers did not arrive in California until 1883. Their first Japanese Nursery was set up at Third and Grove in West Oakland by the end of 1885 but the earliest extant catalogue was not issued until 1893. Information about their offerings prior to this date is scant. Likewise, Oakland nurseryman Hiroshi Yoshiike began raising chrysanthemums as early as 1887, but his first known catalogue was issued in 1891. The fourth article in this series will have more to say about these nurseries.

In 1887 the Oriental Importing Company produced its first catalogue, with its main office at 120 Sutter Street in San Francisco and Henry Ulysses Jaudin, a 25-year-old native Californian, as president. The catalogue's introductory pages took pains to advise the reader that "the present enterprise is no new speculation on the part of those comprising the corporation, but merely the legitimate continuation, as a body, of our former business, under the name of S. L. Goldman.



Cycas revoluta bonsai (left) illustration by Mary Elizabeth Unger (1871-1944) for *The Favorite Flowers of Japan* (1901), Hasegawa Publishing Co.

(Continued on page 12.)

Japanese Plants (continued)

[Samuel Leander Goldman was another native Californian of German parentage and younger still than Jaudin by four years.] We control the old nursery of Mr. R.J. Trumbull in San Rafael, Cal.; have every facility of a first-class nursery, and employing nothing but experienced Japanese gardeners, can do better than any other Importing Company in California." Robert John Trumbull's seed business was in San Francisco, but he resided in San Rafael and had set up a nursery/growing yard there at Center and Culloden (now H) streets at least ten years before.

The 1887 catalogue has 29 pages; pages three to five are devoted to descriptions and explanation of the Unshiu Orange (pronounced as in moon-shoe, a mandarin now known as Satsuma) and states that their trees were procured from their own nurseries in the neighborhood of Wakayama, which lies slightly inland about 35 miles southwest of Osaka. The introduction continues "The trees which we import are transported from the nursery to Osaka City, a distance of about forty miles. There again we have our own depot and office. The trees are carefully examined, washed and watered and then shipped to Yokohama, from where again they are trans-shipped to San Francisco. On arrival here they are examined by the State Inspector of Fruit Pests, and then transported to our new nursery in San Rafael, where we have five experienced Japanese gardeners to take care of them." As a side note, Dr. Hall had introduced this fruit into Florida in 1876.

Virtually the entire catalogue is of plants native to Japan and China, an astonishing selection including 20 varieties of Persimmon, 26 varieties of *Acer palmatum* (Japanese Maple), 6 species of Magnolias, 16 varieties of Flowering Quince, a large number of conifers, 35 Chrysanthemums (many with French names and presumably of French raising), 77 Camellias, and a list of 9 species of Lilies, although about 60 more are claimed. By no means were these all first importations, however, and it is unclear which the firm imported and which they obtained from other Bay Area nurseries. It was common practice at the time to offer species of which only a few might be actually on hand for display purposes. Should a large order for them be received, other nurseries would be contacted and purchased from. As an example, San José nurseryman John Rock's 1884 Order Book reveals dealings from December 18 to January 10, 1885; eight with Robert J. Trumbull, and one each with R. D. Fox, also of San José, John Bidwell in Chico, J. T. Bogue of Martinez, A. D. Pryal in Oakland and Coates & Tool in Napa.

The National Agricultural Library had, in 1983, four tattered pages of a catalogue of the Japanese Tree Importing Company, with a penciled date of 1888 on the cover. The address given is 120 Sutter Street, San Francisco, exactly the same as that of the Oriental Importing Company mentioned above, and the company names are printed in exactly the same font. The plants offered in these four

pages appear to be mostly varieties of *Citrus sinensis* and *Citrus nobilis* (mandarins), Kumquats, only seven of the 20 Persimmons offered by the Oriental Company, and a few oriental plums and pears. The San Francisco city directory indicated that this succeeding company had branch outlets in several important fruit-growing areas, including Sierra Madre, Mountain View, Sonoma, Santa Cruz, Saratoga and Fruto (Sacramento County). The 1889 directory also mentioned a branch in Woodland and named Henry E. Amooore of Yokohama, Japan as the company president. Listings continued through 1894, when their offices had removed to 212 Pine Street. They were gone by the following year. One wonders what connection, if any, there might have been between the two firms; the lack of further or later particulars tantalizes.

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Preservation Issues

Beginning with this issue, Cathy Garrett will be gathering articles for the "Preservation Issues" section of *Eden* and welcomes your contributions. Please send newspaper cuttings, emails or news links to her at Garrett@PGAdesign.com or care of 444-17th Street, Oakland, CA 94612. She particularly welcomes contributions from southern California. Cathy is currently Vice President of the California Preservation Foundation, California's statewide preservation organization, Co-Chair of the Northern California chapter of HALS (Historic American Landscape Survey), and is a principal at PGAdesign, inc Landscape Architects, a design firm that specializes in historic landscape preservation.

Santa Barbara: Plaza de La Guerra

Santa Barbara's plans for the City's central plaza, Plaza de la Guerra, continue to be in the news. The Planning Commission hearing to review plans for the future of the plaza were rescheduled from December 2007 to 21 February 2008. The hearing is the latest in a series of public discussions that have been going on for years.

Plaza de la Guerra is considered the center of the City of Santa Barbara; it is the public gathering ground immediately in front of the City Hall. Other notable buildings fronting the plaza include the home of the leading local newspaper, the *Santa Barbara News-Press*, the plaza's namesake Casa de la Guerra and a range of businesses. It is notable for being the site where the first Common Council was elected in August 1850, just two weeks before California became part of the United States. It is also the site of many annual fiestas.

In 2002, the Santa Barbara Trust for Historic Preservation prepared a book titled *Plaza de la Guerra Reconsidered – Exhibition and Symposium* that describes and illustrates the site's history and context. As early as the 1920s, the newly formed Community Arts Association championed the

restoration of Plaza de la Guerra. This work was passionately led by Bernard Hoffman who had a new image for Santa Barbara as a coherently planned town rather than the existing varied collection of late nineteenth and early twentieth century buildings. Hoffman visualized a "City of Spain." (He was assisted in this vision by the 6.3 earthquake that hit Santa Barbara in 1927 and destroyed many of its buildings, clearing the way for a more consistent style of architecture.) The Community Arts Association first hired architect James Osborne Craig, and then after Craig's untimely death, architect George Washington Smith, to restore the plaza. Kurt Helfrich illustrates the extraordinary number of design ideas developed for the plaza since the 1920s. In his excellent chapter titled "Site Work 4: Plaza de la Guerra Reconsidered – the History of a Public Space" Helfrich describes and illustrates concepts from the 1940s, 1960s, 1970s, and 1990s. All remain only on paper. By 1925 the *Santa Barbara Daily News* stated that the inauguration of the restored plaza would coincide with the spring flower pageant. This was the beginning of the form of the plaza that exists today.

The newest proposed plan is intended to host a range of events and festivals. Cars would be excluded, except for delivery vehicles; additional design ideas include relocation of an electrical transformer, the addition of a fountain, outdoor seating, and paving and regrading to make the plaza all one level. The central lawn would be enlarged and is intended to be dotted with palm trees. Parking currently available on the loop drive around the plaza would be replaced by a proposed parking structure on the site of an on-grade parking lot next to City Hall.

Under the headline "Community airs concerns about plaza renovations" (*Santa Barbara News-Press*, 22 February 2008) opposition was voiced from the *News-Press* and local business owners in part because of concerns that lost parking will mean diminished business. Many felt that the new design would change the character of the historic plaza and would attract vagrants to the area. Others believed the improvements to lighting, garbage disposal, sidewalks and safety would be welcome.

The public debate continues.

What Needs Saving Now? (continued)

The National Trust for Historic Preservation's "11 Most Endangered Historic Places" List

This year, the National Trust for Historic Preservation (NTHP) put California's entire state park system and northern California's Hangar One in Mountain View on their "11 Most Endangered Historic Places" list.

As described on the NTHP website, the "list of America's 11 Most Endangered Historic Places® [is] an annual list that highlights important examples of the nation's architectural, cultural and natural heritage that are at risk for destruction or irreparable damage."

This list helps bring greater forces to bear. Being on the list attracts national review and scrutiny. In the past, the power of this heightened focus has brought favorable results to the saving of valued historic places.

The NTHP website continues: "The 21st annual list of 11 Most Endangered Historic Places includes sites that reflect extraordinary periods of American history," said Richard Moe, president of the National Trust for Historic Preservation...These places tell remarkable stories about exploration, immigration, Civil Rights, civic pride and cultural achievement, and our nation cannot afford to lose them along with the stories they tell."

California State Parks

Irreplaceable historic and cultural resources within California's State Park system are at risk because of woefully inadequate funding for the 278 State Parks. Concerns include insufficient funding for day to day operations and perhaps more importantly, what Carl Nolte

recently described as a very significant "deferred maintenance bill that has accumulated through years of chronic underinvestment." (*San Francisco Chronicle*, 20 May 2008).

The parks include such diverse sites as Fort Ross, founded by the Russians on what is now the Sonoma coast, several Spanish missions, the Hearst Castle state park, old-growth redwood tree parks and the 1853 state capitol building in Benicia, as well as off-road vehicle parks and 295 miles of coastline. The oldest park in the system is Santa Cruz County's Big Basin, named a park in 1902; the busiest is San Simeon's Hearst Castle, with 667,000 tours given in 2007. Of the 278 parks in the California system, there are 51 historic sites; the parks received 79 million visitors in 2007, and have an annual budget of \$150 million. The money needed for deferred maintenance comes to \$1.2 billion.

Hangar One

Hangar One was listed too. Though the focus of this listing is the structure itself, it is worth noting that the very scale and nature of the hangar creates a cultural landscape that reflects the history of air travel in the 1930s. It reflects the way we used land in the early days of aviation. As reported in the same *Chronicle* article mentioned above, "The landmark dirigible hangar at Moffett Field in Mountain View...[is] 'a stunning piece of California's aviation history.'"

Nolte adds:

The hangar, a giant domed structure 200 feet high, is in

danger of demolition because it contains toxic substances like PCBs and asbestos, and the substances are leaking into nearby water.

The hangar was built to house giant Navy airships in the 1930s. It is owned by NASA, which took over the former Moffett Naval Air Station. However, the Navy is required to clean up the toxic materials, and two years ago the Navy proposed tearing down the structure.

Local residents formed a Save Hangar One Committee to oppose the demolition on grounds that it is 'a monument to innovation and service and an icon of the Peninsula.'

Since then the Navy has been considering options for the huge hangar. 'But there is still a high risk that the Navy will recommend demolition of the hangar,' said Steve Williams, a computer programmer who is part of the Save Hangar One Committee.

Support received from the California Preservation Foundation and by being listed on the NTHP's "11 Most Endangered" list will focus attention on efforts to save the building and its context.

What Needs Saving Now? *(continued)*

San Francisco: Parkmerced

The following includes large excerpted segments from Dave Weinstein's special report to the *San Francisco Chronicle* ("Parkmerced: Symbol of future or the past?") of 3 May 2008.

"Parkmerced was one of several developments built by Metropolitan Life Insurance starting in the late 1930s to house middle-income families...[it] is one of San Francisco's most unusual neighborhoods. The architecture is stripped down, modern, even Art Deco in places – but with oddly amusing neoclassical details, including temple-front porticoes. They come across as Colonial Moderne.

Instead of a grid, its streets curve. From the air, the neighborhood's geometric design becomes apparent: an octagonal plan with boulevards radiating from the wooded Juan Bautista Circle. There are 11 high-rise apartment buildings, an unusual sight indeed in the city's generally low-rise western lands."

Changes to the site planning, architecture, and landscape are proposed including "...increasing the number of units from 3221 to 8898 – almost tripling the population. New buildings would be mostly three to four stories, with some as high as the existing 13-story high-rises."

"Craig Hartman, a highly regarded modernist architect in the firm of Skidmore, Owings & Merrill, is redesigning the neighborhood for Parkmerced Investors. Hartman asks: 'Should we freeze entire districts and neighborhoods of the city in any one period of their

history?...Is that really the best thing for the city – to preserve as relics from the '40s one piece of the city? Or is it better to provide for the organic development of the city?' Parkmerced Investors points to the acres of grass (planted in the era before 'lawn' became a dirty word), and to other non-native plantings. Its plan calls for converting viewable green space into usable open space, such as playing fields, plazas and trails. Hartman says the goal is to restore the area's natural drainage and riparian habitat, which will help replenish the incredibly shrinking Lake Merced."

Parkmerced's "courtyards, medians, circles and other open spaces were designed by Thomas Church (1902-1978), the San Francisco landscape architect whom the National Trust for Historic Preservation called the 'creator of the modern garden.' The overall Parkmerced plan – the radiating streets, the almost Beaux Arts-style symmetry – was designed not by Church but by the venerable Leonard Schultze (1877-1951), one of New York's great architects...who loved all things Parisian. Church was brought in to fill out the plan; he may have rearranged the original street plan to make it fit the site. Fittingly enough, preservationists are focussing on the landscaping, not the buildings.

Church pioneered the free-flowing, asymmetrical designs that everyone takes for granted today. The kidney-shaped pool was one of his innovations, for example. He designed gardens for everyday use,

not as repositories of pretty plants. It is difficult today to appreciate how revolutionary Church's designs were in the 1930s and '40s, because they have become ubiquitous."

Aaron Goodman, "of the Parkmerced Residents Organization, has asked the city's Landmarks Preservation Advisory Board to consider landmarking the neighborhood. A study to determine the neighborhood's historical and architectural value is under way.

Neighbors aren't the only ones who say Parkmerced is significant. Several preservation groups and historically minded architects and landscape architects have weighed in as well, including Charles Birnbaum, founder and president of the Cultural Landscape Foundation, a national organization. Birnbaum says he didn't expect much when he was invited to visit.

"I thought it was a community that didn't want to see any change wrapping itself in the cause of preservation," he says. Instead, "my socks were knocked off. I said, "Holy cow! Who did this plan? ...I've looked at a lot of planned communities, and I've never seen anything like it,"" Birnbaum says of Parkmerced. "It's pretty darn important. The landscape architecture and planning is unquestionably a National Register candidate, and I believe could even be worth[y of] national landmark status."

Church's fans aren't asking to preserve Parkmerced in toto. "We would like a plan that maintains the character of the original

(Continued on page 16.)

What Needs Saving Now? *(continued)*

San Francisco: Parkmerced (cont'd.)

landscaping while allowing for more density,' says Docomomo's [Andrew] Wolfram. [DOCOMOMO is the acronym for the international Working Party on the Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement

and Wolfram is president of its northern California chapter.] 'It's a significant landscape, and it's important that its character be maintained and preserved.'"

The latest update on Parkmerced is that San Francisco Landmarks

Preservation Advisory Board President Maley believes there is sufficient information available to move forward with the designation of Parkmerced. Meanwhile the design team was to present "built" design images of the project to the public at the end of June 2008.

San Francisco's Presidio: the Main Post

On 10 June 2008, the *San Francisco Chronicle* ran the headline "Park officials support Presidio building plan" in an article by Marisa Lagos. The "Presidio Trust, the agency created by Congress to oversee the 1,491-acre area after it made the transition from a military base to a national park 12 years ago" prepared a document that declared a "modern-art museum, 125-room hotel and expanded movie theater should be added to the Presidio's Main Post."

Despite the approval of officials at the Presidio Trust, "Neighbors and preservationists say the recommended plan threatens the area's historic integrity, and the development would cause massive traffic and parking headaches...and National Park Service officials have expressed concern."

In comments made regarding the National Historic Preservation Act Section 106 assessment of effects for the proposed undertaking at the Main Post, Anthony Veerkamp of the National Trust for Historic Preservation's (NTHP) Western Regional Office says that this agency's support of the Presidio Trust "is predicated on the principle

that all actions are undertaken in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties (Secretary's Standards).

Unfortunately, as emphasized by the National Park Service (letter from Brian O'Neill, NPS, April 4, 2008) this project would not conform to the Secretary's Standards, and indeed, would be inconsistent with the Presidio Trust's own planning guidelines and analysis. As steward of the park's vast array of cultural and natural resources, the Presidio Trust is charged with preserving the character and integrity of the Presidio National Historic Landmark District (NHL District)."

The National Park Service and the NTHP feel that the loss of historic integrity would be such that the Presidio could lose its NHL District designation. Most cultural landscapes and historic districts can accommodate limited new construction and still retain their integrity of design, and the Presidio is no exception. The existing Presidio Trust Management Plan generously allows for a maximum

of 110,000 square feet of new construction at the Main Post but the proposed undertaking would double that figure and represents a radical departure from the current plan. The scale of the currently proposed structure is well in excess of what might be appropriate to reinforce the historic separation between the Main Parade and the Old Parade. In particular, the proposed Contemporary Art Museum at the Presidio building is viewed as grossly inappropriate in location, scale, materials, and design.

Veerkamp closes emphatically that "the diminishment of the historic integrity of the Main Post that would result from the proposed undertaking is profoundly disturbing. Given the Main Post's role as the historic 'heart of the Presidio,' the degradation of its historic integrity would be fundamentally contrary to the Presidio Trust's mandate, and must be avoided at all costs...the [Presidio] Trust's approval of a project this damaging would set a national precedent that would have widespread consequences."



Book Reviews & News

This is my first issue as the Book Review Editor for Eden. I look forward to this assignment and hope to hear from members with announcements of new books, special issues of periodicals, upcoming exhibitions, and exhibition catalogs. The best way to contact me is by mail at 1154 Sunnyhills Road, Oakland, CA 94610. Eden's book reviews will continue to focus on the California garden and landscape and its sources. When possible, we will try to coordinate the reviews with the lead articles. We will continue to print news from Britain and mention noteworthy British publications and exhibits as many members travel. —Margaretta J. Darnall

Celebrating the Cultural Landscape Heritage of Mills College – Using the Past to Inform Campus Planning and Design. Von Marie May and Robert Sabbatini with Karen Fiene, (Oakland: Center for the Book, Mills College, 2008), 159 pp., \$22.58 postpaid. Order form on the college website: www.mills.edu/academics/library/index.php (then click on links to *Center for the Book* and *order form*) or call Janice Braun, Special Collections Curator and Director of the Center for the Book, Heller Rare Book Room, F.W. Olin Library, Mills College. Tel: 510.430.2047. Unfortunately *not* for sale is an appendix, containing additional photographs, the full text of each of the four public lectures on this subject given in the 2006-2007 school year (also recorded live on DVD) and the complete set of 27 historic building and built landscape feature surveys. To view this material you must visit Special Collections at Mills.

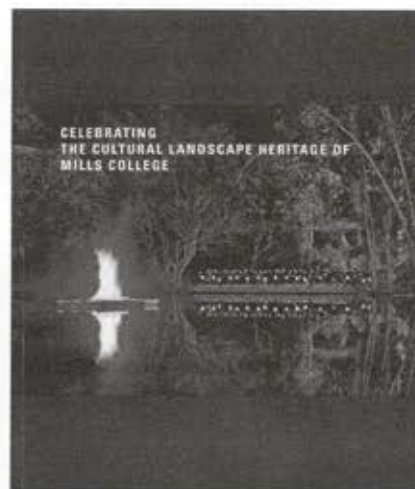
The Mills College Campus is an idyllic 135-acre oasis in Oakland. The school predates the present campus, 60 acres of which was purchased in 1868 by Cyrus and Susan Mills for a women's seminary in a country setting. This record of the campus history is the result of a 2006 Getty Foundation Campus Heritage grant and summarizes the research which will be used to guide the future development of the campus.

The research divides the campus history into two phases: the country estate model through 1916 and the expanded modern campus through 1949. The tone and mood of Mills College were set in the early period. The two grand French architectural schemes for the campus by C.W. Dickey and J.J. Donovan (1915) and Bernard Maybeck (1918-1919), which would have obliterated the Victorian country estate were never accepted or implemented. Ultimately, the campus matured under the guidance of Walter Ratcliff, Jr. with the assistance of the landscape architect, Howard Gilkey, and the core of early buildings, including Julia Morgan's work after 1904, was largely retained. In keeping with Victorian practices from its early days and the interests of Cyrus Mills, the campus was a horticultural paradise. These pursuits were later continued, more scientifically, by the long time Professor of Botany, Howard McMin.

The first half of the publication presents a history of the campus until 1949. (Campus development since 1949 is only alluded to.) The second part is devoted to the future of the campus and summarizes additional research which was presented in a 2006-07 lecture series and from undergraduate classes during that academic year. The strength of the book is the historic plans and photographs from the College archive. Less academic grant writing jargon would enhance the text. The significance of the sketches for the future of the campus is unclear. Are these part of a campus master plan and, if so, whose? And, what is the guiding document for current additions and deletions on the campus?

Despite raising questions, *Celebrating the Cultural Landscape Heritage of Mills College* is an important book, documenting a unique college campus. This book differs from the architectural documentation in Harvey Helfand's many campus histories and presents a broader picture of a college, its campus and the landscape.

—Margaretta J. Darnall



Book Reviews & News (continued)

Exhibitions

Noteworthy exhibitions with garden components this summer include:

The Birth of the Cool: California Art, Design, and Culture at Midcentury at the Oakland Museum of California May 17 – August 17, 2008. This exhibit, organized by the Orange County Museum of Art, includes a small section of garden furniture and pottery produced by Architectural Pottery of Los Angeles. The exhibit also has photographs of several of the *Arts and Architecture Case Study Houses*.

All the World's A Stage: Helena Modjeska's Arden at the Old Courthouse Museum, Santa Ana August 7, 2008 – late January 2009. The exhibition includes artifacts, photographs and other images associated with Modjeska's stage career as well as the history of her Arden estate.

Treasures of Botanical Art: Icons from the Shirley Sherwood and Kew Collections at the Royal Botanic Gardens at Kew through October 19, 2008. This is the inaugural exhibition at the new Shirley Sherwood Gallery of Botanical Art adjacent to the Marianne North Gallery and is accompanied by a catalog by Shirley Sherwood and Martyn Rix (£24.95). It is the first of a series of exhibits drawn from the Kew archive of over 200,000 drawings, paintings and prints.

Journals

California History: The Journal of the California Historical Society 85, No. 2 (2008) is devoted to the landscape. The articles cover failed national park proposals in

California, the history of Torrey Pines State Park in San Diego, and the life of rancher, horticulturist and conservationist, Harriet Williams Russell Strong, who on the death of her husband, was left in debt with four children to support. She proceeded to plant their 320-acre Rancho del Fuerte in the Puente hills near Whittier with walnut trees, then tried planting pampas grass between between the rows of trees. Five years after her husband's demise the ranch was free of debt. It was later described as a semi-tropical paradise, planted with orange, walnut, fig, olive and other fruit trees, including an 800-foot long avenue planted alternately with pampas and pomegranate trees. Strong earned the local sobriquet of the "Walnut Queen" and won a silver medal for her display of pampas grass at the 1901 Buffalo Exposition.

British Books

Among the recent garden books from Britain, several stand out:

Garden People: Valerie Finnis & the Golden Age of Gardening. Ursula Buchan, (London: Thames & Hudson, 2007), 160 pp., £16.95. Valerie Finnis (1924-2006) was an accomplished alpinist and photographer of plants and people. This tribute to her life and work captures the candid charm of both the photographer and her varied subjects. It is a fascinating biography of a plantswoman and a trove of pictures of many of the best known British gardeners including the dowdy Margery Fish and stalwart Vita Sackville West. Finnis' flower arrangements, staging and photographs are visually remarkable. *Garden People* is highly recommended.

A Gardener's Life. The Dowager Marchioness of Salisbury (London: Frances Lincoln Limited, 2007), 208 pp., £35.00. This is a reminder that skilled gardeners still exist. The Dowager Marchioness of Salisbury, an amateur garden designer with an unflinching eye, restores and designs exquisite high maintenance gardens. She is thoroughly comfortable in the formal style. Here, she shares five of her own gardens in England and Provence, including the Elizabethan Hatfield House. She is the designer for Charles, the Prince of Wales, at Highgrove. One of her notable small works surrounds the tomb of the Tradescants at the Museum of Garden History in the former St. Mary's church, Lambeth.

The Management and Maintenance of Historic Parks, Gardens and Landscapes: The English Heritage Handbook. John Watkins and Tom Wright, editors (London: Frances Lincoln Limited, 2007), 368 pp., £35.00. Although presented in coffee table format, this is a book filled with useful material for all involved in the preservation of historic landscapes. And, while it specifically addresses the challenges faced in England, the concepts apply in California. An understanding of the historical context is critical, as is a management plan. The editors also note the dangerous tendency of each generation to sweep away the work of their parents. The ten case studies range from Hampton Court, Chatsworth and Great Dixter to the Sheffield Botanic Garden and Stonehenge. The plant tables in the appendices include the date of introduction of wide selections in general cultivation, including many California natives.

Book Reviews & News (continued)

Reprints

In 1999, Acanthus Press of New York reprinted Rexford Newcomb's *Mediterranean Domestic Architecture of the United States*. This photographic collection was first published by J.H. Jansen (Cleveland, Ohio) in 1928. The new edition has an introduction by Marc Appleton, author of *California Mediterranean* (Rizzoli, 2007, with photographs by Melva Levick). While he freely admits to being neither an academic nor a scholar, Appleton grew up on his grandparents' Hope Ranch estate 'Florestal,' designed by George Washington Smith in the 1920s, and thereby inherited a special appreciation for the architectural style which he considers to have inspired his own work.

All but one of the featured designs are residential. Forty-two of them are in California, and only three of those in northern California, including two in Monterey County and one at San Mateo.

Appleton comments: "Among the architects featured are some of the Mediterranean Revival's most capable practitioners: in California: George Washington Smith (with nine entries), Wallace Neff, Reginald D. Johnson, and Marston, Van Pelt & Maybury (each with six), and Elmer Grey (four);...A few of the architects are no longer familiar names even to the most ardent students of architectural history. Others, like Myron Hunt, Gordon B. Kaufmann, and Roland E. Coate, are regrettably under-represented. A fair number who should have been included were left out altogether...Surveys can never be complete, however..." Fifteen others are in Florida, and six additional entries from such unexpected places as Texas, Tennessee, Ohio, Pennsylvania, Kansas and Alabama provide bare

justification for the book's title.

There is no index; however, a list of illustrations makes finding particular properties of interest fairly easy. Appleton warns that this book "contains significantly less discussion" than Newcomb's earlier work, *The Spanish House for America*, which "presents and discusses various aspects and details in architectural and construction terms that are accessible to the potential homebuilder." In contrast, Newcomb's commentary in *Mediterranean Domestic Architecture* "makes only a few casual observations about red tile roofs, stucco walls, courtyards, patios, fountains, arcades, iron grillwork, and other salient features. Otherwise, the book's profuse illustrations demonstrate that its intention seems to have had less to do with documenting architectural history than celebrating a popular style of architecture and promoting the work of the architects who were practising it."

Three of Johnson's designs include landscapes by Paul G. Thieme, and estate plans provide a clearer idea of the overall landscape. Many of the photographs feature landscape details of the various properties. Photographic quality is mostly quite good, with just a few exceptions.

Appleton has provided readers with a chronological list of Newcomb's books, and directions for locating the most relevant of his numerous articles and book reviews. He also gives the reader a "Selected Bibliography of Publications Relating to the Mediterranean Revival," including both books and journal articles. Ervanna Bowen Bissell's *Glimpses of Santa Barbara and Montecito Gardens* (1926) and Winifred Starr Dobyns' *California Gardens* (1931) are two that California garden historians should be familiar with. Though the primary

focus of this book is on architecture, *Mediterranean Domestic Architecture in the United States* provides some priceless visual documentation of California estate gardens.

—Marlea Graham

The Master List of Design Projects of the Olmsted Firm: 1857-1979. Edited by Lucy Lawless, Caroline Loughlin, Lauren Meier, (Washington D.C.: National Association for Olmsted Parks, National Park Service, Frederick Law Olmsted National Historic Site, 2008), 348 pp., \$55. The first edition of this work was compiled in 1987 by Charles E. Beveridge and Carolyn F. Hoffman. This updated and expanded edition contains 6,000 projects and is extensively illustrated with plans and both historic and current photographs. To order, call the NAOP at 973.383.4488.

New Releases

Architecture, Ethnicity and Historic Landscapes of California's San Joaquin Valley. Edited by Karana Hattersley-Drayton (Fresno: City Planning and Development Department, 2008), 158 pp. This collection of essays was produced as a companion piece to the Vernacular Architecture Forum conference held at Fresno in May and will receive an award from the California Preservation Foundation this fall. Three pieces touch on the Fresno work of landscape architects Rudolph Ulrich, Thomas Church, and Garrett Eckbo. The initial printing was 350 copies and the city's planning department is now looking into printing more. If you wish to register interest, contact Karana Hattersley-Drayton. Tel: 559.621.8520. Email: karana_hattersley-drayton@fresno.gov.



Coming Events

For timely details about plant sales, garden tours and the like, we recommend you subscribe to *Pacific Horticulture* magazine or visit their new website calendar: www.pacifichorticulture.org/calendar.php.

18 July: "Case Studies on Cultural Landscapes," at Rancho Los Alamitos, Long Beach. A California Preservation Foundation (CPF) workshop, speakers will include Marie Barnidge-McIntyre of Rancho Los Cerritos, Pamela Seager of Rancho Los Alamitos, Noel Vernon of Caly Poly Pomona, and Vonn Marie May, the Cultural Landscape Specialist who has worked on the recent landscape histories done at U.C. Berkeley and Mills College. The workshop will provide information related to identification, definitions, documentation and assessment for National Register nominations, application of the NPS' *Guidelines for the Treatment of Cultural Landscapes*, the Historic American Landscape Survey (HALS), and a review of the various inventory treatment and maintenance documents typically prepared for a variety of cultural landscape documentation and treatment projects. Case studies of California properties will be used to provide examples of the specific applications of the course components. Fee \$130 for members, \$165 for non-members. Call 415.495.0349 or visit their website, www.californiapreservation.org.

18-19 July: "An Age of Gardeners" Mrs. Bancroft & Her Horticultural Contemporaries," a two-day seminar and garden study tour sponsored by the Bancroft Garden and The Garden Conservancy. This event celebrates the 100th birthday of Ruth Bancroft. Speakers include Ted Kipping, Warren Roberts, Roger Raiche, Dick Turner, Betsy Clebsch and a host of others. For full details visit the website: www.gardenconservancy.org or call 415.441.4300.

5 August: Quarterly meeting of the Historic American Landscape Survey's NorCal chapter, at the Fay garden in San Francisco, 4 P.M. (For details on this garden designed by Thomas Church, see Phoebe Cutler's article, "Skirmish on Russian Hill: A Church Garden Becomes A Public Park," *Eden* 8, no. 3 (Fall 2005): 1-3, or visit the website: www.rhn.org/historyfayhouse.html.

14-15 August: A two-day CPF workshop at Ventura. On Thursday, "Identifying Historical Integrity," and on Friday, "Secretary of the Interior's Standards for the Treatment of Historic Properties." See contact information for July 18 in left column.

6-7 September: The NCC/SAH is sponsoring a "Modernist Santa Cruz Weekend." Tours of Pasatiempo, the early Thomas Church/William Wurster development of the 1930s and the landscape and buildings of the U.C. Santa Cruz campus (Thomas

Church/John Carl Warnecke, 1962) will be featured. Professor Emeritus Virginia Jansen will be our guide. Attendance is limited and preference will be given to SAH members – to become a member, send a check for \$20 payable to NCCSAH to Lissa McKee, Treasurer, 307 Sterling Road, Mill Valley, CA 94941.

16-17 September: Cemetery Landscape Preservation Workshop at Natchitoches, LA. Fee: \$399. Contact Debbie Smith, Tel: 318.356.7666. Email: ncptt@nps.gov. Website: www.ncptt.nps.gov.

SAVE THE DATE:

26-28 September: CGLHS Annual Conference at Lone Pine. Details on the next page>>>

11 October: Gardening Under Mediterranean Skies VI, a one-day seminar co-sponsored by the Mediterranean Plant Society and *Pacific Horticulture* as a part of the former's annual conference in Monterey. The seminar is open to the general public as well as members of MPS, and will feature lectures (including Russ Beatty on the "History of California Gardens") and garden tours. Fee is \$150 for PH members. Registration being handled by Evans & Johnson, 831.655.9924, or register online at www.regonline.com/builder/site/Default.aspx?eventid=616039.

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

SAVE THE DATE: September 26-28, 2008 in Lone Pine. CGLHS Annual Conference

Spirit of Landscape: California's Lower Owens River Valley

The 2008 Annual Conference of the California Garden & Landscape History Society will celebrate the beauty and diversity of California's Eastern Sierra region landscape. Through talks and tours, we will explore art forms inspired by this dramatic mountain, desert and river valley landscape. The conference will focus on the literature of Mary Austin (see Paula Panich's article on Austin in the current issue of *Pacific Horticulture*), western films, local native plant gardens, and gardens created by Japanese Americans who were incarcerated at Manzanar during World War II. We will also learn about significant changes wrought on the land by the diversion of water from the Owens River into Los Angeles aqueducts, and by the current re-watering of the Lower Owens River.

Conference attendees will discover a dramatic natural and cultural landscape. The Owens Valley is bordered by the Sierra Nevada Mountains to the west and the White and Inyo Ranges to the east, and was originally inhabited by the Southern Paiute Indians of the Mono Tribe.

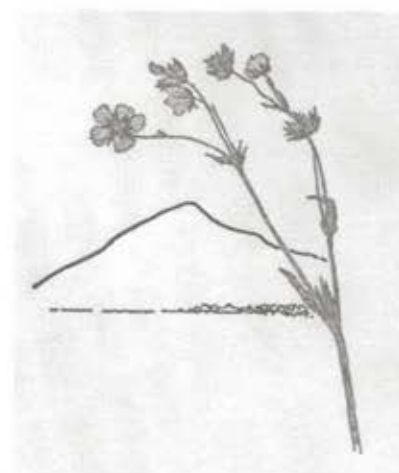
The picturesque western town of Lone Pine was founded during the 1860s to provide supplies to local gold and silver mines in the area and later became a center for ranching.

Lone Pine is the gateway to Mount Whitney, tallest point in the contiguous United States. A drive to the Mount Whitney portal takes you through the complex rock formations of the dun-colored Alabama Hills, the setting of numerous western films and the Lone Ranger television series.

In the early 1900s, the City of Los Angeles acquired the water rights for construction of its Owens Valley Aqueduct, putting an end to many farms and ranches when the river disappeared in 1913. Today the ecosystem is recovering along a 62-mile portion of the Lower Owens River that is once again flowing.

Our speakers include Kenneth Helphand, author of *Defiant Gardens: Making Gardens in Wartime* (2006); Chris Langley, Director of the Lone Pine Film Festival and author of *Lone Pine*, an Arcadia Images of America book of historic images; Paula Panich, teacher and author of *Cultivating Words: The Guide to Writing about the Plants and Gardens You Love* (2005); Richard Potashin, Manzanar park ranger and landscape interpreter; and Mike Prather, a naturalist and teacher deeply involved with the protection of the Owens River.

Space for this conference is limited; please register early.



A registration form is enclosed here. You may download additional copies at our website: www.cglhs.org.

Conference fees until August 29th will be \$190 for CGLHS members, \$230 for non-members. After August 29th the fees are \$240 and \$280 respectively. The Saturday dinner (see enclosed schedule) is optional at \$50 per person.

Lodging is limited in Lone Pine. A block of rooms has been reserved for our use at the Dow Villa in Lone Pine. Call 800.824.9317 or visit their website:

www.dowvillamotel.com. You must reserve no later than August 29th to receive our group rate. Contact the manager, Yolanda Chavez, for this special arrangement.

NOTICE: To participate in an archeological dig of Merritt Park, constructed by Japanese American prisoners at Manzanar (21 July - 1 August and 30 August - 2 September 2008), contact Volunteer Coordinator Gretel Enck at gretel_enck@nps.gov or 760.878.2194, x 2713 to reserve a spot on the team. For details visit the website: www.nps.gov/manz/supportyourpark/merritt-park-2008.htm.

(Continued on page 22.)

CGLHS Conference (continued)

Suggested Reading:

A Land Between: Owens Valley, California (2000) by Rebecca Fish Ewen, a landscape architect.

Land of Little Rain (1903) is Mary Austin's enduring work on the Owens Valley. This classic remains in print today.

Lone Pine (2007) by Chris Langley is one in the series of Arcadia's Images of America and contains many historic photographs of the town.

Voices from this Long, Brown Land: Oral Recollections of Owen's Valley Lives and Manzanar Pasts (2006), edited by Jane Wehrey.

Cultural Landscape Report - Manzanar National Historic Site (2006) produced by the Interior Dept., National Park Service, Pacific Western Region. This book is \$51 and may be ordered by calling the GPO toll-free at 866.512.1800 or visiting the U.S. Govt. Bookstore online.
Ask for Stock # 024-005-07247-8.

Farewell to Manzanar: A True Story of Japanese American Experience during and after WWII Internment (1973) by Jeanne Wakatsuki Houston

and James D. Houston, is one young girl's remembrances of life in this relocation camp. A film of the same name was made in 1976.

Defiant Gardens: Making Gardens in Wartime (2006) by Kenneth Helphand, discusses this aspect of the human motivation to create some speck of normality in the most insane situations. Website: <http://defiantgardens.com>.

California's Eastern Sierra: A Visitor's Guide (1991) by Sue Erwin. This is an excellent book with beautiful photographs, describing both the political and natural history of the region; it contains useful maps as well.

Water & Power: The Conflict over Los Angeles Water Supply in the Owens Valley (1983) by William L. Kahrl. A *New York Times* review noted this book as the most detailed and successful attempt to give a balance and fair report on this controversy.

On Location in Lone Pine (1990) by Dave Holland will give film buffs more information about the history of movies made in the Alabama Hills. Includes photographs and maps to the movie set locations.

Climbing Mt. Whitney is not for the faint of heart or weak of limb, but if you think you want to take a shot at it, read this guide by Peter Croft and Wayne Benti beforehand so you'll know what to expect and come prepared.

Geology Underfoot in Death Valley and Owens Valley (1997) by Robert P. Sharp and Allen F. Glazner provides driving and walking tours for the less ambitious and explains the spectacular geology of the area along the way.

Suggested Movies:

Hundreds of movies have been shot at the famous Alabama Hills, on Mt. Whitney and in the town of Lone Pine. For glimpses, Chris Langley of the Beverly and Jim Rogers Museum of Lone Pine Film History recommends:

Riders of the Purple Sage, the 1925 silent film starring Tom Mix; *Gunga Din* (1939) with Cary Grant, Douglas Fairbanks Jr. and Sam Jaffe; and *The Tall T* (1957) with Randolph Scott. Contemporary films include *Tremors*, *Star Trek V*, and the newly released *Iron Man* with Robert Downey Jr.

Conference Schedule

Friday, September 26 - Lone Pine	2-4 pm	Tour of Alabama Hills with Chris Langley. Gather in the Dow Villa parking lot to caravan.
	5:30-6:30 pm	Casual Outdoor Dinner
	6:30-9 pm	Museum of Lone Pine Film History - Orientation and viewing.
Saturday, September 27 - Manzanar National Historic Site at Independence	8:30 am	Registration, continental breakfast. Lectures, film, museum, driving tour, picnic lunch. Keynote speaker: Kenneth Helphand Garden interpretive guide: Richard Potashin
	2-5 pm	Gather at museum. Walking tour of Mary DeDecker Native Plant Garden and other local sites with Nancy Masters of the Independence Civic Club. Gather at the Legion Hall for Paula Panich's talk on Mary Austin, followed by the CGLHS Annual Meeting.
	6:30 pm	Optional Dinner in Lone Pine with our speakers.
Sunday, September 28 - Owens River	8:30 - noon	Tour with portions of Owens Lake and the Owens River with naturalist Mike Prather.



Members in the News

CGLHS Elections for 2009-10: Slate of Officers and Board Members

CGLHS bylaws (Section 7.02) require that the Nominating Committee notify the membership of the proposed electoral slate of Directors and Officers, via the newsletter or other writing, at least 30 days before the Annual Meeting, to be held this year on 27 September at Lone Pine. Additional nominations may be made by submitting a petition signed by at least 10% of the membership. (As of June 2008 we have a total of 148 paid members.) The petition must be in the Recording Secretary's hands at least 45 days before the Annual Meeting, that is, no later than 13 August 2008. Recording Secretary: Ann Scheid, 500 South Arroyo Boulevard, Pasadena, CA 91105. Any additional nominations by petition that carry the proper number of signatures and are received within the stated time limit will be appended to the ballot. There will also be space provided for write-in candidates.

The Slate

President: Tom Brown (incumbent - 2nd term).

Vice President: Aaron Landworth (1st term). Aaron is the incumbent appointee who replaced David Blackburn in 2007.

Treasurer: Jerry Flom (1st term). Jerry replaces John Blocker who will retire as of 31 December 2008.

Recording Secretary: Ann Scheid (2nd term).

Membership Secretary: Judy Horton (1st term). Judy swapped positions with Linda Renner as Member at Large in 2007.

Members at Large: At the Spring 2008 board meeting, it was decided to increase the number of Members at Large on the board from three to a possible total of eight, with a view to giving said members such special assignments as Publicity, etc.

Carola Ashford (1st term).

Julie Cain (1st term).

Kelly Comras (1st term).

Margaretta J. Darnall (2nd term).

Gary Lyon (1st term).

Libby Simon (1st term).

Introduction to New Candidates:

Carola Ashford is a landscape architect. After completing the University of California, Berkeley Extension Program in Landscape Architecture, Carola was selected as the Marco Polo Stefano Garden Conservancy 2004 Preservation Fellow. As such, she conducted research into the 150 year history of the gardens on Alcatraz Island, and worked with volunteers to uncover the remnants of those surviving plants and garden features that remained after 40 years of neglect. She has been project manager for the Alcatraz Garden Restoration Project since 2005. Her article on the progress of the project appeared in the January-March 2008 *Pacific Horticulture*. In 2006-07, she was one of three members on a team that studied the Presidio historic gardens for the Presidio Trust. Carola lives in San Anselmo, and was born and raised in the San Francisco Bay Area. She has been a member of CGLHS since 2000, and would welcome the opportunity to contribute to the work of CGLHS.

Julie Cain is an independent historian who recently transitioned out of 35 years of library work (including a short stint at U.C. Berkeley's Environmental Design Library) to pick up the reins as Project Coordinator at Stanford's Land Use and Environmental Planning Office. Julie has written several articles about Stanford's historic Arizona Garden and an Arcadia book about Monterey's Hotel del Monte. She was a speaker at our Monterey (2000) and Stanford (2003) conferences and has been a contributor to these pages as well. She has just received her B.A. in history from Cal State Hayward, and will start in their master's program this fall.

Kelly Comras is a licensed landscape architect, practicing in California since 1981. She worked for the National Park Service as staff landscape architect in the Santa Monica Mountains National Recreation Area for five years before setting up a private practice in Pacific Palisades. She is an award-winning member of the American Society of Landscape Architects, the competitive recipient of numerous grants, and a published author and photographer. Her recent commitment to complete a book-length manuscript about the mid-century landscape architect Ruth Patricia Shelford led to Kelly's interest and membership in CGLHS. Kelly whole-heartedly supports the mission of CGLHS and appreciates the opportunity to serve the organization.

(Continued on page 24.)

Members in the News (continued)

Jerry Flom is a retired Oakland fire captain who has served terms as union insurance administrator and advisory board chair. He is also self-taught in bookkeeping and familiar with some computer accounting software programs. He and the Editor have been partners for the last 20 years, and he set up her books for keeping track of *Eden's* mailing lists. He helps proof-read this journal (though any errors remain the responsibility of the Editor) and has worked as a "gofer" and "chauffer" at several CGLHS conferences, but respectfully requests that nobody ask him any garden history or plant i.d. questions.

Aaron Landworth is the 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 (installation and/or maintenance) for large residential estates and commercial properties. Aaron is a State of California licensed C-27 landscape contractor, 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. He 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 and has won numerous awards for his landscape designs. As interim Vice President of CGLHS, he has ably assisted Judy Horton with the organization of our 2007 Los Angeles and 2008 Lone Pine conferences.

Gary Lyon has served two terms as curator of the Huntington Botanic Gardens' Desert Garden, the first from 1965-1981 and again from 2001 to the present. He has written two books on the subject: *Desert Gardens* (2000) and *Desert Plants: A Curator's Introduction to the Huntington Desert Garden* (2007). He is the designer of the Desert Garden for the Mars Corporation in Las

Vegas and the R.J. O'Neill drought-tolerant garden at Rancho Mission Viejo. He provided a special treat to attendees of the CGLHS conference at San Juan Capistrano with an unexpected tour of that garden. He is a desert plant consultant to Forest Lawn Memorial Park, the Los Angeles City Zoo, and Beverly Hills Parks and Recreation. He is a Fellow of the Linnaean Society of London and a member of the Board of Directors of the Cactus & Succulent Society of America.

Libby Simon is a former animation artist and producer, now happily involved with the world of landscape design, garden antiques and historic preservation. She is the proud owner of a specimen cactus nursery in Los Angeles and has recently returned to school as a student in UCLA's Landscape Architecture program. She has also been working as a researcher for an historic preservation consulting firm and is pleased at the opportunity to serve on CGLHS's board.



Japanese prisoner prunes fruit tree; soldier stands guard. (Reprinted from an unknown Manzanar website.)

Directory Changes

New members:

- Cate Bainton, 5640 Hazel Avenue, Richmond 94805.
- Molly Barker, 420 Northview Road, Santa Barbara 93105.
- Victoria Dillon, 965 Brooktree Road, Santa Barbara 93108.
- Elizabeth Eustis, 1426 Canton Avenue, Milton MA 02186.
- Gina Guerra, 5200 Alta Canyon Road, La Cañada 91011.
- Ward Hill, 3124 Octavia Street #102, San Francisco 94123.

Returning Members:

- Russ Beatty, 10600 Empire Grade, Santa Cruz 95060.
- Allyson Hayward, 21 Albion Road, Wellesley Hills, MA 92481.

Change of Address:

- Ruth Bancroft Gardens, 1552 Bancroft Road, Walnut Creek 94598.
- Beverly Dobson, 207 Madison Green, Pompton Plains, NJ 07444.



Archival Records

Architect Database University of Washington

<https://digitallib.washington.edu/php/architect/record.phtml?type=architect&architectid>

Browsing the Internet recently, we decided to do a search on Mark Daniels, just to see if anything new would pop up via Google Books' digitizing program. Not only did we get a new hit for an article with portrait in the September 1914 issue of *Sunset*, from their "Interesting Westerners" series, but this database website also came up. It appears to be a project undertaken just within the last two years at the University of Washington, and it includes not only architects and landscape architects, but building contractors, engineers, and even muralists and furniture carpenters. Mind you, the database is not by any means complete. It has slots for birthdate, deathdate, marriage/family/spouse (but they didn't have Daniels' four marriages or his son listed), a few biographical notes, work history, structures, partners, websites, and publications. They've only listed Daniels' architectural work, nothing from his career prior to 1927, but the entries for that are thorough, listing the buildings he designed and any articles written about these buildings - from such publications as *California Arts & Architecture*, *Architect & Engineer*, and *Southwest Builder & Contractor*. At the other extreme was a Mr. Bridges of Cornell, Bridges, Troller & Hazlett. The only entry for Bridges to date is his partnership in that Los Angeles landscape architecture firm in 1967. Not even his first name is included at this time. We'd like to know more about who is running this program and how they're going about it. There are undoubtedly those among our membership who could make substantial contributions to this database if they knew who to contact with the information.

Hunt Institute for Botanical Documentation

<http://huntbot.andrew.cmu.edu/HIBD/Departments/Library/Ellis/shtml>

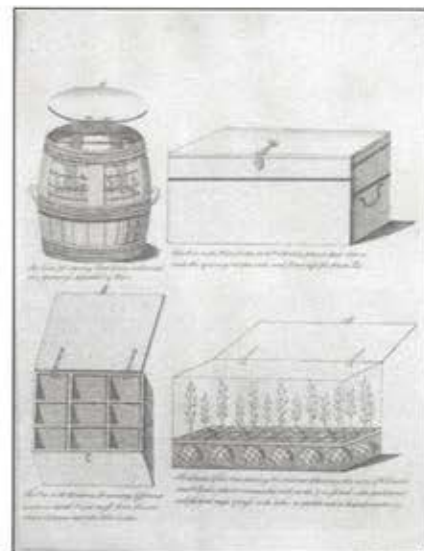
The above address leads one to the Hunt Institute's Library Collections, more specifically their digitized books. There are four of them to date, including John Ellis's *Directions for Bringing over Seeds and Plants* (1770), which seemed of particular interest given our recent series on Japanese plants imported to California. According to this website, Ellis was a linen merchant and naturalist who studied coral and also imported seeds and plants. He corresponded with other naturalists and was a member of the Royal Societies of both London and Uppsala. In *Directions* (the full title of which may be worthy of an award for longest ever found) he discussed techniques for transporting plants and seeds from afar by ship so that they would be more likely to survive to be grown in a new location. He included a catalogue of exotic plants that might be successfully and usefully grown in the American colonies. The frontispiece from the book showed illustrations of four methods of transporting plants (see above right column).

All four digitized books contain interesting botanical illustrations too.

Japanese American Relocation Digital Archives (JARDA)

www.calisphere.universityofcalifornia.edu/jarda/browse/

This website collection contains photographs and illustrations of the Japanese Americans incarcerated at Manzanar and are grouped under the headings of "People," "Places," and "Daily Life." Presumably these images come from the university's collections.



DENSHO

<http://www.densho.org/>

Densho means "to pass on to the next generation" and is a part of the Japanese American Legacy Project. You must register (free) to access the website, which contains digitized oral histories, photographs, illustrations and more relating to the Japanese American experience in the United States.

The Alice Phelan Sullivan Library Society of California Pioneers, San Francisco.

<http://www.californiapioneers.org/alice.html>

The Alice Phelan Sullivan Library contains diaries, a collection of 1500 biographies of notable early California residents, manuscripts, reminiscences/autobiographies, and newspapers/periodicals/maps. In addition, they are the holders of the Cooper-Molera collection, an extensive archive of documents regarding the life of John Rogers Cooper; the Angel Island papers of Elliot Evans; documents and commemorative items from the 1894 Mid-Winter Fair and 1915 Exposition. 300 Fourth Street, San Francisco. Tel: 415.957.1849.



Odds & Ends

New Preservation Program

In the fall of 2007, the University of Bath started a new Master of Science program in the Conservation of Historical Gardens and Cultural Landscapes. Visit their website: <http://www.unibath.ac.uk/ace/MSc-Conservation-Gdns/> or call the Dept. of Architecture and Civil Engineering at 44 (0) 1225 384495 (8 hours > time difference). Email: ace@bath.ac.uk.

Rare Book for Sale:

The Genus Rosa, by Ellen Wilmott, FLS. In 1914, British rosarian Ellen Wilmott published her great work, *The Genus Rosa* in four folio volumes on heavy paper. The book was dedicated to Her Majesty Queen Alexandra: "Herewith I lay at Your Majesty's feet a Book of Roses, wherein I have striven to set down, with such poor skill and diligence as has been vouchsafed to me, all that I have learned of that most Royal Family of the Kingdom of Flowers." Wilmott hired botanical artist Alfred Parsons to illustrate the book. In 1991, California rosarian Marion McKinsey undertook the task of creating and publishing affordable photocopied versions of the book for sale, so that rosarians could have ready access to the invaluable text and illustrations without causing more wear

and tear on the originals. Now Marion is selling her original copy of the book for \$4,000. Interested members may contact her at 672 East L Street, Benecia, CA 94510. Tel: 707.748.4414.

History of San Diego's Olives

CGLHS member Nancy Carol Carter has written an article on "San Diego Olives: Origins of a California Industry" for the *Journal of San Diego History* 54, no. 3 (Summer 2008). The paper received the James S. Copley Library Award in the San Diego Historical Society 2007 Institute of History. The article documents the agricultural boosterism that encouraged widespread cultivation of olives in California in the late nineteenth century. It describes how cuttings from the San Diego Mission olive became the source of the earliest commercial olive groves and identifies several early growers and processors in the county. The modern canned ripe

olive business of California originated in downtown San Diego.

HALS - Kaiser Roof Garden

The HALS NorCal chapter recently submitted and won a nomination of Oakland's Kaiser Center Roof Garden (Osmundson & Staley, 1960) to the Cultural Landscape Foundation's 2008 Landslide List. "Marvels of Modernism" was the theme for this year, and Associate David Arbogast's International Style design is all fluid curves, reminiscent of designs done in the 1930s by Roberto Burle Marx of Brazil. The garden has historic significance for its association with international industrialist Henry J. Kaiser, as well as for the innovative design and successful installation that still functions relatively well nearly 50 years later. It is currently at risk because of two proposed high-rise towers the building owners wish to add on the north

How to Join CGLHS

To become a member of the California Garden & Landscape History Society, send a check or money order to Judy Horton, Membership Secretary, 136 1/2 North Larchmont Blvd., #B, Los Angeles CA 90004. See our website: www.cglhs.org for an application form.



California
Garden &
Landscape
History Society
www.cglhs.org

Membership rates:
Individual \$30
Household \$40
Institution \$50
Sustaining \$60
and up.

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



California
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Landscape
History Society
www.cglhs.org

our members. Please contact the editor:

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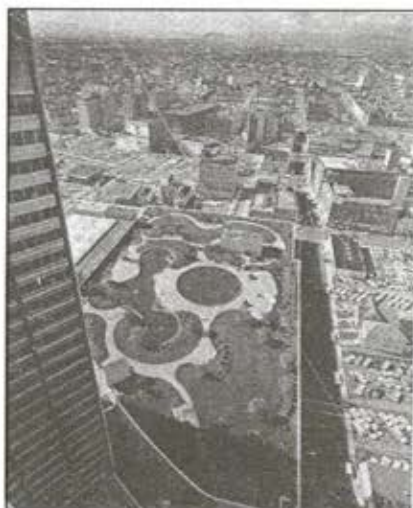
Deadlines for submissions are the first day of March, June, September and December.

Odds & Ends (continued)

corners of the property. By way of mitigation, they have proposed extending the garden to the west over the roof of the present 20th Street Shopping Mall, as was originally intended. This portion of the plan was cut in 1959 when project estimates came in at about \$200,000 over budget. The proposed addition would increase the total square footage of the garden.

Rancho Los Cerritos

The Rancho is once again offering guided garden tours on the first Sunday of each month at 2:30 P.M. Discover the history of the gardens, originally planted in the 1840s. Experience and explore the fragrances of exotic plants, fruit trees and ornamentals from the 1930s. Reserve your spot for a free guided tour by calling 562.570.1755. Rancho Los Cerritos, 4600 Virginia Road, Long Beach. Website: www.rancholoscerritos.org.



<Aerial photograph taken in May 1961. Proposed new development of the Kaiser Center property would take out the garden from the structure at the rear of the garden to the north wall, and extend to the roof of the mall on the far left of this photo. (Theodore Osmundson Collection, Environmental Design Archive, University of California at Berkeley.)

Glendora Boulevard

Have you seen the avenue of giant bougainvillea bushes trained up towering palm trees in Glendora? The plantings originally bordered two sides of an orange grove, and are thought to have been planted c. 1890. This display of tropical growth helped to further the image of California as paradise from about 1895 to 1940. Glendora's citrus industry has vanished but the Glendora Bougainvillea remain as a significant living emblem of that era. They were nominated as one of the "Heroes of Horticulture" in last year's Landslide. Other candidates included a giant Cork Oak in Santa Cruz and the pair of Moreton Bay Fig trees at Rancho Los Alamitos in Long Beach.

Old House Gardens

The new catalogue from Old House Gardens (antique bulb specialists) is now available on their website: www.oldhousegardens.com. Hard copies will be mailed out soon too. This year they've added iris, peonies, daylilies and more to their selection.

Old House Gardens,
536 Third Street,
Ann Arbor, MI
48103. Tel:
734.995.1486.

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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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EDEN

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Deadline for copy for the next Eden is: June 1, 2008

California Garden and Landscape History Society

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.
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- 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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*Students use the landscape to celebrate the May Fête, 1917.
(Courtesy F.W. Olin Library, Mills College.)*

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