



California
Garden &
Landscape
History Society
www.cglhs.org

Eden

Journal of the California Garden & Landscape History Society

Vol. 12 No. 2 • Summer 2009

Mid-Century Modern: The Kaiser Roof Garden Comes of Age

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Next year, the Kaiser Center Roof Garden in Oakland, California will have its 50th birthday, technically qualifying it for registration as a National Historic Landmark. This garden was the brainchild of California industrialist Henry J. Kaiser (1882-1967), and was meant to be a part of the crowning glory that Kaiser Center represented in his career. In his introduction to *Invisible Gardens: The Search for Modernism in the American Landscape*, Peter Walker describes the post-World War II years as a time when "American corporations had returned to peacetime, expanded their power, and consolidated their self-image in a series of great corporate palaces." Kaiser intended that Kaiser Center, Inc. serve as the headquarters of his international business empire and a highly visible symbol of his impact on the business world, particularly in California.¹

Sadly, that empire eventually disintegrated after his death, but as an integral part of Kaiser Center, Inc., the roof garden, along with the distinctively curved office tower remains as a symbol of the importance that Henry J. Kaiser and Kaiser Industries Corporation

once held in the San Francisco Bay Area and throughout California from the 1920s through the 1970s. *Forbes* magazine ranked Kaiser as the 11th most influential industrialist of all time, yet today he is largely unknown to younger generations except possibly as the namesake of Kaiser Permanente HMO.²



Kaiser Roof Garden, 1999. Photo by Ted Osmundson (Environmental Design Archive, University of California at Berkeley).

A native of New York state, Kaiser relocated in California by 1906. He had his first success in the construction business, building California highways by 1914, and a lucrative contract to build roads in Cuba soon put the business on a firm foundation. By 1921, Kaiser had opened his first office in downtown Oakland and established his first residence in the Lake Merritt neighborhood he loved. In the 1930s Kaiser expanded in new directions. It was a Kaiser-owned company that built the piers for the San Francisco-Oakland Bay Bridge. He also constructed levees on the Mississippi River and

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Kaiser Roof Garden Comes of Age *(continued)*



Henry J. Kaiser (1882-1967) was given the nick-name of "the smiling elephant" for his habit of "leaning" on people, smiling all the while, until they gave way before the irresistible force and agreed to do things his way. Photo courtesy of Wikipedia.com

pipelines in the Northwest, Southwest and in Mexico. His firm helped build the series of great dams that supply vital water to the western states, beginning with a 1931 bid for the Hoover Dam project. He chaired the committee of eight contractors who combined forces to complete that massive job. He also played a large role in the building of the Bonneville, Grand Coulee, and Shasta dams. His Permanente Cement Plant near San Jose was originally created to supply the Shasta project. Some of us still remember the motto of this firm, emblazoned on the side of every bright pink Kaiser cement truck: "Find a need and fill it." This was a practice Kaiser followed successfully throughout his career.

With the coming of World War II, Kaiser entered his industrial phase. His contributions to the war effort were innumerable and it is quite possible that without his refusal to accept "no" as an answer, we could have lost that war. Though others said it was impossible,

Kaiser's Richmond shipyards turned out a Liberty cargo ship (and later, Victory ship troop carriers) every four and one-half days. The Kaiser yards at Vancouver, Washington and Portland, Oregon soon reached the same level of productivity.

Altogether his companies built 1400 vessels, including tankers and auxiliary aircraft carriers. A shortage of steel plating led to his creation of the Kaiser Fontana steel works. When magnesium was needed for incendiary bombs, his Permanente and Manteca, California plants produced 45,000,000 pounds of it. His Fleetwings operation in Bristol, Pennsylvania produced airplane parts and accessories. The largest artillery shell operation in the country was managed by Kaiser, with plants in Denver, Colorado and Fontana, California.

Kaiser also had a large impact on social integration by hiring minorities and women to work in the shipyards, and providing the latter with innovative childcare facilities to enable their availability to work outside the home. His creation of an innovative system of not-for-profit health care for his workers was also initially intended to facilitate war production efforts; when the war was over, the plan was extended to the general public. The Kaiser focus on promoting "wellness" was also a new concept in the health industry.

Kaiser's influence on Californians' lives was pervasive by the 1950s. One could live in a Kaiser-built house equipped with Kaiser-brand appliances, drive to work in a Kaiser automobile on Kaiser-built

roads and bridges, and if injured en route or on the job, be treated at a Kaiser hospital. By 1960, Kaiser Industries Corporation consisted of 60 active Kaiser-affiliated companies and subsidiaries. At the time of his death seven years later, the total was up to 90 companies.

When he decided it was time to build his corporate headquarters, Kaiser asked his top executives (including his two sons, Henry Kaiser Jr. and Edgar F. Kaiser) for input on the best place to locate, but never had any intention of accepting any other answer than "Oakland." When he learned in 1952 that the College of the Holy Names was interested in selling their lake-front property, Kaiser immediately decided it was the perfect setting for his corporate palace. A deal satisfactory to both parties was reached in July 1955. On 28 July the *Oakland Tribune* announced "Kaiser Buys College Site on Lake for Huge Project." The final price was \$2,560,000, and the Sisters of the Sacred Names of Jesus and Mary retained the right to continue occupying the grounds for the next 18 months while their new college campus was built in the East Oakland hills off Redwood Road.

By this time Oakland, like many other cities, was beginning to suffer from the effects of urban decay and the general exodus to the suburbs. It was thought that a combined luxury hotel and convention center might help to turn things around. Kaiser initially agreed to assist the city by incorporating those aspects into his original plans for Kaiser Center. A drawing found in the Kaiser papers held at the

Kaiser Roof Garden Comes of Age (continued)

Bancroft Library shows that at one point, he also considered making Kaiser Hospital a part of the Center, occupying approximately one half of the tower. The plans underwent many permutations before construction was begun, but eventually expert advice succeeded in convincing Kaiser that a luxury hotel in Oakland was a losing proposition and that the hospital was better placed elsewhere.³

There are many amusing stories told about Henry J. Kaiser and some of them are true. One story that may be considered misleading concerns the origins of the Kaiser Center Roof Garden. A garden photo, part of a display put up in Kaiser Center by the Los Angeles-based Summit Commercial Properties in 2004, was captioned as follows:

After the completion of the Kaiser Building, Henry Kaiser looked out of the 28th floor window [where his offices would be located] and proclaimed that he did not wish to overlook a parking garage. He then had the top level, originally intended for parking, converted to a roof top garden.

While it is true that “the entire top tier” of Kaiser’s management team was against the garden project, and dragged their feet over it in hopes that the volatile Kaiser would soon change his mind, the idea for the garden originated long before construction of the tower began in 1959. It is quite possible that Kaiser made the above remarks at that juncture as some sort of final statement of his intentions to have a roof garden, regardless of what others thought about it.⁴

Why *did* Kaiser want a garden? In his first published article about the Kaiser Center Roof Garden landscape architect Theodore Osmundson wrote that “In order to fulfill its policy of ‘good housekeeping’—a policy established by Henry Kaiser for all the company’s plants many years ago—the three and one-half acre garage roof, immediately adjacent to the office tower and five floors above the street, could not be left a concrete desert to be abhorred by the viewers from the offices in the tower and the surrounding office

buildings of downtown Oakland. It was decided to make this roof a semi-public park.” However, when Osmundson’s book on roof gardens was released in 1999, an article published in the *San Francisco Examiner* had Osmundson naming Kaiser’s son, Edgar, as the guiding force behind the garden, influenced by his exposure to the roof gardens of Rockefeller Center. Former top Kaiser executive Cornell Maier recalled stories told to him by Edgar Kaiser and Kaiser executive

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This photo of an early Kaiser Center model appeared in the *Oakland Tribune* on 11 May 1956. Note the proposed hotel structure at far right. The garden then consisted only of a large section of turf dotted with an assortment of trees and shrubs, and had an L-shaped outdoor ice-skating rink at center. It was suggested that the paved area at far left could be used for a heliport landing pad. Since Edgar Kaiser first wrote of hiring the firm of Osmundson & Staley to handle the landscaping only two days before this model was revealed to the press, it is presumed that the very angular and minimalist landscape design was provided by Welton Beckett and Associates. Roof access for automobile parking was never a part of any of the discovered Kaiser plans or documents.

Kaiser Roof Garden Comes of Age (*continued*)

Eugene Trefethen that the garden was all Henry Kaiser's idea. "He wanted a roof garden. Everybody tried to talk him out of it, including his son. They said 'It's not practical to have a garden on top of a garage. It's expensive, a lot of weight. You'd have to have extra steel and so forth.' If he [Kaiser] hadn't persisted I don't think we would have had a roof garden..." Of course, Henry Kaiser was used to people telling him something couldn't be done and used to persevering and succeeding in the face of their negativity. Telling him "no" would have only made him even more determined to proceed with his plan for a garden.⁵

Kaiser did have offices on Fifth Avenue overlooking Rockefeller Center with its famous outdoor ice-skating rink and restaurant during the 1940s, and the parallels between the two are pointed, but it was, indeed, always Henry Kaiser who pushed for these similarities, at one point wanting a similar ice-skating rink, a posh restaurant and high class department store at Kaiser Center to bring in the downtown shoppers. Some of the early in-house promotional literature for Kaiser Center went so far as to refer to it as Rockefeller Center West. While Edgar Kaiser was placed at the head of Kaiser Industries in 1955 before his father left California for new horizons in Hawaii, Kaiser interoffice memos from that period clearly show that Henry Kaiser's was still the final controlling hand.

Certainly Edgar Kaiser was instrumental in seeing the garden to a successful completion and continued survival over most of the

following twenty-eight years that Kaiser Industries remained as owners of the property. It was Edgar who recommended the firm of Osmundson & Staley to design the roof garden. In a memo dated 7 May 1956 and sent to Alonzo B. Ordway, Eugene Trefethen and his brother Henry J. Kaiser, Jr., Edgar wrote, "I think consideration should be given at this time to who will do the landscaping. I would recommend Ted Osmundson. I have found him to be very good on layouts from personal experience. This should, of course, be checked with Beckett to see if he would approve the use of Osmundson." According to David Arbogast, then an associate member of Osmundson & Staley, Edgar's "personal experience" entailed hiring the firm to landscape his new 35-acre estate in the Contra Costa County suburb of Lafayette when he moved here from Detroit in 1955 after the closing of the Kaiser automobile factory.⁶

At this period in his life, Henry J. Kaiser had developed a new enthusiasm for Hawaii as *the* coming vacation resort destination. He moved there in 1955 and commenced the final phase of his astonishing career—as a real estate developer—leaving trusted long-time employee Alonzo B. Ordway as Vice President and General Manager for the construction of Kaiser Center. Though Kaiser was busy building his Hawaii Kai subdivision and the Hawaiian Village Hotel, he still made regular trips back to San Francisco for staff meetings and was full of new ideas for Kaiser Center, Inc. The Hawaiian influence was reflected in memos about interior decoration, art works

and color schemes, as well as early plans for landscaping the grounds and roof garden with palm trees throughout.⁷

Another enthusiasm was the geodesic dome, popularized in the United States by Buckminster Fuller. When Kaiser engineers built a geodesic dome using Kaiser steel and aluminium as a theater at the Hawaiian Village Hotel, Kaiser immediately wanted one for the Oakland roof garden as well, no doubt seeing it as a unique opportunity to showcase this new Kaiser product.⁸ The remnants of this Hawaiian influence can still be found in the central raised circle of lawn in the garden, enclosed by what would have been the concrete foundation walls for the dome. The insistence on incorporating this circular foundation into the garden design suggests that Kaiser was keeping his options open for the possible addition of a dome at a later date.

The first staff meeting to include the landscape architect (Osmundson appears to have attended these client meetings alone) was held in January 1957. By that time, the plans for a hotel had been abandoned, and the geodesic dome was in the ascendant, while the skating rink was still considered a desirable element, at least by the Kaisers. Notes summarizing another meeting made by Welton Beckett and dated 20 March noted that there was to be an "extensive use of tropical planting" in the garden. On 4 April 1957, a copy of a Kaiser press release sent to Beckett noted that "The roof of the garage will be a large garden on which a Rockefeller Center-type outdoor

Kaiser Roof Garden Comes of Age (*continued*)

ice skating rink and an aluminum geodesic dome will be located.” How an ice-skating rink would be reconciled with a tropical planting theme was not made clear at that time.⁹

CGLHS member Cathy Garrett (a principal in the Oakland landscape firm, PGAdesign, Inc., co-chair of the NorCal chapter of the Historic American Landscape Survey, and currently president of the California Preservation Foundation) noted, “It is very interesting to know that there was a direct cognitive link between the Rockefeller Center and Kaiser Roof Garden. Rockefeller Center was built in 1932-34 and was one of the first wave of roof gardens of the 20th century, the Kaiser garden being one of the notable gardens in the second wave following WW II. Rockefeller Center was originally designed with a central ice skating rink, which is still in use today and a huge hub of activities in New York winter seasons. When the garden was built, it was a part of the consideration that it would be viewed from many overlooking windows, today perhaps as many as 10,000. In summer the rink is a popular outdoor cafe, at all seasons the place to see and be seen.”¹⁰

While all this planning had been underway, a certain amount of opposition to the project was found in local newspaper reports. Kaiser was asking the City Planning Commission and City Council to approve variances from existing lakeside area

restrictions for height and setback. Kaiser wanted a 28-story building in an area previously approved only for eight-story buildings, and he wanted to build as close to the sidewalk as possible in order to utilize every inch of space they had. It was also considered desirable to increase the width of the street to six lanes without taking away any of Kaiser’s land to do so. A provision to fill in a portion of Lake Merritt in order to facilitate widening the street was also submitted to the city. At the same time there were many articles in the *Tribune* about beautifying the lake area and adding to park plantings. Newspaper owner Joseph R. Knowland also wrote a brief editorial piece about the importance of protecting Oakland’s parks. His wife was a member of

the beautification committee. David Arbogast recalled that then parks superintendent William T. Mott had something to do with influencing Kaiser to build a roof garden, though he could not recall the specific details. While the Kaiser papers show that there was clearly a social connection between the Kaisers and Mott, no supporting documentation has been found to date; Kaiser was known for preferring undocumented, face-to-face transactions over the sending of memos. One may only speculate that a *quid pro quo* arrangement of some sort had been reached between the city planners, the parks department and Henry J. Kaiser. Kaiser would get his building and the city would get an additional green space in the form of a “semi-public park.”

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Osmundson & Staley's 1957 "preliminary model" was displayed at the S.F. Museum of Art's July exhibition and photographed for their catalogue. Note the landscaping on the two sections of roof flanking the tower structure and that the garden extends over the 20th Street Mall as well. In fact, landscaping of these two areas and others was later eliminated to reduce overall costs. Litton, Burton ed. Landscape Architecture 1958. San Francisco Museum of Art (1957): 14.

In Memorium: Theodore Osmundson (1921-2009)

Theodore Osmundson will be one of several landscape architects of the Mid-century Modern period who will be featured in the forthcoming volume of *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project* but it unfortunately will come too late for Osmundson to enjoy. He passed away on 9 April 2009 after a long illness.

A native of Portsmouth, Virginia, Osmundson earned his Bachelor of Science degree in landscape architecture from Iowa State University in 1943. Soon thereafter, he moved to California where he worked briefly in turn for both Thomas Church and Garrett Eckbo. He also was employed for a short time as the landscape superintendent of the California Nursery at Niles. In 1946 he joined with Iowa classmates John Staley and Jack Gibson, opening offices in Oakland and Los Altos. By 1949 Gibson had gone his own way while Osmundson & Staley remained partners in the Oakland office. In 1954 the two were invited to design Oakland's Spring Garden Show. The *Oakland Tribune* of 6 May 1954 noted that "The two specialized in residential landscape designs and have worked on some industrial and public landscape projects. They are also consulting landscape architects for the East Bay Municipal Utility District. Both are graduates of Iowa State College with degrees in landscaping architecture. They are members of the ASLA." The work done on the Spring Garden Show showed the usual division of labor for these partners. Staley handled the supervision of the construction while Osmundson handled the public relations end, working the lecture circuit of garden clubs, etc. to encourage support for the show. John Staley remained involved with the Oakland Garden Show for a number of years thereafter. In 1956, the firm opened an office in San Francisco and also had a branch office in Berkeley. It was about this time that they took on David Arbogast as an Associate at the request of Geraldine Knight Scott, who had previously employed him but was about to leave the Bay Area. After obtaining the Kaiser Center commission, the firm did several more landscaping jobs for Kaiser hospitals at various locations around the Bay Area, including San Francisco. In 1965-66 Osmundson and Staley split up due to irreconcilable differences. Staley kept the San Francisco office under his own name, while Osmundson reformed as Theodore Osmundson and Associates, bringing his son, Gordon, into the business. Seeing no further possibility of becoming full partners in the firm, Arbogast and another Associate, William J. Newton, left Osmundson in 1969 to start their own business in Berkeley.

Osmundson had begun his political career early on, serving as president of the California Council of Landscape Architects; by 1967 he was president of the ASLA, and has been credited with "improving the professional stature" of that organization by "successfully pressing for the first state licensing law for landscape architects in the United States." (Carolyn Zinko, "Theodore Osmundson, landscape architect, dies," *San Francisco Chronicle* 17 April 2009.) When his book was published in 1999, the *San Francisco Examiner* ran a full-page article on Osmundson, reviewing his career up to that point. Peter Kirsch, chief executive of the ASLA, commented that "He's won every medal that we've ever given out. He's also been incredibly active internationally." Indeed, in 1983, Osmundson was awarded the ASLA Medal, described as "the highest honor the organization can bestow." At that time he was serving as the ASLA's U.S. Delegate to the International Federation of Landscape Architects, and became president of that body circa 1993.

In April 1948, Osmundson wrote the first of many articles for *Landscape Architecture* magazine and had also published articles in several popular magazines of the period. Following his experiences with the Kaiser Center Roof Garden, he made roof garden design and technology his special interest and spent many years traveling to visit roof gardens around the world. These experiences were the basis for his 1999 book, *Roof Gardens: History, Design, and Construction*. Osmundson also conducted several seminars on roof gardens at Harvard University, and contributed the section on "Roof and Deck Landscapes" to the *Time-Saver Standards for Landscape Architecture - Design and Construction Data* in 1997. He was an avid photographer and provided many of the illustrations for his articles and his book.

Mr. Osmundson is survived by his wife, Lorraine, and three sons: Gordon, Richard and Douglas Osmundson. Mrs. Osmundson has donated her husband's business papers to the Environmental Design Archive at U.C. Berkeley.



Edward T. Foulkes (left) president of the board of directors of Oakland's Spring Garden Show congratulates Theodore Osmundson (middle) and John H. Staley (right) on their selection as designers of the 1955 show. (*Oakland Tribune*, 6 September 1954: 47).

Kaiser Roof Garden Comes of Age (*continued*)

On 11 April 1957, the *Tribune* reported that,

Initial Plans Approved For Giant Kaiser Center...The [Oakland City Planning] Commission's approval yesterday was subject to three conditions:

- 1) All roof areas up to and including the roof of the top floor will be properly landscaped.
- 2) No tar and gravel roofs will be visible on any area of the building.
- 3) If for any reason the intended sequence of construction to include all buildings in the project is not completed consecutively, interim landscaping will be done in the temporarily vacant areas.

Thus it came about that, two years before the first piece of steel was set in the ground for Kaiser Center, the roof garden was no longer altogether a choice made by Kaiser based on "good housekeeping" policies, but a city requirement that all roof surfaces be landscaped.¹¹

While the Kaiser Center Roof Garden is considered significant for its associations to the important historical figure of Henry J. Kaiser, it is also significant for being the largest contiguous roof garden in the world when it opened to the public in 1960, and for being one of the few remaining gardens done by the firm of Osmundson & Staley for a commercial client. It is one of the few relatively well preserved icons of the Mid-century Modern garden style. Many such have already vanished through the onslaught of urban renewal. Ted Osmundson always made a point that this was a true roof garden,

being three stories above ground, whereas earlier so-called roof gardens such as that at Union Square in San Francisco or Mellon Square in Pittsburgh, Pennsylvania were really gardens sitting at nearly ground level, on top of wholly subterranean parking garages. What makes the Kaiser garden particularly unique is that it is perhaps the best example found in the United States of a green roof garden of the intensive style, with park-like features of trees, shrubs, flowers and turf, rather than having a few simple rectangular raised planter beds set in a sea of paving. Greenery, not paving, predominates in the Kaiser garden. While it was designed as a work of art that could be viewed from the office windows above, it was also meant to be a "working garden," used by Kaiser employees and the general public for strolling, eating lunch, or enjoying a concert. It is possible to forget entirely that one is three stories up in the middle of a metropolitan city. Only some of the larger Japanese corporate gardens produce the same effect.¹²

In spite of Henry J. Kaiser's expressed wishes and the ruling of the Oakland City Planning Commission, project manager Alonzo B. Ordway continued to drag his feet in hopes that the garden would somehow go away. David Arbegast recalled that,

We did at least 20 schemes for that building. And Mr. Ordway would always reject them because [he] did not want the garden. The way it finally ended up was that he asked for a couple of more drawings. I made them and Ted took them over there and [Ordway] said, 'We'll build that one.' No discussion.

'We'll build that one.' We'd gotten three there and naturally, I didn't like the one he chose at all.

When comparing the final plan with others made by Arbegast for Osmundson & Staley (particularly those images found of the Kaiser garden models), it is easy to see that the chosen plan was not done at all in Arbegast's usual style; thus it is not surprising that he didn't like it. It bears a very close resemblance to the work of Brazilian landscape architect Roberto Burle Marx, having no straight lines whatsoever other than the enclosing walls of the garden. Walks, reflecting pool and planting areas comprise a series of undulating curves and meshing biomorphic shapes. At least one press release indicated that the shape of the reflecting pool was meant to mimic that of adjacent Lake Merritt.¹³

Once the plan was settled upon, Arbegast's part was largely done with, and Osmundson had only to complete his share by landscaping the ground level portions of the property. The roof garden installation was the responsibility of John Staley. Aside from preserving the foundation for the geodesic dome, Kaiser had only one requirement (the insistence on a tropical planting scheme having been abandoned): as with the office tower, the garden must display the use of Kaiser products to the greatest extent possible. Landscape architect John Sue was hired early in 1959 to execute the working plans for lighting, planting, irrigation, etc. Sue also designed custom-made concrete drinking fountains, benches, raised planting beds and walkways made with Kaiser

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Kaiser Roof Garden Comes of Age (continued)

cement, the benchtops and walkways being finished with exposed aggregate. Light fixtures and electrical wiring featured Kaiser aluminum.¹⁴

Staley's largest challenges were weight and drainage. Wet soil and trees are heavy items. It was determined that the weight between the garage's supporting columns was limited to 135 pounds per square foot dead load and 15,000 pounds over the columns. These figures became ruling factors in every plan for the garden. It meant that the heaviest items, the trees, could only be placed over the columns, in a grid pattern. It turned out that Arbogast's design brilliantly disguised this grid so that it is scarcely noticeable, even from an aerial vantage point, unless one knows to look for it. In his book, Osmundson was not above indirectly twitting the competition by pointing out that, at Mellon Plaza, "The placement of the heavier elements above the structural columns is clearly visible."¹⁵

The trees were left in their planting boxes with braces attached to the bases to reduce wind damage;

some were placed in large circular raised concrete planters while others had soil mounded around them to disguise the boxes. It was John Sue's idea to add a few more mounds around the garden so that the tree mounds didn't stand out so obviously, and this enhanced the effect of what landscape architect James Rose describes as a "three-dimensional manipulation of the ground plane...to create fluid linkages between spaces."¹⁶

Since none of the present-day technology that makes roof gardens so feasible was available in 1959, Staley was forced to make it up as he went along. His pioneering use of light-weight soil mix, the choice of a thick layer of straw as a substitute for filter fabric (to aid in keeping the soil from washing away before it could stabilize), and topping that with a four-inch layer of lightweight aggregate rock to improve drainage ensured that the Kaiser garden would continue to function relatively well over the next fifty years, as did the choice of plant specimens with fibrous root systems. Staley was also the first to use lightweight rubber-tired

vehicles and dollies on the roof for moving around soil and positioning the heavy boxed trees. Paul Rich mentioned how effective the use of such large specimens was in creating the instant effect of an "amazingly mature landscape."¹⁷

(In our next issue: "Trouble in Paradise: Today's Aging Kaiser Roof Garden.")

Endnotes:

1. A memo in the Trefethen papers from head of construction division Fritz Burns dated 22 August 1955 summarized the content of executive meetings held on 17 and 18 August. Burns listed their major objective as constructing a building that will "everlastingly reflect public relations credit to the Kaiser name as well as aiding in the establishment of Oakland as an important national center...[and] demonstrate the importance of the Kaiser Industries to the City of Oakland." Eugene Trefethen Papers, MSS 87/35c, Kaiser Center Inc. Corporate Files, 1951-55, Carton 10:16, Bancroft Library, University of California at Berkeley.
2. Another Kaiser memento which still exists in Oakland (though possibly not for much longer) is the Oakland Civic Auditorium. Originally built in 1914, it was renovated and renamed the Henry J. Kaiser Convention Center in his honor in 1984. The city has been losing money on maintaining this property for some years now and would like to unload it. If it is remodeled for some new purpose, it may also lose its current title.
3. The same Burns memo of 22 August 1955 indicated that providing the city with a first-class hotel was always a secondary goal from Kaiser's point of view. The *Tribune's* article of 28 July 1955 noted that the city was offering anyone who would build a hotel on the Snow Park property (across the street from Holy Names) a 50-year lease. Mayor Rishell had already approached hotelier Conrad Hilton with this proposal. While the *Tribune* noted Kaiser's intention to incorporate these plans into his own project, Ben Swig, builder of the Fairmont Hotel in San Francisco, recommended they "Forget the hotel unless it is for the purpose of doing something for Oakland." A study done by an independent consulting firm convinced Kaiser that Oakland simply could not compete with San Francisco as a vacation destination. *Oakland Tribune* owner Joseph Knowland discouraged using Snow Park for a hotel, and was also against the inclusion of the hospital in the office tower, saying it would set an undesirable precedent for other



Unidentified Burle Marx-designed garden (possibly Montiero?) done for a private residence. Photo found on the Jeff Sainsbury Tours website (www.jeffsainsburytours.com) on 4 December 2006.

Kaiser Roof Garden Comes of Age (continued)

buildings fronting on the lake. Instead, the new Kaiser Hospital building was positioned "uptown" near the intersection of Broadway and MacArthur Boulevard, not far from its original location. Trefethen Papers, Carton 10:15 and 16.

4. The display of photographs and other artifacts was put together by Megan Dickerson of Martin Design and can still be seen today in the first floor hallways of the 20th Street Mall and in the second floor lobby of the office tower.

5. Osmundson, Theodore Jr. "Kaiser Center Roof Garden." *Landscape Architecture* (October 1962):15-17; Strasburg, Jenny. "Gardens in the Sky." *San Francisco Examiner* (5 December 1999): D-1, D-3; Patillo, Chris and Marlea Graham. Oral History Interview of Cornell Maier (unpublished audio-cassette transcription) for the Historic American Landscape Survey (HALS), 1 February 2007.

6. Edgar F. Kaiser Papers, MSS 85/61c, Kaiser Center Inc. Files, Carton 132:15. Bancroft Library, University of California at Berkeley; Patillo, Chris and Marlea Graham. Oral History Interview of David Arbogast (unpublished audio-cassette transcription) for HALS, 1 August 2006.

7. Edgar F. Kaiser Papers, Carton 132:15.

8. As late as October 1958, an *Oakland Tribune* promotional booklet titled *Bright Spot* published the photograph of a Kaiser Center model still featuring a geodesic dome in the roof garden and palm trees throughout the landscape. Buckminster Fuller came to the Bay Area as a visiting lecturer at U.C. Berkeley in 1956 and artist William Underhill, who was then an architecture student at Berkeley "volunteered to get a group of students together to build a dome for the City of Oakland Parks Department [at Lakeside Park]. And we spent the summer of 1956 designing and then supervising the construction...with material donated by Kaiser Aluminum." (Carney, Margaret. Oral History Interview of William Underhill for the Smithsonian Archives of American Art, 8 June 2002; www.aaa.si.edu/collections/oralhistories/transcripts/underh02.htm, 4 December 2007.) Plans for this project are on file in the Fuller Collection at Stanford University. The Lakeside Park dome is a frame with screening enclosing the spaces between, making a cage suitable for housing injured birds, and was still in use at the Lake Merritt Bird Sanctuary as of 2009. Architecture expert Walt Lockley commented that "The industrialist Henry J. Kaiser was one of Fuller's first licensees, and Kaiser mass-produced panel domes out of his Oakland, California aluminum works." (Locksley,

Walt. "The Climatron."

<http://www.waltlockley.com/climatron/climatron.htm>, 4 December 2007.) Having produced the first one at the Hawaiian Village Hotel, Kaiser was now intent on finding new customers to buy more aluminum geodesic domes. Henry clearly thought that the roof garden at Kaiser Center would be the perfect place to showcase a dome for prospective buyers from around the country. While Kaiser's enthusiasms were often productive, it is easy to understand that he may have been viewed by others as a bit of a loose cannon.

9. Edgar F. Kaiser Papers, Press Releases, Carton 199:8.

10. Garrett, Cathy, e-mail message to Chris Patillo and Marlea Graham, 24 August 2006.

11. When Trefethen later pointed out that Osmundson & Staley's landscaping plan was going to cost more than double the \$200,000 that had been budgeted for it, several changes were made in the original plans. (Trefethen Papers, Carton 132:15 and Carton 139:1.) Most importantly, the overall size of the garden was reduced when it was decided to give the roof of the 20th Street Mall a special architectural treatment (the appearance of skylights and a fringe of metal trellising) rather than a full landscape treatment. Landscaping the top floor of the penthouse proved to be physically impossible, the extreme winds at that elevation making plant life untenable. The landscaping planned for the roofs of the two "wings" extending from the base of the office tower was cancelled, and the roof of the auditorium at the front of the office tower was decorated with only a few potted trees for a time before this too was discontinued. The Edgar F. Kaiser Papers, Carton 199, contained an "Architect's Statement," presumed to have been issued by Welton Beckett & Associates for use in Kaiser press releases, probably in the fall of 1960. It comments that "All roof areas below the office tower have been landscaped or treated architecturally to create a pleasing appearance when viewed from the offices." The City Planning Commission apparently accepted these changes without protest. Additional cost cutting necessitated the omission of the originally planned steel and aluminum bridge over the reflecting pool and the garden shelter which was to be its focal point. Another wind shelter designed for the north end of the garden was also eliminated.

12. Osmundson, Theodore. "The Changing Technique of Roof Garden Design." *Landscape Architecture* (September 1979): 495-503; Oberlander, Cornelia Hahn, Elisabeth Whitelaw and Eva Matsuzaki. *Introductory Manual for Greening Roofs for*

Public Works and Government Services

Canada (2002): 1. By way of contrast, the recently completed green roof on the new California Academy of Science in Golden Gate Park is an example of the *extensive style*—a garden planted in a uniformly thin layer of growing medium and usually meant to be viewed only from surrounding buildings. Such gardens are entered only for purposes of maintenance. Plants usually consist of grasses, succulents and other types of groundcover. Such a garden weighs much less than an intensive garden and is therefore less expensive to install.

13. Arbogast Oral History. Arbogast did use a similar curvilinear style when designing the Pacific Telephone and Telegraph Company Roof Garden at Sacramento, though on a much smaller scale, but at the Standard Oil Co. in San Francisco, he used nothing but straight lines, literally a series of square and rectangular raised planting beds set in concrete paving. It was surprising to find that, in his exhaustive study of roof gardens based on his travels around the world (*Roof Gardens: History, Design, and Construction*, 1999), Ted Osmundson failed to visit Brazil and devoted a mere half sentence to the innovative work of Roberto Burle Marx in his book.

14. Patillo, Chris and Marlea Graham. Oral History Interview of John Sue for HALS, 1 November 2006. On being shown a reproduction of the original planting plan, Mr. Sue pointed out his deliberately back-slanted style of printing. Sue left the firm to start his own business at the end of 1959, just before actual garden construction was begun. Amendments were apparently made to the plan at some later date by landscape architect Walt Guthrie, then employed by Osmundson & Staley, on examination of the plan, Lisa Guthrie thought she could detect a third set of notations that remain unaccounted for. These may have been the contribution of Al O'Mara, the head gardener hired by Kaiser Center Inc., but there is no way to confirm this as Mr. O'Mara and later head gardener Anthony Flood died several years before this history was begun.

15. Osmundson, Theodore. *Roof Gardens: History, Design, and Construction* (1999): 56.

16. Pregill, Philip and Nancy Volkman. *Landscapes in History: Design and Planning in the Eastern and Western Traditions* (2nd ed., 1999):745.

17. Rich, Paul. "Roof Garden" in the *Encyclopedia of Gardens: History & Design* (2001): 1134-1136.

CALIFORNIA PIONEERS OF LANDSCAPE DESIGN

The third in our series on California pioneers of landscape design who still remain relatively undiscovered, is Stuart Chisholm. Thanks are due to Phoebe Cutler's spouse, Desmond Smith, who brought to our attention a short biographical sketch on Chisholm that was written by John Philip Young for a section titled "Journalism in California" appearing in *Pacific Coast & Exposition Biographies* (1915).

How inconsistent it is, says Stuart Chisholm, for one who erects a magnificent house costing fifteen or twenty thousand dollars to neglect to beautify the surrounding landscape, the home's setting. For the outdoors, particularly in California, is as much our real home as the house itself.

Stuart Chisholm, landscape architect, went to Europe and for three years he delved into this and into general principles of art and composition, visiting dozens of famous gardens in France, Germany, Italy, England, and Scotland. In 1914 he again spent six months abroad, in England, in an intensive study of formal gardening. Since 1910 Mr. Chisholm has been practicing landscaping in California. The first two years were marked by his connection with the planting of the 800-acre estate of F.W. Sharon at Menlo Park.

Subsequently he landscaped the estates of William Cranston and E.J. Thomas at Los Altos, that of Gale Carter in Marin County and that of Mortimer Fleishacker at Woodside. He also laid out the grounds for the Illinois State Building at the Panama-Pacific Exposition.

Perhaps Mr. Chisholm's most distinctive work thus far has

been on the beautiful Alexander Russell home bordering the sea along the Great Highway. Reclaimed from the wind-blown sand dunes, the garden has upset horticultural rules right and left.

Several months of the present year Mr. Chisholm spent in the East where he planned a number of landscaped estates, including those of G. Brinton Roberts and Dr. Alfred Stengel of Philadelphia; E. Nelson Fell, 'Creedmoor,' Warrenton, VA; Lucien Keith, Colonel Dorst, and Fairfax Harrison, all of Warrenton, VA; John S. Barbour of Washington D.C., and the 800 acres of G. Temple Gwathmey at Fauquier Springs, VA, along the Rappahannock River.

Some Googling work turned up a little more information about this otherwise obscure California landscape architect and his above-named clients. Chisholm (1881-1942?) was the youngest son of Canadian ex-patriot Alexander Chisholm and Catherine S. Wright of Vermont. His father immigrated to the U.S. in 1860 and worked as a dry-goods merchant in San Francisco until the late 1890s, when he purchased a farm at Niles, Alameda County. Stuart graduated from Washington Union High School and then entered the University of California at Berkeley. He had joined the Beta Omega chapter of the Delta Tau Delta fraternity by 1903 and received his Bachelor's degree in English Literature in the spring of 1906, shortly after the San Francisco earthquake. It was Stuart Chisholm who submitted reports to the fraternity's quarterly journal, *The Rainbow*, including a description of how his fraternity brothers were helping out in the community during this crisis.



Stuart Chisholm, 1921. Arnold Genthe Collection (Library of Congress Negatives and Transparencies [C-G401-T01-3747-001]).

Following his graduation, Chisholm first attempted a partnership in an Oakland advertising agency with Henry J. Rogers, a former reporter with the *San Francisco Examiner*. This project soon proved a failure, and Chisholm next served a term as principal of the Rugby Military Academy in Berkeley. Apparently finding this career choice an equally poor fit, Chisholm went to Europe for three years to study landscape design. How this transition came about is still a mystery, but thanks to Young's biographical sketch, we know that Chisholm's first client apparently was Frederick W. Sharon. The Sharons had been planning to build a new mansion on their Menlo Park property after the 1906 earthquake. Their 32-room "cottage" was an only interim measure. On 4 February 1912, the *Chronicle* reported that a scheme to beautify the Sharon estate was in the hands of "a corps of landscape engineers and will take four years to execute," but Sharon's death in 1915 brought a halt to these plans, his widow preferring Paris to Menlo Park. Descriptions of the grounds by Svanevik and Burgess (*Menlo Park, California: Beyond the Gate*, 2000) mention existing landscape

including copious quantities of spring bulbs, Japanese cherry trees, an artificial lake and a large amount of turf. Whether these should be credited to Chisholm is still undetermined.

The Internet was less generous in providing information about the work done for Chisholm's other Bay Area clients. Cranston was a wealthy real estate developer and the father of former Senator Alan Cranston, while Carter was the manager of the W.R. Grace & Co. steamship line, but Thomas needs further investigation. While it is known that Charles Greene did much of the design work on Fleishacker's 'Green Gables' estate from 1911 on, it is possible that Chisholm preceded him there. Only Alexander Russell is something of a known quantity, thanks to the Outside Lands website (www.outsidelands.org) which makes so much San Francisco history readily available via computer. Chisholm apparently was responsible for designing a Japanese garden on Russell's property, formerly a road-house in the Oceanside/Sunset District. Russell's wife, Ida, is credited with introducing Zen Buddhism to the United States in 1905-06 when she had visiting Zen master Soyen Shaku to stay at their residence for nine months and invited friends to attend the lectures he gave at her request. A second portrait taken by Genthe shows Chisholm wearing a kimono and may indicate a shared philosophical interest with these clients.

Google was more forthcoming about Chisholm's Eastern clientele. The Roberts family were long-time owners of a property called Pencoyd Farm in the town of Bala-Cynwid near Philadelphia. In 1900 Brinton Roberts built a new Tudor-style mansion on the property and named it 'Llanengan.' The Smithsonian's Garden Club of America Collection holds two folders of information and six 35mm color slides of the gardens at 'Llanengan,' but their records credit H. Radcliff

Roberts (presumably a family member) and Milton B. Medary as landscape architects. Possibly Chisholm's work preceded these others.

Dr. Stengel was a prominent physician connected with the University of Pennsylvania's teaching hospital and had a country farm called 'Summerhill' in Chester County. New Zealand-born Edward Nelson Fell was a mining engineer known for his work in dredging swamp land for agricultural use in Florida; this project eventually bankrupted him, but he made one final fortune in a Siberian mining venture before retiring to 'Creedmore' in 1909. Lucien Keith was a lawyer and mayor of Warrenton who owned property in the town's historical district. Col. Dorst was a career military man who retired in 1911 and died in 1916, but no mention of an estate was found. Fairfax Harrison was president of the Southern Railway Co. from 1913-1937 and dated his family's presence in the 'Northern Neck' sector from the Lord Fairfax who helped to establish the Virginia colony in the 1600s. John S. Barbour was a prominent American newspaper editor, a lawyer, mayor and statesman. His father had previously represented the state of Virginia in both houses of Congress. Barbour owned an estate in Fairfax County where he raised a prize herd of dairy cattle.

The most detail was found on J. (not G.) Temple Gwathmey, president of the Cotton Exchange and scion of another old Virginia family. He built a handsome Colonial Revival residence and a large horse stable for his thoroughbreds at Canerbury Farms, but the residence burned down at some point and the next owner added a race track, a barn and a 100-stall stable to the property. In the 1930s, Colonel Albert E. Pierce acquired Canterbury Farms; he added a swimming pool and a three-story, 12-bedroom Georgian-style mansion. The firm of Vitale & Geiffert is credited with revamping the

landscape (see *Ferruccio Vitale, Landscape Architect of the Country Place Era*, 2001), but the Library of Congress records on Genthe's two photographs of Chisholm list "Canterberry [sic] Farms, Warrenton, Virginia" as Chisholm's address in 1921. Whether any vestige of his work there remains is another question.

Chisholm's work in the landscaping of the Illinois State Building was not particularly impressive, comprising a few shrubs set in a formal arrangement punctuating a small amount of turf, as pictured in the souvenir booklet, *Panama-Pacific International Exposition, San Francisco, California, February 20-December 4, 1915* (1915).

Information about the period post-dating Chisholm's work in Virginia is still very sparse. Though he was in Virginia as late as 1921, he had apparently returned to California by 1924, when he wrote at least three columns on "Landscape Suggestions" for the *Los Angeles Times*. These had something to do with the Architectural Club of Los Angeles and their Small Homes Exposition. The Library of Congress holds a letter Chisholm wrote to muralist Clay Spohn in 1925. It might reveal his whereabouts at that time. Spohn was a San Francisco native and his acquaintance with Chisholm may date from that earlier period. Most unhelpful is the fact that Chisholm was not found in the 1920 or 1930 census records. *Artists in California, 1786-1940*, vol. 1 (1986 edition) carries this rather cryptic notation: "Chisholm, Stuart. Painter. Resident of Los Angeles in 1932. Paragraph in *California Arts & Architecture*." The 1937 *Golden Book of California* has only "Chisholm Stuart, Holly '06" which seems to suggest that he may have married.

The search continues, as time allows. Feel free to join in the fun.



Preservation Issues

This year California's public gardens are being particularly hard hit. As the national economy continued to decline, the Huntington Library and Botanical Gardens, whose endowment has lost about 30 percent of its value (approximately \$81 million) since May of last year, announced in April that they have been forced to make a \$2 million reduction in their annual budget. The first step in this process was to offer early retirement to qualifying staff members. Senior staff would lose ten positions, not fill any open positions, and convert an additional 12 positions from full-time to half-time jobs. Clair Martin, rose garden curator at the Huntington, advised that only himself and one additional gardener are now left to maintain the rose and perennial gardens. Volunteer gardeners are now worth their weight in gold, a real necessity for keeping up appearances in all the gardens.

Shortly thereafter, word came down that the Santa Barbara Botanic Garden had fired ten garden staff, including one who had been employed at the gardens for the last forty years. Also among the ten was author Carol Bornstein (co-author with David Fross and Bart O'Brien of *California Native Plants for the Garden* (2005)). The removal of Bornstein, who is a regular on the lecture circuit and a tireless promotor of native plants and the SBBG sounds a particularly alarming note. The volunteer group for this garden was so outraged at the move that fifty of them turned in their badges and vowed to boycott the gardens for

the next thirty days in protest against the garden administration's actions.

This resolve literally went up in smoke, when the Jesusita wildfire broke out in Santa Barbara in May, hitting the Mission Canyon area particularly hard and destroying nearly 70 percent of the botanic garden. Several structures were also destroyed, including the historic Gane House, the Director's house, and some of the lath houses that protect propagated plants. The core sections of the garden that most visitors see—the gift shop, library (and the annex containing its the rare book collection), the seed collection, the herbarium, the wildflower meadow and the Japanese garden—escaped with minor damage.

In the wake of this disastrous fire, the July 2009 issue of *The Capital*, newsletter of Santa Barbara's Pearl Chase Society reported that "the Botanic Garden is moving forward with their Vital Mission Plan as demonstrated by Nancy Johnson at her presentation to the Pearl Chase Board at their June 2009 meeting." It is interesting to note that while administrative officials maintained that garden staff firings were necessary to balance their budget, they apparently see no problem with finding the financing to go ahead with constructing 25,180 square feet of new structures in the garden.

A botanic garden without garden or gardeners? You may see it first in Santa Barbara.

Under threat again are our state parks, as Governor Schwarzenegger and his legislators continue the battle of the non-balancing budget. In June the announcement went out from the California State Parks Foundation. "Emergency! Your favorite parks are scheduled to close... 220 out of 229 California State Parks are scheduled to close, maybe as soon as after Labor Day." The appeal was made for letters to be sent to the Legislature's Budget Conference Committee, protesting these closures. Then the National Park Service got into the act, by warning that California might lose some of those parks to the NPS if they tried to close them after having accepted national funding to finance them in the first place.

Beginning on 5 April, Denise Cuff, staff writer for the *Contra Costa Times*, ran a three-part article about the effect that Roosevelt's New Deal programs had in shaping the land in the San Francisco Bay Area eighty years ago. Though U.C. Berkeley visiting scholar and author Gray Brechin has been working for several years on compiling data for his New Deal Living Project, this subject has become particularly timely in recent months. There is much speculation as to whether President Barack Obama may see a need to form a new New Deal to remedy the nation's unemployed. Cuff reported on the recollections of one-time Missourian Sol Rubin, now 95, who remembers his mother signing him up with the Civilian Conservation Corps in 1933 just after high school graduation.

He was sent west by train to help with expanding U.C. Berkeley's botanical gardens, among other things. "Rubin recalls vigorous work improving trails, trimming trees and clearing brush." Members of the Corps also built trails and buildings in Tilden, Temescal and Redwood Regional Parks in Oakland and the Mount Diablo State Park's Summit Visitor Center in Contra Costa County. Those suffering layoffs from public gardens and parks this year may be particularly interested in the possibility of resurrecting Roosevelt's New Deal, but the accompanying promise of a \$1 a day plus communal room and board in on-site barracks and tents? Maybe not so much.



In our last issue, we reported that the Val Verde estate at Montecito was threatened with foreclosure and would go up for auction on 3 March. To prevent the foreclosure, on 27 February the Austin Val Verde Foundation filed for bankruptcy, thereby postponing the auction. The 17-acre estate is listed for sale with ReMax Santa Barbara at an asking price of \$17.5 million. See listing for 2549 Sycamore Canyon Road. Nothing new has been heard about this situation since then. One of the best background articles on the overall history of the estate, planning process, court cases, and why the Foundation was able to host events to small groups was written by Ann Herald for the *Los Angeles Times* on 2 June 2005. See their website, www.latimes.com. Photo: M. Graham.

We received the following query for assistance via the Internet in May from Karen L. Jessup, Ph.D., Organizational Consultant, 223 Morriss Avenue, Providence, RI 02906:

"For a NTHP grant-supported, multi-year, phased Master Planning process, I am looking for contacts with stewards of historic sites managed by a non-profit and open to the public who are responsible for complexes of historic buildings surrounded by significant collections of plant material and important garden features. Do you have experiences with master planning consultants, the planning process, and work products to share?

Please respond off-list and I will call you if you're available to discuss our information needs.

"For Phase I of the Master Plan, we intend to issue a broadly circulated RFQ followed by an RFP to short-listed, qualified principal investigators who are capable of assembling a team to complete an extensive planning process for a 33 acre site. At this point, I want to be sure we cast the net as widely as possible to identify where master planning for an historic property with a significant landscape has been an effective tool leading to a set of usable, site-specific recommendations."

Contact Jessup by email at karenljessup@cox.net or by telephone at 401.241.2103.



Book Reviews & News

Forests: The Shadow of Civilization. Robert Pogue Harrison (Chicago and London: The University of Chicago Press, 1992), softcover, 288 pages, \$26.00; and *Gardens: An Essay on the Human Condition*. Robert Pogue Harrison (Chicago and London: The University of Chicago Press, 2008), cloth cover, 248 pages, \$24.00. A softcover edition is to be released in September 2009.

Forests: The Shadow of Civilization will change the way you see, read, and interpret gardens. Ostensibly, it is a literary history of the forest. Its eight illustrations do not include gardens. The epigraph sets the tone and explains the premise of the essays which make up the book: *This was the order of human institutions: first the forests, after that the huts, then the villages, next the cities, and finally the academies*. Giambattista Vico, *The New Science*, §239. The place of the garden, after the forests, is left to the reader, not only in Vico, but in *Forests* as well. The garden lurks on the edge of the forest, literally and figuratively. Without the forest there would be no garden. The literary forests are the cultural context of the garden.

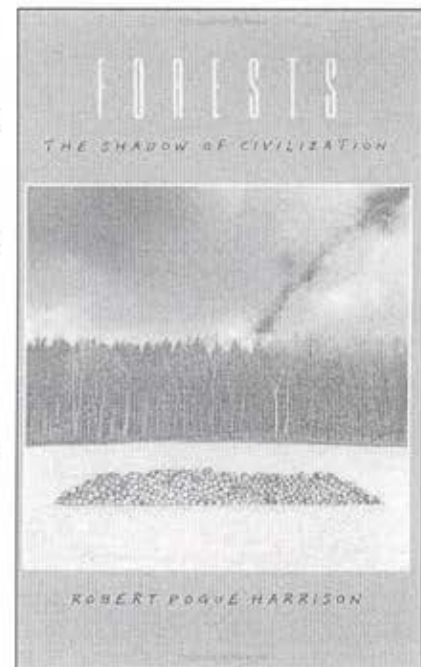
The author, Robert Pogue Harrison, is Rosina Pierotti Professor of Italian Literature and chair of the Department of French and Italian at Stanford University, where he has also hosted a radio show, *Entitled Opinions*. He comes to his subject with a sound basis in Greek, Latin, Italian, French, and to a lesser degree, English and German literature.

The early sections on the mythological forest, the roles of Artemis and Dionysos, Virgil's *Aeneid*, Dante Alighieri's *Divine Comedy*, Ludovico Ariosto's *Orlando Furioso*, and Birnam Wood in Shakespeare's *Macbeth* are particularly vivid for a reader with garden history in mind. Almost as riveting and incisive are Harrison's discussions of the Elizabethan writer John Manwood's treatise on Forest Law in England, the new rational and utilitarian views put forth by René Descartes in seventeenth century France, and Monsieur Le Roy's article on forests in Denis Diderot's *Encyclopédie*, which sets the precedent for forest management as we know it today.

Eighteenth century English concepts of the beautiful and the sublime, in fact, all of eighteenth-century aesthetic and landscape theory are absent. With such omissions, Harrison breaks down clichés which plague most literary history. His section on nostalgia discusses the nineteenth and early twentieth centuries, notably the work of William Wordsworth, the Brothers Grimm, Charles Baudelaire, and T.S. Eliot. In these writings, the garden does not feel proximate. This may relate to a simultaneous nostalgia for gardens of an earlier time, albeit gardens separated from their earlier context of the forest. This theme alone is worth a thoughtful essay. Haven't we always wondered why Charles Platt and Edith Wharton virtually ignored the wooded portions of the Italian gardens in their influential books?

Harrison points out the contradiction in our society between the forest as resource, an eighteenth-century concept, and the forest as sanctuary, in the sense of the Elizabethan, Manwood. He is less successful when he addresses the cultural condition of the dwelling today, a political dilemma distant from the literary and cultural history of the earlier essays.

Forests deserves serious reading and consideration by garden historians. This is a book easily overlooked and dismissed as only marginally relevant to visual history. *Forests*, effectively, removes the garden from the realm of an isolated cultural artifact, and places it in its true context. Harrison opens the door to a world of meaning in the landscape not considered by others.



Book Reviews & News (continued)

By contrast, *Gardens: An Essay on the Human Condition* has more and shorter essays than *Forests*, covering a wider range of topics. Some of the literary subjects will be familiar from other garden writers and from *Forests*: *The Epic of Gilgamesh*, Kalypso's island garden in Homer's *Odyssey*, Giovanni Boccaccio's *Decameron*, Dante's *Divine Comedy*, Ariosto's *Orlando Furioso*, and "The Garden" by Andrew Marvell. Harrison finds new significance in these classics, inviting us to reread them in light of his observations. Like *Forests*, *Gardens* is not a history, but rather commentaries on aspects of the subject.

Voltaire's dictum from *Candide*, "Cultivate your garden," is quoted in the preface and sets the tone of the book. The themes which unify the essays are Eden (no pun intended), the fourth-century B.C.E. Greek philosopher Epicurus, and the twentieth-century Czech writer, Karel Čapek, whose 1929 comic classic *The Gardener's Year* has been translated into several languages (Modern Library edition, 2002). As in *Forests*, Harrison is better on literature than on the plight of today's homeless gardeners. Readers will find answers to idle questions and see new meanings in familiar gardens and gardening tasks. The essays do not answer all the questions they pose.

Local interest is piqued by Harrison's discussions of the Kingscote garden (a personal favorite) and the New Guinea sculpture garden at Stanford, two interesting bits of the campus, but both ignored in Paul V. Turner's 1976 catalog, *The Founders and the Architects: The Design of Stanford University*.

Of the two books, *Gardens* is the easiest to read. Just pick and choose which essays to read and reorder them to suit one's interests. Ultimately, however, the first three essays in *Forests* are the most haunting and have the most to tell us about the origins and cultural importance of the garden. *Gardens* is a graceful epilogue. Both open new directions for garden historians and are highly recommended.

—Margaretta J. Darnall, Assistant Editor, Book Reviews & News

New Releases

Dan Kiley Landscapes: The Poetry of Space, contains the published proceedings of the first annual symposium on landscape architecture, "The Work of Dan Kiley: A Dialogue on Design Theory," held at the University of Virginia School of Architecture in 1982. The first part of the book consists of a lecture given by Kiley at the symposium, and a panel discussion led by Harry Porter as moderator, with Kiley, Laurie Olin, Reubin M. Rainey, and David Streatfield participating. The second portion consists of critical essays on Kiley's work (with endnotes) by Marc Treib, Gregg Bleam, John Beardsley, and Elizabeth M. Meyer. The book concludes with a chronology of Kiley's career, brief biographical sketches of the essayists, and an index. Edited by Reuben M. Rainey and Marc Treib, (Richmond, California: William Stout Publishers, 2009), softcover, 157 pages, b&w and color illustrations, plans and photographs.

Hearst's San Simeon: The Gardens and the Land is author Victoria Kastner's companion piece to her earlier work, *Hearst Castle: The Biography of a Country House* (2000). While some aspects of the gardens and the land were covered in the first volume, this new book's focus is exclusively on those two elements of Hearst Castle. As with the previous book, this one is also in large format, with historical b&w and color illustrations throughout. Both books were published by Harry Abrams, New York. Hardcover, 240 pages, \$50.00. A review should be forthcoming in our fall issue.

The Garden of Invention: Luther Burbank and the Business of Breeding Plants is a new biography of this important California plant breeder and nurseryman, by Jane S. Smith. "The Garden of Invention is neither an encyclopedia nor simply a biography. Rather, Jane S. Smith, a noted cultural historian, highlights significant moments in Burbank's fascinating life and uses them to explore larger trends that he embodied and, in some cases, shaped. *The Garden of Invention* revisits the early years of bioengineering, when plant inventors were popular heroes and the public clamored for new varieties that would extend seasons, increase yields, look beautiful, or simply be wonderfully different from anything seen before." End notes, selected bibliography and index, (New York: The Penguin Press, 2009), hardcover, 354 pages, b&w illustrations, \$25.95.

(Continued on page 16.)

Book Reviews & News (continued)

New Releases (continued)

Historic Photos of The Presidio, text and captions by Rebecca Schall (Nashville, Tennessee: Turner Publishing Company, 2008), cloth cover, 206 pages, b&w photographs, \$39.95.

This is one book in a relatively new series that we've mentioned in these pages before. Apparently taking a leaf (as it were) from Arcadia Publishing's book idea for making historic photographs more readily available to the public, Turner Publishing Co. does the same thing but in a larger "quality" format. Checking their website, we found approximately 150 books listed. Only one deals with a foreign subject matter, *Historic Photographs of Paris*. The others cover the U.S. from east to west, with California rating a total of 13 books to date. The first that came to our attention was *Historic Photos of Sacramento*. Though other offerings include the towns of Oakland, San Francisco, Los Angeles, Orange County, and Sonoma County, subject matter also encompasses broader themes such as Old California and the Chinese in California, and narrower ones like the Presidio, Lake Tahoe, and the Golden Gate Bridge.

Historic Photos of the Presidio begins with only two pages of text by historian and teacher Schall, followed by the photographs, arranged in chronological order and accompanied by captions to varying length from one sentence to a paragraph. The sources for each photograph are listed at the back of the book; there is no index. All the books are priced the same and may be ordered through your local bookstore or online at www.turnerpublishing.com. Those who wish to submit a manuscript or a proposal can do so via the website or write to their office at 200 Fourth Avenue North, Suite 950, Nashville TN 37219.

—Marlea Graham, Editor

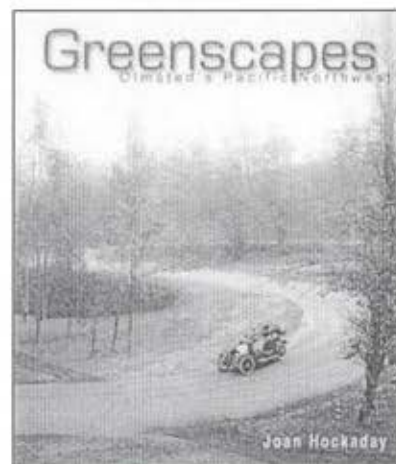
Greenscapes: Olmsted's Pacific Northwest, by former CGLHS member Joan Hockaday (Pullman, Washington: Washington State University Press, 2009), softcover, 162 pages, b&w and color photographs, index, appendices, \$29.95.

Press release:

"*Greenscapes* is the first and currently the only book on John Charles Olmsted's landscape architecture output, offering an overview of his Pacific Northwest work and relating the story of a reserved, devoted son who endured long days in the field. Far from his East Coast home and obliged to stay for months at a time in clubs and hotels, he spent most evenings writing to his wife. His correspondence describes each encounter and setback, and details the sundry characters transforming the young Pacific Northwest. Preserved at Harvard University's Francis Loeb Library, the hundreds of Olmsted letters utilized as source material provide a front row seat to the region's history and turn-of-the-century growth pains."

Chapter headings include 'Portland Exposition, Parks & Clients,' 'Oregon College Campuses,' 'Seattle Parks & Boulevards,' 'Seattle Private Clients,' 'University Campus and the A-Y-P,' 'Spokane and the Inland Northwest,' and 'Vancouver Island - the Uplands.' Hockaday is the author of *The Gardens of San Francisco* (1988).

New from the Library of American Landscape History, are *Designing the American Park* by landscape historian Ethan Carr, author of *Mission 66: Modernism and the National Park Dilemma*; *Studies in the History of Environmental Design* by Daniel J. Nadenicek, Dean of the College of Environment and Design at the University of Georgia; and the last of the reprint series, *Country Life: A Handbook of Agriculture, Horticulture and Landscape Gardening*, by Robert Morris Copeland (1866).



The new catalogue from the University of Virginia Press indicates that *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project* is expected out in August. You may order it directly by calling their toll-free number: 800.831.3406.

Melodramatic Landscapes: Urban Parks in the Nineteenth Century, by Heath Schenker, will be released from UVA Press in December. Cloth cover, 232 pages, with 75 b&w illustrations, \$35.00.

Edited excerpt from the press release: During the nineteenth century, large naturalistic urban parks began to appear in cities around the world. These were characterized by groves of trees, expanses of mowed meadow, man-made lakes designed to emulate their natural counterparts, and meandering paths. Drawing on a wealth of historical sources, including original plans and drawings, descriptions in guidebooks, and newspaper articles, *Melodramatic Landscapes* demonstrates how civic leaders adapted the park ideal to serve their particular political, social, and economic agendas. The author is Professor of the Department of Environmental Design at the University of California at Davis.

Exhibitions

A recent visit to the California State Library in Sacramento revealed a new exhibit of interest to CGLHS members. It is based on the book of the same name, by K.D. Kurutz and Gary F. Kurutz, Curator of Special Collections for CSL/Sacramento: *California Calls You: The Art of Promoting the Golden State, 1870-1940* (Sausalito, California: Windgate Press, 2000). Nothing beats seeing the real thing, but those who can't make it to the library may want to purchase the book in order to enjoy the lush b&w and color illustrations from posters, books, pamphlets, postcards, fruit crate labels and other ephemera. The book is still available from the California State Library Foundation, 1225 Eighth Street, Suite 345, Sacramento, CA 95814-4809. Tel: 916.447.6331. You may also download an order form from the website: www.cslib.org/pub.html#1. The exhibition will continue through December 2009.

A visit to the newly reopened Bancroft Library (now located on the second story) at U.C.B. ended in a wander over to the connecting Doe Library's second floor where we found another interesting exhibition, titled "Amazing Gate: Rescuing A Campus Icon." It tells the story of how the Telegraph Avenue entrance to the university campus, designed in 1908 by John Galen Howard, was restored in 2007. The original steel and copper structure was badly corroded with rust after nearly 100 years of exposure to the elements but has now, through a process of recreation and restoration, been returned to its former pristine condition, ready to carry on for the next 100 years. Historic photographs and other artifacts are used to tell the story of this gate's elemental presence in campus affairs throughout the last century. Use the Bancroft Library entrance and continue straight down the hallway to the Doe. The display is in a series of window-like cases set into the walls.

Magazines

Those who love the Mid-century Modern (MCM) style may be interested in a glossy quarterly publication titled *Atomic Ranch: Midcentury Marvels*. The editor is Michelle Gringeri-Brown, formerly with *The American Bungalow*, and everything in the magazine, including all the advertising, is focused on MCM. Articles in this issue discuss private, ranch-style homes. Landscaping was not directly addressed, though photographs do show exteriors, front and back.

They list books of interest that are available on their website, www.atomic-ranch.com, including a new one by Alan Hess on *Frank Lloyd Wright: Mid-Century Modern; Forgotten Modern: California Houses, 1940-1970*, also by Hess; and *Little Boxes: The Architecture of a Classic Midcentury Suburb*, the story of San Francisco's Westlake neighborhood, by Rob Heil. Reviewed in this issue was *Ranch House: Living the California Dream* by David Weingarten and Lucia Howard, principals of Ace Architects in Oakland.

A list of current events included a San Francisco Twentieth Century Modernism Show & Sale on 24-27 September at the Herbst Pavilion, Fort Mason Center. An opening night gala will be held at the San Francisco Museum of Modern Art. There is also an on-going exhibition at the Mingei International Museum in Balboa Park, San Diego, "Masters of Mid-Century California Modernism: Evelyn and Jerome Ackerman," on display through January 2010. This is a retrospective of the Ackermans' 50-year artistic career, which helped shape California Mid-century Modernism. The couple, now in their 80s, worked in a variety of media: ceramics, textiles, painting, drawing, mosaic, wood, metal and enamel. For details visit the website: www.mingei.org.

The current issue of *Pacific Horticulture* contains three items of interest to CGLHS readers: an article by CGLHS member Russ Beatty on his experiences with "A Wind-blown Garden on a Sea Ranch Bluff," the concluding segment of CGLHS member Judith Taylor's article on "Begonias in California," and what we hope will be the first in a series of articles by former CGLHS member Marie Barnidge-McIntyre on the historic fruit trees of Rancho Los Cerritos. This article deals with the pomegranates and how they came to the Rancho.

Catalogues

The Fall 2009-Spring 2010 catalogue from Old House Gardens: Heirloom Bulbs for Every Garden is available now. Send \$2 to Old House Gardens, 536 Third Street, Ann Arbor, MI 48103 or visit their website at www.oldhousegardens.com. This firm continues to offer some delicious items to stock your historic garden. On our want list for this fall are antique Fressia (1878), grown in California (and yes, that does mean you will be buying bulbs shipped from California to Michigan and back again—it happens with roses too if you order from the eastern firms); *Gladiolus byzantinus* (1629), the true, beautifully saturated purple variety (from Texas), and 'Abasalon' (1780), a rare "broken" tulip in gold patterned with chocolate and chestnut. It comes from the Hortus Bulborium in Holland and is priced accordingly at \$10 per each. For spring ordering, in addition to the usual assortment of gladiolus, cannas, and dahlias, there are now a few daylily varieties, including our favorite spider type, the yellow 'Kindly Light' (1949), which would look right at home in any Mid-century Modern garden.



Coming Events

6 August: Waverly Lowell, curator of the Environmental Design Archive at U.C. Berkeley will give a reading from her new book, *Living Modern: A Biography of Greenwood Common* at Mrs. Dalloway's bookstore, 2904 College Avenue near Ashby in Berkeley at 7:30 P.M. The grounds of Greenwood Common in the Berkeley Hills were designed by Lawrence Halprin, as were four of the private gardens in this unusual collection of houses.

17-18 August: We are sorry to announce that the workshop on "Maintaining Historic Urban Parks" has been cancelled due to insufficient registration. This workshop was being presented by the National Assn. for Olmsted Parks and City Parks Alliance in partnership with The Presidio Trust and The Olmsted Center for Landscape Preservation, with a focus on the skills and training needed by professionals from public agencies, non-profit organizations and private firms for the effective maintenance and stewardship of historic urban parks. We hope that the presenters will offer this program again once the economy recovers.

25 August: Author and CGLHS member **Judith Taylor** will be reading from her newest book, *The Global Migration of Ornamental Plants: How the World Got into Your Garden* (Missouri Botanical Garden Press, 2009) at the Ygnacio Valley branch of the Walnut Creek Public Library, 2261 Oak Grove Road, 6:30 P.M.

18-21 September: ASLA Annual Conference at Chicago, "Beyond Sustainability: Regenerating Places and People." Details on their website, www.asla.org.

26-27 September: The *Pacific Horticulture* symposium "Gardening Under Mediterranean Skies" will this year be held at Santa Barbara, co-hosted by the Mediterranean Plant Society and the SBBG. Contact 760.295.2173 or medskies@sdhortsoc.org.

9 October: The Cultural Landscape Foundation presents "Shaping the American Landscape: New York City & the Region," at the New York Botanic Garden. For details visit the website: www.tclf.org.

13 October: TCLF presents "Shaping the American Landscape: Spotlight on the Tennessee Valley" at Cheekwood in Nashville, TN. For details, visit the website: www.tclf.org.

23-25 October: TCLF presents "Landscape for Living: The Post War Years in Northern California" at U.C. Berkeley's Wurster Hall Auditorium. See next page or visit www.tclf.org.

21 April 2010: The Society of Architectural Historians is holding a pre-conference symposium for their landscape chapter: "SB470 and Beyond: Methods and Content in Landscape Histories." The conference will be in Chicago on 21-25 April. SAH is soliciting abstracts for this symposium, an outgrowth of their roundtable pedagogy session at the 2009

meeting at Pasadena. "We will explore the ways changes in historical methods and historical content have impacted landscape history scholarship."

Visit their website for details. www.sah.org. **The deadline for submissions is 15 August, 2009.** You may submit abstracts and a one-page c.v. to both tway@u.washington.edu and susan.herrington@ubc.ca.

Abstracts must be approximately 300 words and should be headed with the applicant's name, professional affiliation [graduate students in brackets], and paper title. Abstracts should be the outcome of original research and should summarize your argument. Chosen speakers must expect to pay for their own expenses to Chicago and they must be members of SAH by 1 October 2009.

May 2010: "Foreign Trends on American Soil" is the theme of the 2010 History of Landscape Architecture Symposium at the University of Maryland, College Park, MD. Topics of interest include the reception and legacy of foreign horticulture and design literature, as well as the impact of the work of overseas designers and critics on contemporary practice. Contact Raffaella Fabiani Giannetto, Ph.D., Asst. Prof. of Landscape Architecture, Dept. of Plant Science and Landscape Architecture, UMD, 2140 Plant Sciences Building, College Park, MD 20742. Email: rfg@umd.edu. Tel: 301.405.4341.

The California Garden & Landscape History Society is proud to be a co-sponsor of

Landscape for Living: The Post War Years in Northern California October 23-25, Berkeley, California

A symposium presented by The Cultural Landscape Foundation, celebrating the publication of *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project*, (University of Virginia Press, 2009).

Landscapes for Living will place a focus on the unique post war legacy of public and private landscapes in northern California through actual participants who played an active role during what is now thought to be an unprecedented time of innovation and experimentation. Speakers will provide rare insights and will include critical participants of the era in addition to present-day practitioners and historians.

Saturday the 24th will be a day of lectures at the College of Environmental Design, Wurster Hall, University of California at Berkeley. The day will begin with an overview by TCLF president, Charles A. Birnbaum, and an introduction to "The Modern California Garden at Mid-Century" by CGLHS member, Marc Treib, Professor of Architecture Emeritus, UCB. A stellar list of speakers will discuss the influence of such well known Bay Area landscape architects as Robert Royston, Hideo Sasaki, Lawrence Halprin, and Garrett Eckbo.

Sunday's self-drive tour will visit public spaces and private gardens designed by several of the "modernists" profiled by Saturday's speakers. The tour will include work by Robert Royston and Lawrence Halprin.

Accompanying the group will be landscape architects, historians, authors and others who will share their impressions of these significant Modernist landscapes in San Francisco and Marin County.

Complete details for all three days are on the conference website, www.tclf.org/events/pioneers/berkeley.

Enclosed is a copy of the registration form. You may also register online.

CGLHS members: use the membership # CGLHS when registering online to receive your discount.

Our Annual Meeting will be held in conjunction with this symposium.

Landscapes for Living: The Post War Years in Northern California

A symposium celebrating the publication of
*Shaping the American Landscape: New Profiles from
the Pioneers of American Landscape Design Project*
University of Virginia Press, 2009

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Saturday, October 24, 2009

Wurster Auditorium
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University of California, Berkeley

info + tickets

www.tclf.org/events/pioneers





Websites to Visit

On a recent visit to the newly reopened Bancroft Library at U.C. Berkeley we had occasion to use their computers to search a site we've mentioned before,

Proquest, on the chance of finding any useful information about landscape designer Stuart Chisholm. For those new to the research game, Proquest is an online subscription service available at university libraries which offers a searchable database of historical newspaper articles from the *Los Angeles Times*, as well as several eastern publications. To our great delight we discovered that there's been a new addition since we last checked in with them: the *San Francisco Chronicle* is now searchable from 1865-1922.

After getting four hits on Chisholm, we immediately hustled over to the Doe Library computer rooms, where you can sit down while you browse and there is a printer attached to the machines, features not available at the Bancroft. We began to search for new tidbits on all our current favorites: always first and foremost is (yes, the one and only) Rudolph Ulrich. Alas, only one new item turned up.

Much more fruitful was the search for landscape engineer Mark Daniels (whose life work was discussed in a four part article in *Eden* (Winter 2006-Fall 2007)). No, we're still not finished with him either. There were, and still are, remaining mysteries that we've had no time to follow up. This new database resolved some of those but also raised new questions.

Our original supposition that an earlier found reference to a "Solano townsite" must refer to Daniels' work on the Thousand Oaks development adjacent to Solano Avenue on the Albany/Berkeley border has now been solidly disproved. Two newly discovered *Chronicle* articles (12 July 1913, "Solano City a Realty Sensation" and 13 September 1913, "Building Virgin City Has Begun") made it clear that this project was of a much larger scale, an entire planned community, to be built forty miles north of San Francisco.

"Daniels drew upon both Washington and Boston for his ground plans. The chief feature of the platting is a civic center, from which eight thoroughfares radiate...In the residence district the driveways follow the contours. Every street will be watered down the middle and along the sides by little streams, and these will be lined with shade trees. For this purpose seedlings are to be set out at once in the company's nursery."

Enlisting the aid of spouse and CGLHS Treasurer, Jerry Flom (who has his own fascination with **Google Earth**, a story for another day), brought up a dot on a map labeled "Solano City (historical)" next to a railroad line that leads north from Rio Vista, of all places, but to paraphrase Gertrude Stein, there was no "there" there.

A return to **Google Web** and **Google Books** by both intrepid researchers produced two more extremely helpful hits. The first

was a mention of the Solano Irrigated Farm project, a scheme of one Patrick Calhoun, president and board member of the United Railways Co., involving the purchase of thousands of acres of farmland. Author Gray A. Brechin (*Imperial San Francisco*, 2006) explains that the whole plan was contingent on Calhoun obtaining permission to build a new railway line. The state commissioners, being suspicious types, wouldn't give their permission unless Calhoun first showed them his accounts. Apparently having plenty to hide, he refused and the whole scheme collapsed. Calhoun, who had drawn \$1 million out of the railway company to finance the scheme, declared bankruptcy soon thereafter.

The second find (the Treasurer rules!) was a full report told from the local point of view by historian Sabine Goerke-Shrode, "Solano: The Town that Never Was," found in the **Historical Articles of Solano County Online Database** (www.solanoarticles.com). This author concluded: "Not much is left to remind us today of Solano City. Calhoun and Hastings Cuts still carry water...The Eucalyptus trees on Jepson Prairie are the sole reminder of those 1,000,000 seedlings grown to shade the streets..." Once the company went bankrupt, the developers just walked away and abandoned the nursery full of trees; they are now a part of the Jepson Prairie Reserve in the Solano Land Trust, famous for its large vernal pools and named for botanist Willis Linn

Websites to Visit (continued)

Jepson. This explains just one of the many mysterious clumps of eucalyptus that may be found scattered throughout our state. The reserve is four miles north of Rio Vista and ten miles south of Dixon.

An entirely new item was the *Chronicle* article of 20 June 1914 announcing that "El Por-tal Park, the newest restricted residence park west of Twin Peaks was officially opened to the buying public last Sunday...Mark Daniels, the local landscape engineer...has planned the subdivision." Accompanying the article was an illustration of the plan for the entry to the park, a wide tree-lined avenue marked by two stone pillars, and a traffic circle surmounted by a large concrete, flower-filled urn, similar to the one Daniels placed at the entry to the Forest Hill development. Whether this entry was built as designed by Daniels is still to be determined on some coming Sunday road trip. A map of the whole Forest Hills/St. Francis Wood development that was included in Richard Brandi's Arcadia book on *West Portal Neighborhoods* shows that El Por-tal Park was just a tiny portion of the whole.

Another exciting find was several articles that at last confirmed Daniels' involvement with the development of Burlingame Hills down on the San Francisco Peninsula. The briefest of mentions in another document found elsewhere (a resume Daniels sent to Bernard Maybeck in the 1920s) had left us frustrated as to "what" and "when." While we had found a 1970 article written by Burlingame Hills Association historian Parker Johnstone ("History of Burlingame Hills") that credited R.B. Hale, an

official of the 1915 Panama-Pacific International Exposition, with purchasing the land for development by his new Panama Realty Company, it made no mention of hiring Daniels.

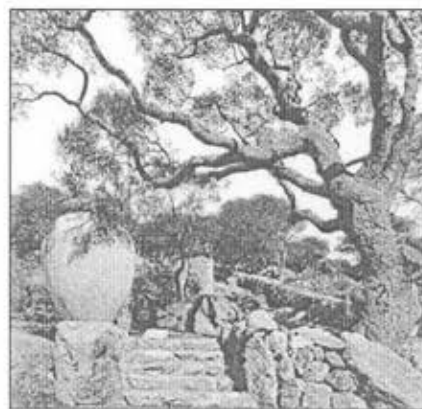
The *Chronicle* of 24 May 1913 noted the pertinent details we needed. "Subdivision de Luxe Laid Out. Burlingame Hills Latest Park...A new system of roads winding about the hillside for more than six miles in length is being laid out under the supervision of Mark Daniels, the well-known landscape engineer..." On 14 June the newspaper noted that this development had been laid out on novel lines; "...the landscape engineer has in fact set imaginary villas upon the land and built up beautiful grounds about them, rather than first subdividing the lots after the old-fashioned haphazard fashion and leaving it to buyers or their architects to discover a suitable place to build...every villa or country place will have its own outlook across the land and water."

Three years later, on 28 October 1916, the *Chronicle* added this information: "Burlingame Highlands Course Laid Out and Committee Is Being Organized...The course will make a strong appeal to lovers of golf, as it has been laid out by Mark Daniels and corrected by a professional player. All those who have gone over the course say that it is exceptionally 'sporty.'" It is most interesting to learn of this golf course design, predating Daniels' course work at Pebble Beach by several years. The question that immediately comes to mind is—was Burlingame Highlands a separate and later development than that of Burlingame Hills?

The final pleasant surprise was a 1917 article about Winship Park in Ross Valley, Marin County. It too was laid out for a residence park by Mark Daniels. "The contour of the streets has left none of the old-fashioned lots, but each home has some particular advantage of its own—a view, or a particular group of trees, location on the banks of the creeks..."

Here's something more to contemplate: in his Maybeck resume, Mark Daniels also claimed Frederick W. Sharon of Sharon Heights, Menlo Park as a client. Is it possible that Daniels' firm was providing the "corps of landscape engineers" working at Sharon Heights, and that Stuart Chisholm was employed as an apprentice in Daniels' firm before taking off on his first European tour?

It's a tantalizing thought for the History Detective.



Indian Trail Steps, Thousand Oaks, Berkeley, California (California's Magazine, July 1915).



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Eden solicits your submissions of scholarly papers, short 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 members.

For book reviews, notices of interesting magazine articles, museum exhibits and the like, write to Assistant Editor Margaretta J. Darnall, 1154 Sunnyside Road, Oakland, CA 94610.

All other submissions should be sent to Editor Marlea Graham, 100 Bear Oaks Drive, Briones, CA 94553-9754. Telephone: 925.335.9182. Email: maggie94553@earthlink.net.

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

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Eden

EDEN (ISSN 1524-8062) is published four times yearly (Spring, Summer, Fall, and Winter), by the California Garden & Landscape History Society, a non-profit organization as described under section 501(c)(3) of the IRS code. Gifts in excess of \$30/person are fully tax deductible. Editor: Marlea A. Graham, 100 Bear Oaks Drive, Briones, CA 94553-9754. Phone: 925.335.9182. Email: maggie94553@earthlink.net. Material may be photocopied for academic purposes, with appropriate credit.

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Membership Directory

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- To celebrate the beauty, wealth, and diversity of California gardens and landscapes.
- To aid and promote interest in, study of, and education about California garden and landscape history.
- To collect and/or coordinate resources and expertise about the history of California's gardens and landscapes.
- To visit on occasion historical gardens, landscapes, archives and libraries in different parts of the state.
- To enjoy one another's company at meetings, garden visits, and other get-togethers.

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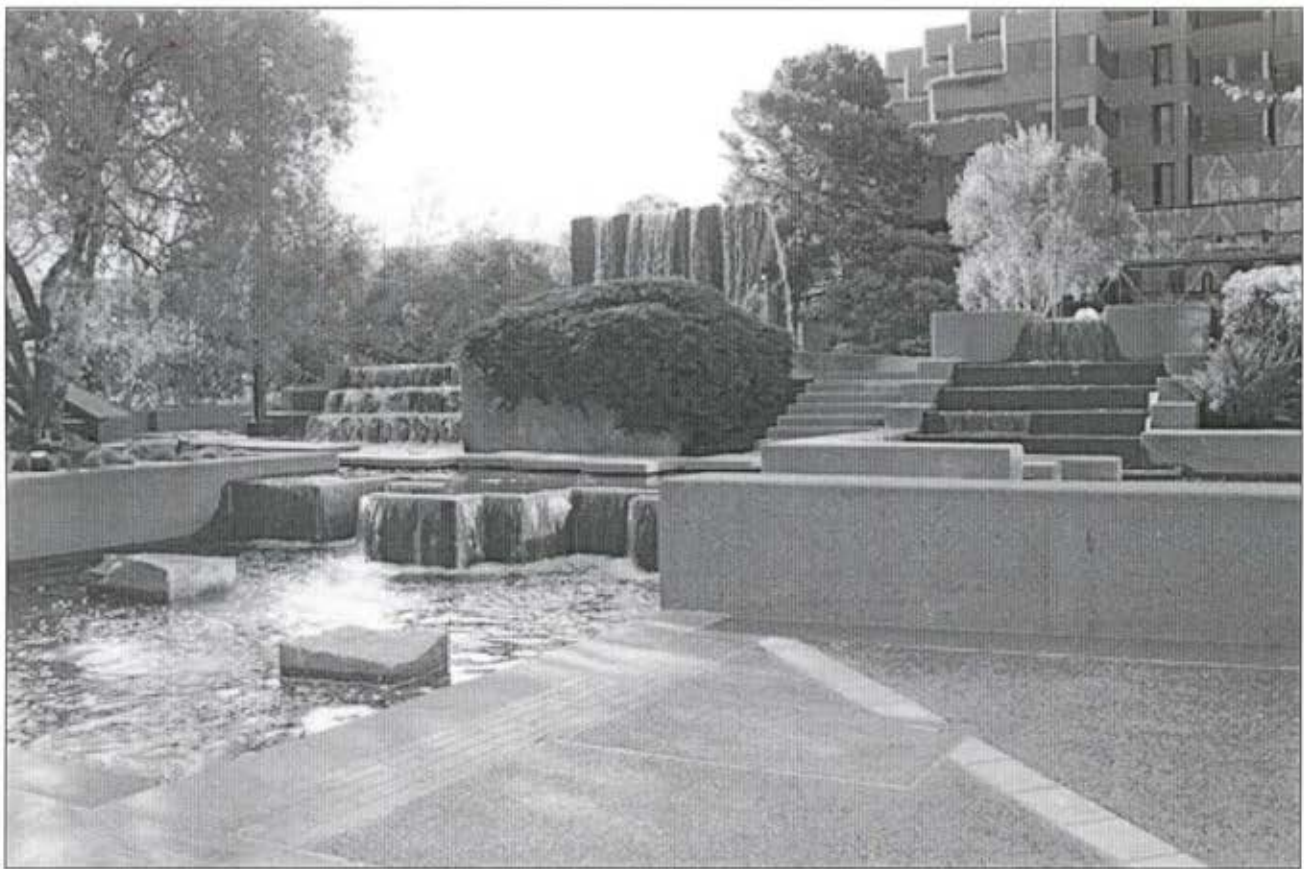
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San Francisco's Levi Strauss Plaza, designed by Lawrence Halprin (1978-82). Photograph courtesy of Betsty Flack of The Garden Conservancy.



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