



The Alan Chadwick Garden at UCSC

Martha Brown

We will find his spirit in the gardens he or his disciples built, exhorting us to do better, to care more, to work harder, to recklessly expend love on an intractable world, to make the world a garden.

In Memoriam to Alan Chadwick (1909–1980)

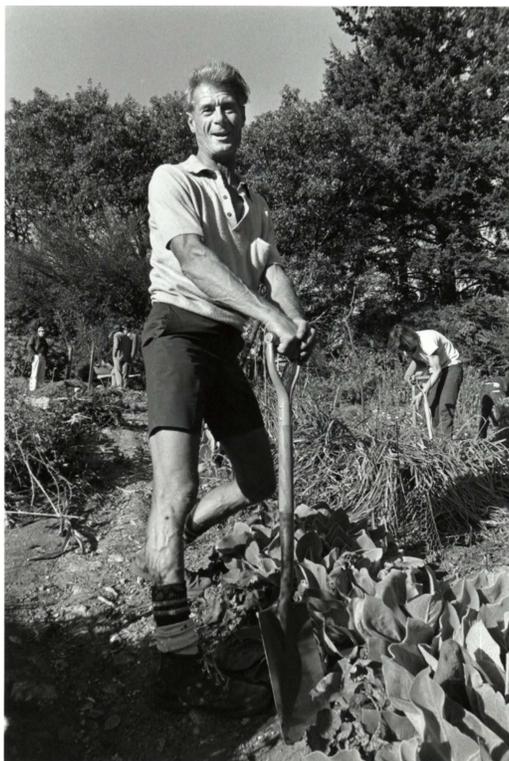
—Page Smith, founding UCSC faculty member and Chadwick contemporary

The author is the senior editor at the Center for Agroecology and Sustainable Food Systems (CASFS) at the University of California, Santa Cruz, as well as a freelance writer and editor. She has updated this article, which was originally published in Pacific Horticulture as “Alan Chadwick Garden Celebrates Its 35th Anniversary” in the Oct/Nov/Dec 2003 issue. Permission to reprint was granted by the magazine’s editor.

In 1967, English master gardener Alan Chadwick first wielded his Bulldog spade and fork on a rocky hillside at the University of California, Santa Cruz. From the paper-thin topsoil of that inhospitable slope, Chadwick and his student apprentices coaxed a garden that would help launch the popularity of organic gardening, French-intensive techniques, and California’s obsession with heirloom fruits and vegetables and garden-fresh cooking.

The Student Garden Project began in an era of unrest at universities across the nation. UC Santa Cruz—then the newest of the University of California campuses—was no different. UCSC’s first students were not only dealing with the political and social turmoil of the times, but the physical disruption of bulldozers reshaping the forests and meadows of the Cowell Ranch for roads, dormitories, laboratories, and classrooms.

Amidst this upheaval, students sought “a sense of place” at the fledgling university. That search led



*Alan Chadwick at work in the UCSC Garden.
(Photo courtesy of CASFS Photo Collection.)*

eventually to the idea for a college garden. And in one of those chance events, a Bavarian countess named Freya von Moltke was responsible for finding the gardener to create the project.

German, South African, and English Connections

Countess Freya von Moltke visited UC Santa Cruz in 1966 with her friend Eugen Rosenstock-Huessey, a mentor of UCSC founding faculty member Page Smith. The garden idea came up in conversation, and von Moltke recommended Alan Chadwick to Smith. She had met Chadwick in South Africa, where he had gone after World War II to start a theater company and to design a national display garden. But the story goes back much farther. According to Carolyn Reynolds-

Ortiz (who was interviewed by Page Smith, in *News & Notes of the UCSC Farm & Garden* 67, Fall 1995):

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Freya von Moltke was the wife of Helmuth von Moltke, a leader of the resistance group known as the Kreisau Circle that planned the defeat of Hitler and the future of Germany after the Nazi reign of terror. Von Moltke was implicated in the Stauffenberger plot on Hitler's life; he was tried and sentenced to death. While in prison, he wrote a series of letters to his wife Freya that were smuggled out by the prison chaplain. One of the last wishes he expressed to her was that she might start a garden somewhere as a symbol of life and vitality in the wake of so much destruction—a garden that would give young people hope and joy.

Raised in an upper-class English family, Alan Chadwick was fascinated by plants from childhood and, by his teens, had visited many of the private and public gardens in England and France. In *What Makes the Crops Rejoice: An Introduction to Gardening*, Robert Howard writes, "These experiences made so strong an impression on him that, while most of his peers were deciding whether to go to Cambridge or Oxford, he was planning to train in horticulture." Chadwick served apprenticeships at some of the best-known market gardens in England and France before being captivated by the theater in his early twenties and turning to life on the stage, ultimately spending more than a decade acting in contemporary plays and productions of Shakespeare.

After serving in the British Navy in World War II, Chadwick moved to South Africa to work in the fledgling National Theater Organization but, in the early 1950s, was given the chance to garden again—first at the formal gardens of the British Navy's Admiralty House on the Cape peninsula, and later at the vice admiral's estate, where he created his own garden. He left South Africa in 1959, taking gardening jobs in the Bahamas and on Long Island, New York, then moving on to explore work in Australia before coming to San Francisco in 1967. There he met up with his friend Von Moltke. She drove him straight to Santa Cruz "with his sea chest full of naval uniforms, old boxes of theatrical makeup and memorabilia, and a few of the pieces of Puddleston silver and china that his mother had left him," writes Howard.

In a 1992 interview, UCSC faculty member Page Smith recalled Chadwick's initial reluctance to take on the gardening project at the new university: "Alan was in his fifties, a failed Shakespearean actor—failed in the sense that he'd never met with any great success on the stage and suffered a great deal from his back, which he injured during the war. He was looking for a place to live out his life in relative comfort. But Freya said to him,

'Alan, you must make a garden here. This is your mission.'"

The Beginning of the Student Garden

Chadwick chose three acres in the heart of the new campus for the garden. There, using only hand tools, he set to work on a steep, south-facing hillside covered with chaparral. Says Howard, "For the next two years, without taking a day off, this 58-year-old man worked from dawn to dusk every day of the week. Those who were there say he worked more heroically than they had ever seen anyone work before."

Beth Benjamin, a first-year college student in 1967, remembers her fascination with the tall, lean Englishman: "Gardeners in my experience didn't speak English and had beat-up trucks and loud lawnmowers and lived somewhere else and came on Saturday. But here was Alan, who seemed to live in this beautiful hill-becoming-garden above the college, working doggedly with a pick and spade all day long to manifest a vision that he had blooming already in his head."

Drawn to the fledgling garden, student volunteers pitched in, hauling limestone from the old Cowell Ranch quarry to build paths and retaining walls, trucking in manure and other amendments, and loosening the rock-hard soil with pickaxes before digging permanent garden beds. Chadwick used the "apprenticeship" style to introduce his gardening philosophy.

"Though he had never taught before," Howard writes, "he threw himself into cultivating young minds and their gardening skills. His manner of teaching was the simple, classical one of combining practicality and vision. He would first demonstrate how to do something, and then put the student to work doing the same thing."

"[H]e'd get the tools and a wheelbarrow," Benjamin recalls, "and trundle off down the steep path to the main garden with me trotting behind, and set me to a task, carefully and patiently showing me what I was to do before going back to his own work."

By 1969, Chadwick and his charges had transformed the brushy hillside. "From thin soil and poison oak had sprung an almost magical garden that ranged from hollyhocks and artemisias to exquisite vegetables and nectarines," Howard reports.

Chadwick had designed the site as a set of distinct "rooms" reached from a winding central path, with marbled limestone walls buttressing sloping garden beds designed to take full advantage of the sun. Rejecting pesticides and synthetic fertilizers, he introduced the students

to an organic gardening technique that he called “biodynamic/French intensive,” based on double-dug beds (dug two spade blades deep) amended with compost and other organic materials. “Biodynamics” was a movement initiated by Austrian philosopher Rudolf Steiner that, according to Chadwick, “refers to total truth—the utmost connection of spirit, mind and body, with horticulture as just one of its facets.”

“French intensive” alludes to the practice of 19th-century French market gardeners who planted their carefully amended and cultivated beds using an intensive spacing, so that plants touched each other when mature. According to current Chadwick Garden manager Orin Martin, the biodynamic/French-intensive method “synthesized traditional horticultural practices and observations from the Greek, Chinese, and Roman cultures on through 19th-century French market gardeners—folk techniques with modern scientific validity.”

Chadwick’s approach worked wonders. In a 1969 article, *Sunset* magazine called him “one of the most successful organic gardeners the editors have ever met. Mr. Chadwick believes that a healthy plant is not likely to be eaten or overcome by pests and his intensive kind of culture is such that the plants do stay in great health.”

Sunset’s editors marveled at the transformation of marginal land into an abundant garden, reporting that “At times during the peak of the flower season, the students cut and placed ten thousand blooms a day at the help-yourself kiosk on the main campus road. And last year the gardeners grew, picked and supplied the college cafeterias with 1.75 tons of tomatoes.”

Benjamin recalls the satisfaction of the garden’s physical demands: “As an apprentice, I worked from dawn until dark and was filled with [Alan’s] dreams and our common task of bringing the garden into reality.... He taught us the joy of work, the discipline to persevere in order to make a dream come true, even when we were hot and tired, and the deliciousness of resting and drinking tea after such monumental labors.”

The Chadwick Garden Today

Fast-forward more than four decades to that same campus hillside. On a foggy summer morning, members of the 2010 apprenticeship class move along the chipped paths between garden beds, clipping flowers and harvesting vegetables for the day’s sales at the twice-weekly farmstand. These are some of the figurative descendants of Chadwick’s original student apprentices.

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Springtime in today’s Alan Chadwick Garden. with apprentices and students at work.

(Photo courtesy of CASFS Photo Collection.)

Chadwick left Santa Cruz in 1973, due in part to disagreements with the administration over the design and management of the campus farm project, an offshoot of his original garden. He began other gardens: at the Green Gulch Zen Center in Marin County, in Saratoga and Covelo, California, and in New Market, Virginia, before returning to the Zen Center, where he passed away in 1980. Although some of these gardens have since disappeared, his legacy at Santa Cruz lives on. The apprenticeship program that he began was formalized in 1975 as a six-month, full-time training course.

Run by the UC Santa Cruz Center for Agroecology and Sustainable Food Systems, the apprenticeship program (see sidebar) brings participants from around the world to learn not only the basic skills of organic gardening, farming, and marketing, but also about the complex issues surrounding sustainable agriculture and food systems. Although it now incorporates lecture-style classes, the apprenticeship continues to emphasize hands-on learning in the gardens, fields, greenhouses, and orchards of the Chadwick Garden and 25-acre campus farm, which was founded in 1971 as an offshoot of the Garden Project.

The Chadwick Garden itself has flourished under manager Orin Martin's careful direction and the hard work of apprentices, UCSC undergraduates, and community volunteers. Over the past 32 years, Martin and his students have created what he calls an "A to Z horticultural zoo" of vegetables, fruit, and flowers on the hillside, edged by a now-mature border of native shrubs, including California flannel bush (*Fremontodendron californicum*), elderberry (*Sambucus nigra*), Matilija poppy (*Romneya coulteri*), and lemonade bush (*Rhus integrifolia*), along with new plantings of roses. Below the border, double-dug beds running down the slope burst with vegetables and annual flowers—from arugula to zinnias.

Based on Chadwick's French-intensive approach, seeds and seedlings are spaced so that the mature plants form a nearly continuous canopy. In one bed, a crop of spicy salad greens creates a solid patchwork quilt of light to dark leaves nestled beneath young apple trees. In an adjacent bed, pole beans climb a trellis, flanked by maturing red and green butter lettuce. Crops of just-planted leeks march up the hillside beneath young fruit trees. Beds running perpendicular to the slope support the fertile, carefully managed soil, richly amended with compost made on site. They can support this tight spacing, generating abundant harvests from a relatively limited space.

This emphasis on variety and diversity is no accident. The boom in "specialty crops" of salad mixes, potatoes, apples, and other produce and flowers can be traced in part to Chadwick's insistence that his students look beyond the narrow offerings of grocery stores and mainstream nurseries to explore the breadth of heirloom and classic food and ornamental crops and varieties.

Paul Lee, a former philosophy professor at UCSC who helped bring Chadwick to Santa Cruz, recalled in a 2001 interview,

[Chadwick] would inveigh about how they could reduce the entire apple crop in America to one variety—'Delicious'—just because of its shelf life, and it tasted like crap, when there were 300 varieties of apples. He was really the first guy to extol heirloom species, diversification—you know, twenty kinds of salad greens. He was aware of all that way before it caught on anywhere else.

That influence can be seen not only at today's farmers' markets, community-supported agriculture (CSA) projects, and natural food stores, but also at restaurants featuring locally grown organic produce with an emphasis on heirloom varieties and seasonal offerings. "It's not much of a stretch to say that Chadwick and those who trained with him were responsible for the interest in distinctive fruit and vegetable varieties that we see today," says Martin.

Like Chadwick, Martin stresses the importance of varietal selections. Each season he and his students test out vegetable and flower varieties, honing their knowledge of what grows and tastes best under Central Coast conditions. By Thanksgiving they'll have planted out 50 to 75 varieties of garlic, including 'Purple Glazer,' 'Uzbek Turban,' 'Chet's Italian,' 'Susanville,' and 'Chinese Pink.' Spring pepper crops can include several dozen varieties of sweet, mild, and hot peppers. A wide selection of Asian greens—what Martin calls the "unsung and under-appreciated"—broadens the palates of students and shoppers in the weekly CSA boxes and market cart offerings.

Perhaps recalling Chadwick's sentiments, staff and students have planted more than a hundred varieties of apple trees throughout the garden. They include familiar names ('Granny Smith,' 'Yellow Newtown Pippin,' 'Golden Delicious') along with classic heirlooms ('Cox's Orange Pippin'—Chadwick's favorite and a notoriously difficult variety to cultivate—'Hoople's Antique Gold,' 'Spitzenburg,' 'Egremont Russet') and some of Martin's tried-and-true favorites ('Hudson's Golden Gem,'



*Harvesting apples in the Chadwick Garden's orchard.
(Photo courtesy of CASFS Photo Collection.)*

'Roxbury Russet,' 'Honeycrisp'). All are on dwarf and semi-dwarf rootstock. Most trees top out at eight feet or less and can be harvested without using a ladder. Each year Martin introduces the community to the wealth of varieties they can grow at home through a series of standing-room-only public lectures on fruit tree care and varietal selection.

The Chadwick Garden continues to evolve as trees and other perennials mature, the gardeners experiment with new varieties, and new crops of students add their own touches, such as the greenhouse they've converted for the summer to a naturally heated set of eggplant and pepper beds. And although much has changed on campus since Chadwick first arrived at UCSC, the garden retains many of the elements and the culture he introduced over four decades ago. The old-fashioned roses he loved still

edge the paths, climb the trellises, and blossom along porch railings. Staff and apprentices still sit down to tea after a long day of work. And students still seek a sense of place in the garden's tangible routines of digging, planting, and harvesting.

Chadwick liked to say that the gardener doesn't make the garden—the garden makes the gardener. For 43 years Chadwick's garden has been making gardeners steeped in his philosophy that we should "Listen, and let the garden be your teacher."



A field of diverse lettuces, beyond a rock ledge with succulents (Photo courtesy of CASFS Photo Collection.)

Note: Attendees at CGLHS's annual conference in Santa Cruz on October 15–17 will take part on the 16th in a specially arranged tour of the Alan Chadwick Garden on the UCSC campus, following the main talks at and tour of the Arboretum.

Apprenticeship in Ecological Horticulture at the Alan Chadwick Garden and UCSC Farm

To date, more than 1,300 students have completed the six-month, full-time apprenticeship program in the Center for Agroecology and Sustainable Food Systems. The course covers an array of basic topics, including soil management, compost-making, propagation, irrigation, crop culture, and pest and disease control, as well as classes on such topics as sustainable food systems, marketing, small-farm planning, and beekeeping.

Many apprenticeship graduates go on to start their own organic farms or market gardens, often taking on apprentices as part of their operations. Others work for school, community, and urban gardens and training programs, passing on the skills they've learned. A number have started organic landscaping businesses. Many of the international participants have founded apprenticeship-style training programs in their home countries, while other graduates travel abroad to work in the Peace Corps and other rural development projects. And some graduates have helped build the burgeoning organic food and farming movement as policy makers, extension agents, and staff of organic certification groups.

For more information on the apprenticeship training course: visit casfs.ucsc.edu/apprentice-training, send an e-mail to casfs@ucsc.edu, or call 831.459-3240.

The Other McLaren: Part II

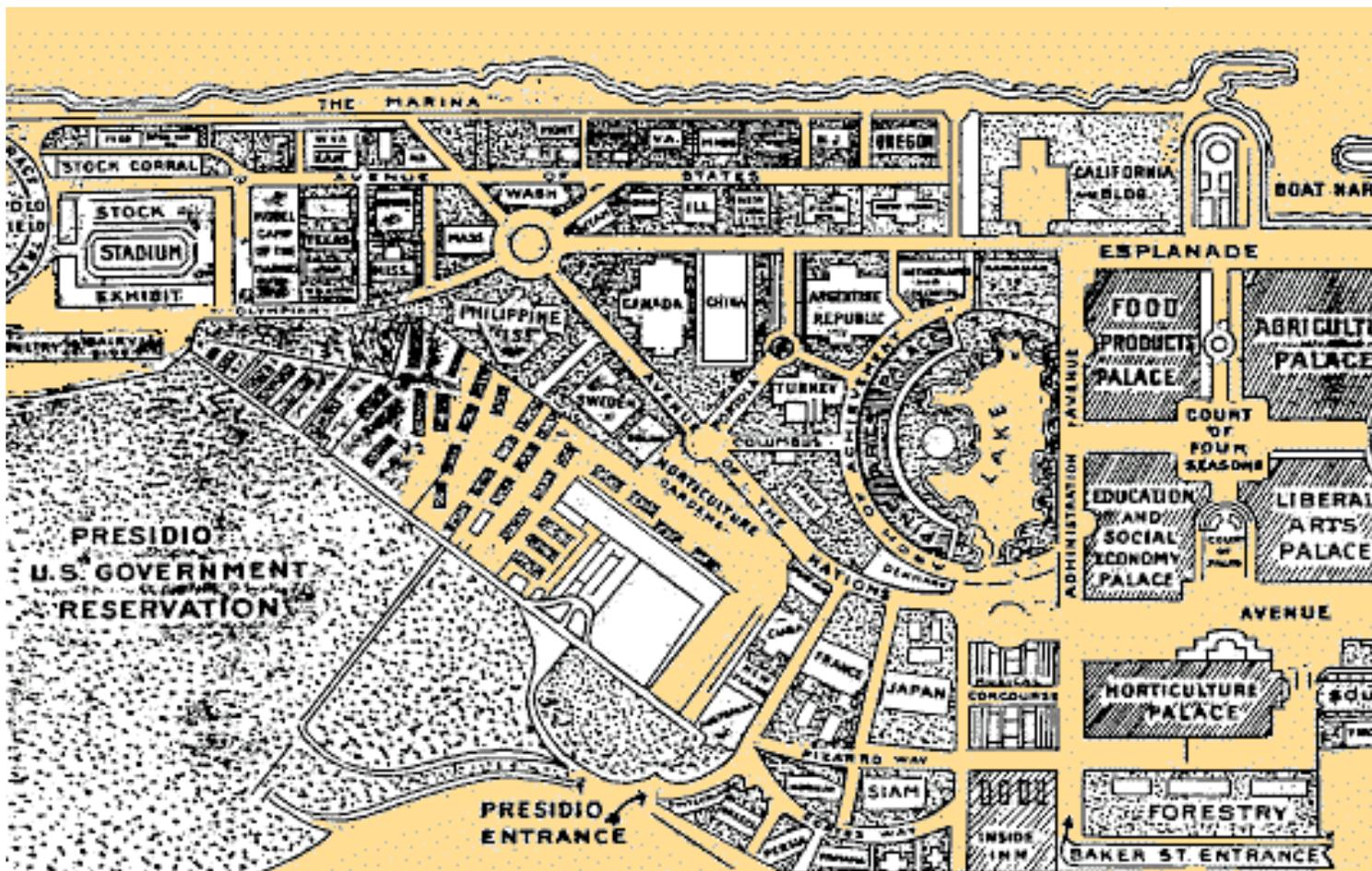
Marlea Graham

This is the second installment of the author's three-part article based on investigative research into the life and work of landscape engineer Donald McLaren (1878–1925). He was the son and only child of John McLaren (1846–1943), renowned in the San Francisco Bay Area for his lengthy and versatile landscaping work, particularly in Golden Gate Park. Donald's own professional accomplishments were largely overlooked and often mistakenly attributed to his father. Part I was published in the Spring 2010 Edén. It covered McLaren's schooling, first employment as a clerk for the Pacific Mail Steamship Line, and the beginnings of his career as a self-described landscape engineer and principal in the San Francisco firm of MacRorie-McLaren Company, founded in 1909.

The Panama-Pacific International Exposition was the largest endeavor Donald McLaren's and Daniel MacRorie's firm ever undertook in its relatively short existence. While the subject of landscaping the Exposition could easily form the basis of an article in itself, a brief summary is necessary.¹

In his 1998 book on World's Fairs, Eric Mattie noted that San Francisco's 1915 Panama-Pacific International Exposition (PPIE) suffered from a number of disadvan-

tages, perhaps the least of which was the competition offered by an alternate bid from the City of San Diego. Planning for this event, which "was to mark the opening of the Panama Canal and the subsequent development of the Pacific Coast as a center of international commerce," began as early as 1904. The first setback San Francisco suffered was the 1906 earthquake and subsequent fire, which destroyed a large part of the city. Next the American economy went into one of its periodic recessions and



Map of the Panama-Pacific International Exposition, San Francisco 1915. Much of the landscaping there was designed and installed by John McLaren and his son, Donald, whose nursery company, MacRorie & McLaren, supplied many of the plants.

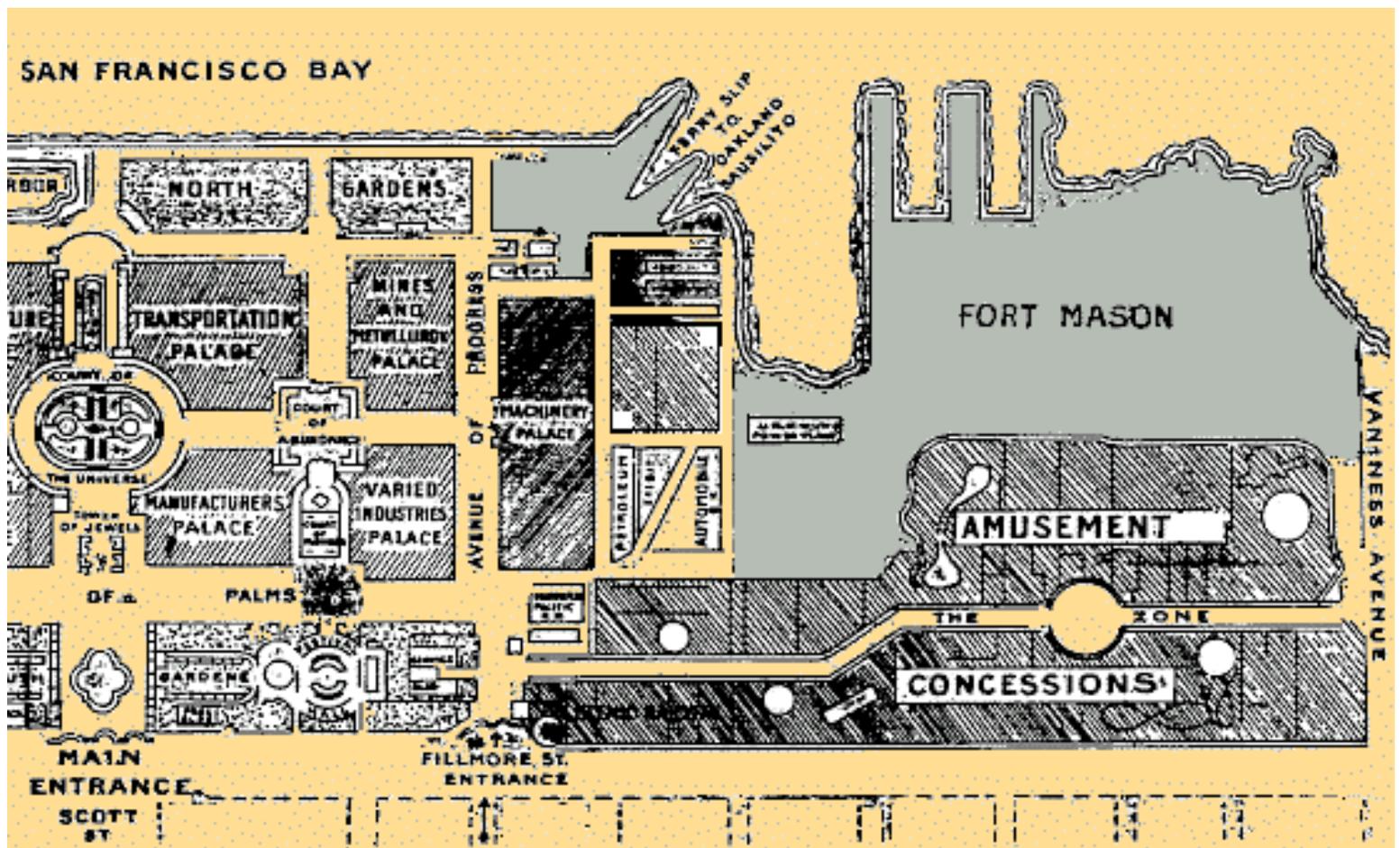
funding for the Exposition became difficult to find at the national level. Lastly, World War I erupted in Europe, limiting international participation in the event. “Nevertheless, San Francisco managed to host one of the largest and most exceptional of all exhibitions.”²

Though San Francisco Superintendent of Parks John McLaren had failed to keep the Mid-Winter Fair out of his beloved Golden Gate Park in 1894, this time his quiet behind-the-scenes influence prevailed.³ Initially there was considerable controversy about the site selection, but after several months of discussion those who favored a waterfront venue won the day.⁴ The fair occupied portions of Golden Gate Park, Lincoln Park, the Civic Center, and (with the permission of the War Department) the Presidio, but the primary fair buildings were all located on the adjacent section of land known as Harbor View; extending over approximately 76 city blocks from the Presidio to Fort Mason, it would later be renamed the Marina District. The total surface area of the Exposition was 635 acres, much of it sand and some of it initially still under

water. The area to be landscaped was a little over 73 acres.⁵

In the article he wrote for *The Architect* (July 1915), Donald McLaren noted that “the landscape work in connection with the adornment of the grounds of the Panama-Pacific International Exposition may be said to have commenced with the formation of the Architectural Commission in 1911, prior to which time Mr. John McLaren had been appointed by the directors of the Exposition as its landscape engineer.” (Author’s emphasis.) An almost identical statement appeared in A.H. Markwart’s end-of-fair report (see endnote 5), except that he added this significant proviso, “upon the understanding that such work was not to interfere with his other duties.”) However, the first Advisory Architectural Board was appointed in the fall of 1911, and was soon thereafter succeeded by the Architectural Commission; yet the announcement of John McLaren’s appointment was not made until February 1912. Architect Louis Christian Mullgardt’s statement

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Between February and December of 1915, the fair was visited by some 19 million people. The extant, semicircular Palace of Fine Arts is on the left, next to the lake. (The site map is in Frank Morton Todd’s *Story of the Exposition*, V. 1; available on www.sanfrancisco memories.com.)

that John McLaren was not appointed until August 1912 is clearly an error.⁶

There is evidence that some Eastern-based landscape Architects, such as Sterling J. Joyner and Charles W. Leavitt, were still vying for the opportunity to take charge of the San Francisco Exposition as late as January 1912, including two passing mentions of Chicago architect E.H. Bennett as the landscape architect of the PPIE. Possibly the newspapers were simply mistaken about Bennett's proper title and role. McLaren's unquestionable experience with local conditions was a strong card he could play to good effect. He laid out his "mission statement" to the *Chronicle* on 29 April 1913: "I set out with one clear object—that of expressing the climate of California in flowers and trees."

Donald also noted that "the work of collecting the tremendous number of trees and shrubs necessary to carry out such a comprehensive scheme was started by sending out competent men throughout all the bay counties and the cities of San Francisco, Oakland, Berkeley and Alameda, with a view to locating large specimen plants." A temporary nursery was established at Golden Gate Park in April 1912 and by November a permanent nursery had

been constructed at the Presidio, comprising six large glasshouses, potting sheds, a heating plant, and a large lath-house. Donald was appointed as Assistant Chief of Landscape Gardening in May of the following year, and it seems reasonable to assume that this was done because the work was, in fact, interfering with John McLaren's other duties.

Thus Donald was involved with the PPIE on two levels: as assistant to his father, overseeing the general work of landscaping the Exposition, and as a partner in the firm of MacRorie-McLaren Co., which received commissions to landscape specific sections of the fair.

It seems impossible to determine, at this distance, how much of the Exposition was Donald's work and how much was his father's. One obvious division of labor entailed John McLaren handling the political aspects (it was John who discussed "his" plans with the Architectural Commission), while Donald carried out the more physical tasks, such as traveling around the state to supervise the transport of specimen trees. An editorial statement appended to Donald's July 1914 article for *Pacific Service Magazine* noted that "the active charge of this work John McLaren has placed in the hands of his son, Donald," and



*The Australia Building, landscaped by MacRorie-McLaren Co., featured plants native to Australasia.
(The Architect & Engineer 72, no. 3 [March 1923]: A.)*

gave him the title of “Acting Chief” instead of Assistant Chief, as did the July 1915 article for *California’s Magazine*. In a series of biographical articles published in *the San Francisco Call-Bulletin* immediately following John McLaren’s death, newspaper reporter J.L. Toole noted that “under his father’s direction, Donald McLaren had carried out much of the work at the 1915 Exposition and gave promise of great things.”⁷

Typically, John was presented with both a large silver loving cup and a gold plaque in commemoration of his efforts, while his son received only a bronze plaque.⁸ Nurseryman Charles H. Totty, writing a description of the landscaping for *The Garden Magazine* in August 1915, credited neither man. “The wizard that accomplished this transformation was money, and then more money, coupled with wonderful climate conditions, which render possible so many things, horticulturally, that could not be attempted in another state.” In his article “Educational Aspects of the Exposition” (*California’s Magazine*, July 1915), George Hough Perry noted that \$14,000 per acre was spent on landscaping the 1915 Exposition, as compared with a mere \$3,000/acre at St. Louis in 1904. In fact these figures represented the entire cost of the Exposition, half of which (roughly \$7,000/acre) was spent on the landscaping.⁹

MacRorie-McLaren Co. and the PPIE

While John McLaren set up Exposition nurseries on the grounds of the Presidio, and “borrowed” many full-grown trees and shrubs from various parts of Golden Gate Park, his operation alone simply could not supply all the plant material needed to landscape the fair. In 1913, *Horticulture* reported that “the MacRorie-McLaren Company has purchased the stock of the Pacific Nursery, consisting of evergreens, shrubbery, trees and roses occupying 70 acres of ground.” This nursery was one of San Francisco’s earliest, with origins dating back to 1856. It had been owned and operated by Adolph Frederick Lüdemann since 1870. He became seriously ill in 1909, and sometime after March 1910, Henry Kempf had taken over the San Francisco property and the Lüdemanns (father and sons) had removed to their Millbrae establishment on the Peninsula. They eventually decided to sell the remainder of the business. This was a real windfall for MacRorie-McLaren and the Exposition.¹⁰

McLaren had men (including his son) scouring the state for suitably mature trees and shrubs, with many being purchased from companies such as the California Nursery at Niles. As late as January 1915, *Horticulture* noted that the nursery was keeping busy. “A great deal of

stock of various kinds, including palms, oranges and oleanders, are being sent to the Exposition.” They supplied the double row of giant *Phoenix canariensis* specimens that lined the Exposition’s Avenue of Palms. Quantities of plants were also imported from other countries, particularly New Zealand and Australia. At the close of the fair, many of those plants remained in Golden Gate Park’s collection, but a great many also went to the MacRorie-McLaren nursery and other high bidders.¹¹

Philip W. Alexander’s description of MacRorie-McLaren Co. in his *The History of San Mateo County* (1916) stated, “It is estimated that this nursery turns out between two and three hundred thousand plants per year, and imports between ten and fifteen carloads from different parts of the world.” Besides the plants growing in their greenhouses and lath-house, the nursery had somewhere between 18 to 25 acres of land under cultivation.

Besides keeping the nursery running smoothly, Daniel MacRorie’s primary task was to travel all over the country drumming up business for the firm and participation in the Exposition. Exposition booklets stated that a total of 204 congresses and conventions would be held at this fair. MacRorie brought in the annual convention groups of the Society of American Florists and Ornamental Horticulturists, the National Association of Gardeners, the National Association of Park Supervisors and Superintendents, the California Association of Nurserymen, and the American Seed Trade Convention. The Pacific Coast Horticultural Society played host to these groups, providing them with extracurricular tours and other activities. In addition to all this, the Grand National Flower Show was to be held at the Exposition in October. This resulted in more work for MacRorie-McLaren—sprucing up the Hawaii display plantings, for one.¹²

Records of payment to MacRorie-McLaren Co. for landscaping work at the PPIE were found for the States of Pennsylvania and Wisconsin, and landscape work done around the Australia and Hawaii buildings was documented in the February 1915 issue of *Horticulture*, which reported that “the MacRorie-McLaren Company is still busy with Exposition work. A lot of mammoth tree ferns planted around the Australia building are coming out nicely since the rain, and a large amount of similar stock is being planted in the Hawaiian section. This company is carrying out a large planting of miscellaneous material around the Australia building, consisting entirely of plants native to Australasia.”¹³

The company also provided a large display of orchids in one of the rooms inside the Palace of Horticulture

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(Frank Morton Todd valued it at \$30,000), and another display of “plant material used in landscape work in California ... being arranged more to show the different specimens than for landscape effect, as the varieties are too numerous to permit of such an undertaking in the limited space”—this for the Society of American Florists’ Convention Garden, where hosting members of the organization routinely put together displays of plants at each convention. The *Gardeners and Florists’ Annual* (1916) reported that “The convention garden was located in Golden Gate Park and had been under the direct charge of Daniel MacRorie and John McLaren. It was successful, mostly supported by California growers and nurserymen.”¹⁴



“Donald McLaren and his ‘flower garden set on edge’—an arrangement of 7,500 boxes set edgewise, one upon another, forming a hollow wall, twenty feet high, eight feet thick and 1,150 feet long. Chicken-wire retains the soil in the boxes, which are planted thick with the pink flowering ice plant.” City of Domes author John D. Barry noted that this PPIE feature actually originated with architect W.B. Faville, though John McLaren improved upon it.
(Caption from *Sunset*, 34 no. 4 [April 1915]: 677.
Photo courtesy of the SF History Center, SF Public Library.)

In addition, MacRorie-McLaren Co. landscaped Union Square for the National Electric Light Association, who—along with a number of other organizations—was holding its annual convention in San Francisco that year. (This fair was noted for being the first to use indirect lighting.) After a bit of squabbling over whether the proper bidding process had been followed (“Auditor Holds up Nursery Demands,” *SF Chronicle*, May 1915), the city paid MacRorie-McLaren’s bill for plants used to improve the appearance of the Civic Center plaza for the

Exposition. The newspaper noted that “It was with Superintendent McLaren’s advice and approval that the city architects ordered the expensive boxwood and yews,” the bill totaling \$3,720. Rather oddly, the only mention of MacRorie-McLaren in the finding aid for the PPIE Records (1893-1929) at the Bancroft Library-UC Berkeley is a special contract to provide 2,500 cubic yards of aged cow and sheep manure after the Exposition was over, for the sum of \$3,125. This bill was paid by the Exposition Company once they were satisfied that the paperwork had been properly filled out.¹⁵

Prior to the fair’s conclusion, architects Willis Polk and Louis Christian Mullgardt, newspaper owner M.H. de Young, and other influential San Franciscans campaigned to preserve *in situ* such notable remnants of the fair as the Palace of Horticulture, the North and South Gardens, the Avenue of Palms, the California Building, and the Column of Progress. But only Bernard Maybeck’s Palace of Fine Arts, along with the Marina and its adjacent Green (the former North Gardens), can still be found on the grounds today. The other buildings were eventually torn down, and the palms took the train back home to Niles.¹⁶

Landscape, Nursery, and Florist Shop

Even before MacRorie-McLaren Co. began gearing up in anticipation of the coming Exposition, other landscape commissions were increasing, so it was fortuitous that the firm had earlier taken on additional staff to cope with a growing workload. Santa Barbara landscape gardener Ralph Tallant Stevens was hired in 1910 and stayed the course for four years before accepting a position as assistant professor of landscape gardening at UC Berkeley. (He returned to Santa Barbara in 1917 and started his own landscape business.) In 1911, *The Weekly Florists’ Review* noted that Elmer Benoit Guerry “late of Plymouth, Mass., will join the forces of the MacRorie-McLaren Co. in the landscape department, which steadily grows in magnitude.” (Guerry later became a gardener on the Eugene de Sabla estate in San Mateo.) Then in 1915, the firm hired Walter A. Höfinghoff (later abbreviated to “Hoff”) and Gardener A. Dailey as landscape engineers.¹⁷

In 1914–15, John McLaren was asked to design Lithia Park in Ashland, Oregon. Though most modern records (including the application for the National Register of Historic Places) credit only John McLaren, on 7 August 1915, *Horticulture* noted that “Mr. Donald McLaren of the MacRorie-McLaren Co., has just returned from Ashland, Ore., where he had been for some little time laying out the Lafayette [*sic*] Park.... The job included the architectural embellishments of the park as

well as the landscaping.” On 26 September 1915, *The Oregonian* newspaper noted that Lithia Park “is being laid out under the supervision of John and Donald McClaren [*sic*], whose genius has made the Exposition grounds at San Francisco so wonderfully beautiful.... The designers of the plans have shown their genius and good judgment by preserving, so far as possible, the natural beauty of the landscape.” In January 1915, *Horticulture* noted that MacRorie-McLaren Co. “has just closed a contract for a very large planting on the hillsides back of Vallejo, Cal., which is said to be one of the largest landscape jobs ever undertaken on the Pacific Coast. The work, which is being financed by a number of Vallejo manufacturers ... consists mainly of planting native trees and shrubs, California poppies, lupines, etc., converting a formerly barren spot into a picturesque landscape. An initial shipment of five [railroad] cars of stock has just been sent to Vallejo.”¹⁸

Periodicals recorded several other entrepreneurial coups in 1915. In August, *Horticulture* reported that “The MacRorie-McLaren Co. has about completed the layout of a large garden at the home of Hiram Johnson, Jr. on Russian Hill, said to be the highest point in San Francisco. The garden bed is made on solid rock.” (Hiram Johnson, Jr. was a lawyer and the son of California governor and later U.S. Senator Hiram Johnson.) In October, the *Architect & Engineer* stated that “Donald MacLaren [*sic*] of San Francisco, landscape architect, has been engaged by Redlands to work out plans for beautifying the city parks and streets. Mr. MacLaren’s first work will be done on the parks and he is now preparing plans and specifications for this feature of his plan.”

In December, *Horticulture* reported that “The MacRorie-McLaren Co. is to supply 800 trees” for a large hillside planting in Sperry Park, Vallejo—which appears not to exist anymore. In the same issue, they noted that the company “expects to begin the planting of about 25,000 pine and cypress trees in San Mateo County as soon as weather conditions permit. The order, which is one of the largest orders for trees ever placed in this section, came from an Eastern capitalist who is interested in a forestry project down the Peninsula.” It was also in 1915 that MacRorie-McLaren worked with architect John Galen Howard and head of the landscape gardening school John W. Gregg to landscape the Sather Campanile Esplanade on the UC Berkeley campus. Among other things, they furnished and planted 54 European sycamore trees at a cost of \$318.¹⁹

In February 1916, the *Suburban California & Pacific Garden* noted that “The MacRorie-McLaren Co. of San

Francisco has purchased the Fairmount Floral Company and will continue the business at the old stand. This will give this popular firm a wider field of operation both as nurserymen as well as florists.” The firm’s landscape office moved to 141 Powell Street, where they also operated a florist’s shop.²⁰ Well-known Bay Area landscape gardener and author Albert Wilson (1903-1996) wrote of his experiences working as a delivery boy for MacRorie-McLaren in his autobiographical book *These Were the Children* (1963). He had started out with A.F. Lundberg on Polk Street, but Lundberg decided to enlist and went off to fight the war in Europe in the summer of 1917. Walter A. Hoff (formerly Höfinghoff), whom Wilson described as Lundberg’s silent partner, closed the business, but promised Wilson that he would have a job with MacRorie-McLaren in the fall. “The MacRorie-McLaren [*sic*] florist shop was like a steel mill compared with quiet Lundberg’s,” wrote Wilson. “We had a lot of night trade, and we ran all over downtown with corsages, table decorations, stage bouquets and pieces for early morning funerals so common in flu time. For heavy deliveries there was no horse and wagon but a beautiful auto truck with a driver.” The manager, Fred Bertrand, was so pleased with Wilson’s work that he offered him full-time work during the day, allowing him to be able to attend night school.²¹

Though florist business was booming during the war years, particularly during the influenza epidemic, the flow of notices for landscaping commissions was reduced, possibly because a shortage of materials had curtailed new building. Sometime in 1917 the firm received the commission to landscape the Yolo County Courthouse in Woodland, a building that is now listed on the National Register of Historic Places.²² The *San Francisco Chronicle* first mentioned MacRorie-McLaren Co.’s involvement with the landscaping of a new subdivision called Westwood Park in October 1916. Next John McLaren jumped in (“M’Laren Praises New Home Tract”) on 4 November: “I am free to say that I consider [Westwood Park] one of the most beautiful spots in San Francisco.”²²

Then in May 1917, the *Chronicle* began a series of articles about John and Donald McLaren being involved with the planting of Victory Gardens at San Francisco. First they were to create assorted demonstration gardens at various points around the city to show the public how it should be done; then they were to judge and award prizes for the best gardens. Westwood Park just happened to be featured prominently as the site of some of these prize-winning gardens; presumably this was an attempt to boost property sales by touting the good soil and climate of the

(Continued on page 12.)

neighborhood. The *Chronicle* also noted that Donald McLaren was “identified with the gardening development of Westwood Park and other subdivisions in the west of Twin Peaks district” (author’s emphasis) in a subsequent issue, but no further details as to other c. 1917 subdivisions have been found to date. On 1 June 1918 the *Chronicle* noted a significant change in the MacRorie-McLaren Company; they had reformed and redistributed the company’s stock, issuing “ninety shares to Daniel MacRorie, Donald McLaren and Walter A. Hoff in pay-

ment for a co-partnership business.” Henry Maier was clearly no longer in the picture.²³

Once the war was over, landscaping business picked up again, but Donald’s difficulties would only multiply in the few years remaining to him.

The third and final installment of “The Other McLaren” will be published in our Winter edition, addressing the business problems that were looming on the horizon for the MacRorie-McLaren Company.

Endnotes

1. Donald and John McLaren each wrote articles dealing with the work of landscaping the Exposition: Donald McLaren, “Gardening Features of the Panama-Pacific International Exposition,” *Pacific Service Magazine* 6, no. 2 (July 1914): [38]-45; John McLaren, “California’s Opportunities in Artistic Landscaping,” and Donald McLaren, “Landscape Gardening,” *California’s Magazine* 1, no. 1 (July 1915): 139-142 and 345-348 respectively; Donald McLaren, “Landscape Gardening at the Exposition,” *Architect* 10, no. 1 (July 1915): 13-14 plus seven unnumbered pages of photographs; John McLaren also gave a talk on “Ornamental Horticulture at the P.P. Exposition,” which was recorded in the *Proceedings of the Third Annual Meeting of the California Association of Nurserymen* (1913): 104-107.
2. Eric Mattie, *World’s Fairs* (New York: Princeton Architectural Press, 1998): 132.
3. John McLaren resigned as landscape gardener for the Mid-Winter Fair in a dispute with fair sponsor M.H. de Young over siting the event in the park, though he continued to lend his advice and assistance in other ways. His prediction of the damage the fair would cause the park proved accurate. *SF Municipal Reports for the Fiscal Year 1894-95, Ending June 30, 1895*: 71, “Park Commissioners’ Report,” <http://www.archive.org>, 8.21.10. McLaren was a member of the Bohemian Club and had ready access to San Francisco’s most influential men. Clary and Aikman both cite many examples of John McLaren’s political savvy and ability to bend powerful and wealthy men to his will. Raymond H. Clary, *Making of Golden Gate Park, the Early Years: 1865-1906* (SF: Don’t Call It Frisco Press, 1984); Clary, *Making of Golden Gate Park: The Growing Years, 1906-1950* (SF: Don’t Call It Frisco Press, 1987); Tom Girvan Aikman, *Boss Gardener, the Life and Times of John McLaren* (SF: Don’t Call It Frisco, 1988).
4. *SF Call*: “Nine Fair Sites Are Championed,” 12 February 1911; “Events Week among the Clubs,” 15 April 1911; and “Hurrah!” 26 July 1911, <http://cdnc.ucr.edu/cdnc>, 8.08.10. John D. Barry, *City of Domes*, (SF: John J. Newbegin, 1915): 4-5, <http://books.google.com>, 12.15.09. Though Barry noted that Golden Gate Park was rejected as the primary site because it “would desecrate the people’s recreation ground and entail a heavy cost in leveling and in restoring,” he also reported that nearly \$1 million was spent by the Fair commission on temporary leases and property purchased outright at Harbor View. Dr. William Lipsky, *San Francisco’s Marina District* (Charleston, SC: Arcadia Publishing, 2004).
5. The Presidio was the third of four outposts of the Spanish colonial empire in Upper California, established in 1776. Following the United States’ declaration of war on Mexico, the Presidio was occupied by American troops from 1847 to 1994, when the military reservation was turned over to the Golden Gate National Recreation Area, with the proviso that it must become financially self-sufficient by 2013. Robert W. Bowen, *San Francisco’s Presidio* (Charleston, SC: Arcadia Publishing, 2005):7-8; A.H. Markwart, *Building an Exposition: Report of the Activities of the Division of Works of the Panama-Pacific International Exposition* (SF: PPIE, 1915): 116.
6. Joyner: “Landscape Engineer Here from New York,” *SF Chronicle*, 2 August 1911; Leavitt: “Landscape Gardener to Be Entertained,” *SF Call*, 25 April 1911; Bennett: “U.C. Regents to Beautify Grounds,” *Call*, 15 November 1911 and “Work to Start Very Soon on Civic Center,” *Call*, 12 January 1912; McLaren: “McLaren Named Chief Gardener of Exposition,” *Call*, 15 February 1912, “McLaren to Lay Out the Fair Grounds,” *Call*, 16 February 1912 and “Flowers to Show State’s Climate,” *Chronicle*, 29 April 1913, <http://cdnc.ucr.edu/cdnc>, 8.08.10; Barry (*Domes*: 7) noted only that “Valuable suggestions came from Willis Polk and from E.H. Bennett, of Chicago, active in the earlier consultations.” <http://books.google.com>, 8.10.10. Bennett was a native of Bristol, England, who had later moved to San Francisco with his family. At the behest of Berkeley architect Bernard Maybeck, Bennett trained at the École des Beaux-Arts in Paris and his appeal was probably based, at least in part, on his collaborative work on Daniel H. Burnham’s never implemented 1903 City Beautiful plan for San Francisco. Frank Morton Todd noted that Bennett “was appointed by President C.C. Moore on October 11, 1911 to prepare a block plan.... For the plans finally evolved, much praise is due Mr. Bennett.” Frank Morton Todd, *Story of the Exposition: Being the Official History of the International Celebration Held at San Francisco in 1915 to Commemorate the Discovery of the Pacific Ocean and the Construction of the Panama Canal* (NY: G.P. Putnam’s Sons, Knickerbocker Press, 1921): v.1, 167-68; “Edward H. Bennett,” <http://en.wikipedia.org/>, 8.10.10. Louis Christian Mullgardt, *Architecture & Landscape Gardening of the Exposition* (SF: Paul Elder & Co., 1915): 5.
7. “Architectural Board Finishes Its Work. Landscape Plans Theme of Meeting,” *SF Chronicle*, 5 December 1912; “Weeping Spruce’ for Exposition Grounds,” *SF Evening News*, 4 August 1914, <http://cdnc.ucr.edu/cdnc>, 8.08.10; “Uncle John McLaren’s Life, Part 11, Gardener Knew Artists Who Made Park Mecca,” *SF Call-Bulletin*, 26 February 1943: 10.
8. “John M’Laren Given Honors for Wizardry,” *SF Examiner*, 10 October 1915, <http://cdnc.ucr.edu/cdnc>, 7.10.09.

9. Charles H. Totty, "The Eastern Gardener at the Panama-Pacific Exposition," *Garden Magazine* 22, no. 1 (August 1915): 15-18, <http://books.google.com>, 5.20.10; George Hough Perry, "Educational Aspects of the Exposition," *California's Magazine* 1, no. 1 (July 1915): 311; Markwart, *Building an Exposition*: 116.
10. "News Notes...San Francisco, Cal.," *Horticulture* 17, no. 8 (22 February 1913): 277, <http://www.archive.org>, 5.15.10; Thomas A. Brown, *List of California Nurseries and Their Catalogues, 1850-1900* (1993): 62, 74; *San Francisco Directory* (1872): 410 and (1873): 386, <http://www.archive.org>, 8.19.10; Lüdemann's last advertisement for the Pacific Nursery at San Francisco appeared in the *Pacific Rural Press* on March 1910; on 8 June the *SF Call* carried ads for the Pacific Nursery at Millbrae, and on 29 October, the *Press* had "Pacific Nursery, H. Kempf, Prop.," at Lüdemann's former SF address, <http://cdnc.ucr.edu/cdnc>, 8.08.10.
11. "San Francisco Notes," *Horticulture* 21, no. 3 (23 January 1915): 111. Out of a total of \$70, 138 spent on plants, \$6,733 was recovered in post-exposition sales. Markwart, *Building an Exposition*: 682.
12. Philip W. Alexander and Charles P. Hamm, *History of San Mateo County from the Earliest Times: with a Description of Its Resources and Advantages and the Biographies of Its Representative Men, Part III, Industries of the County* (Burlingame, CA: Press of Burlingame Publishing Co., 1916): 196, <http://www.sf.genealogy.com>, 1.11.08. As early as December 1909, the *Call* noted "Effort to Be Made to Bring All International Conventions to San Francisco during Great Panama-Pacific Celebration... It is taken as a matter of course that the purely American associations and congresses will meet here in 1915." *SF Call*, 10 December 1909. Daniel MacRorie and Donald McLaren were active members in the Pacific Coast Horticultural Society and the California Association of Nurserymen (CAN.). McLaren was elected vice president and then president of CAN in the early 1920s, while MacRorie served terms as vice president and president of the national Society of Florists and Ornamental Horticulturists in 1915 and 1916 respectively. MacRorie became an associate member of the National Association of Park Supervisors and Superintendents in the process of convincing them to hold their 1915 convention at San Francisco, and promised the group that they would sign up many new California members there.
13. Robert K. Young, State Treasurer, *Annual Report of the State Treasurer on the Finances of the Commonwealth of Pennsylvania* (1916): 83; John S. Donald, Secretary of State, *Biennial Report of the Secretary of State of the State of Wisconsin for the Fiscal Years Ending June 30, 1915 and June 30, 1916* (1916): 182, <http://books.google.com>, 5.15.10; "Pacific Coast Notes," *Horticulture* 21, no. 7 (13 February 1915): 228 <http://www.archive.org>, 5.15.10.
14. Todd, *Story of the Exposition*: 3, 312; *Gardeners and Florists' Annual* (1916): 31.
15. *N.E.L.A. Bulletin* (June 1915): 470, <http://books.google.com>, 9.21.09; "Auditor Holds Up Nursery Demands," *SF Chronicle*, 11 May 1915; Panama-Pacific International Exposition Records, 1893-1929, BANC MSS C-A 190, Box 170, Folder 17, 1916, Bancroft Library, UC Berkeley.
16. Steve Sanders has created a Website that documents fair remnants and their present locations (<http://home.comcast.net/~sgsanders/pages/dream.html>, 8.9.10).
17. Michael James Phillips, *History of Santa Barbara County, California, from Its Earliest Settlement to the Present Time* (Chicago: S.J. Clarke Publishing Co., 1927): 304; "Various Notes," *Weekly Florist's Review* 27, no. 1 (23 February 1911): 59, <http://www.archive.org>, 5.15.10; www.ancestry.com, 5.15.10; "California Notes," *Horticulture* 21, no. 2 (9 January 1915): 15, <http://www.archive.org>, 5.15.10; "Gardener A. Dailey (1895-1967)," <http://communities.aia.org>, 1.10.10.
18. "San Francisco," *Horticulture* 22, no. 6 (7 August 1915): 174; "Ashland Making Most of Natural Advantages and Opportunities," *Oregonian*, 26 September 1915, <http://www.genealogybank.com>, 6.4.10; Marjorie O'Harra's *Lithia Park* - 1916 (1986) is a booklet distributed by the Ashland Parks & Recreation Department, in which she credited John McLaren for the park work. This error was most recently compounded in an article Jennifer Margulis wrote for the *Jefferson Monthly* ("Lithia Park," Summer 2009), that mentioned Donald but described him as John's brother. <http://www.ashland.or.us/Page.asp?NavID=13047>, 6.4.10. "California Notes," *Horticulture* 21, no. 2 (9 January 1915): 55, <http://www.archive.org>, 6.10.10.
19. "San Francisco," *Horticulture* 22, no. 6 (7 August 1915): 174, <http://www.archive.org>, 6.10.10; "MacLaren [sic] to Beautify Parks," *Architect & Engineer* 43, no. 1 (October 1915): 110, <http://books.google.com>, 7.8.10; "San Francisco," *Horticulture* 22, no. 24 (11 December 1915): 780, <http://www.archive.org>, 7.8.10; UC Berkeley website, http://sunsite.berkeley.edu/~ucalhist/archives_exhibits/campus_planning/atkinson_archive/, 9.21.09; *Annual Report of the President of the University, 1914-15 Bulletin*, 3rd series, v. 9, no. 6 (1915): 247.
20. Henry W. Kruckeberg, ed., "Buds and Seeds," *Suburban California, the Pacific Garden* 10, no. 2 (February 1916): 43. *Crocker-Langley SF Directory* (June 1916): 1199, "MacRorie-McLaren Co., successors to Fairmount Floral Co., florists and decorators, 141 Powell Street." On the same page was the listing for MacRorie-McLaren Co. as landscape engineers, nurserymen, seeds, plants, bulbs, etc., at the same address.
21. Albert Wilson (1903-1996) received his Bachelor's degree in botany (1927) and his Master's in biology (1934), both from Stanford University. His thesis on "Japanese Plants and Their Use in California Gardens" (1934) is held in the California Academy of Science archives. He was the author of several gardening books, including: *Distinctive Trees, Shrubs, and Vines in the Gardens of the San Francisco Peninsula* (1938); *Gardeners All in California* (1953); and *How Does Your Garden Grow* (1949, 1955, 1973). "Albert Wilson, gardener, author and TV personality," *Palo Alto Times* 13 March 1996, <http://www.paloaltoonline.com/>, 6.14.10; "Albert Wilson," <http://www.en.wikipedia.org/>, 6.14.10.
22. "History of the Yolo County Courthouse," <http://www.yolo.courts.ca.gov/AbouttheCourt/HistoricalView.html>, 9.21.09; "Lot Sale Opens in Westwood Park," *SF Chronicle*, 14 October 1916; "Westwood Chosen for Model Garden," *Chronicle*, 19 June 1917, ProQuest Historical Newspapers, UC Berkeley, 9.22.09.
23. "Government Moves to Replace Millions of Silver Currency...New Blue Sky Permits," *SF Chronicle*, 1 June 1918, ProQuest, 9.22.09.

Joaquin Miller's Trees: Part II

Phoebe Cutler

This is the second installment in the author's series of short pieces about the numerous landscaping and domestic ventures in the East Bay Hills property of Joaquin Miller during his quarter-century residence in Oakland. These activities began with this rather colorful poet's acquisition of acreage in a barren and mostly steep hillside. After Miller's death in 1913, "The Hights"—JM's deliberate misspelling—with its assemblage of buildings, odd memorials, and miscellaneous trees, was sold to the City of Oakland as a public park. His original property, added to over the years, is the nucleus of what is now the 500-acre Joaquin Miller Park.

By the time of his purchase of The Hights, the prolific poet Joaquin Miller was 48 years old and had 15 books and three plays behind him. He had more-or-less married three times, was currently separated, and, until he arrived in Oakland in 1886, had been living in London, New York, and Washington DC. Born and raised on farms, he was eager to return to the land. Ensnared on his "tawny hill," he adopted a schedule—interrupted only by forays out of town and seasonal agricultural demands—of writing in bed in the mornings and working his land in the afternoon.

In Part I we saw the enthusiasm with which this former Indian scout set about to transform his rocky slopes. But they proved hardly conducive to being transformed. A narrow strip of land stretching about 1,300 feet at the base of the property afforded space for the construction of four Lilliputian residences, including the "Abbey," his own personal domain. This south rim of Miller's 75 acres paralleled a crude path—now the four-lane, divided Joaquin Miller Road, but County Road #2509 for much of its history. Behind that usable verge the property rose for 300 feet, at a grade of between 20 and 30%. From its highest point it dropped precipitously into the wooded canyon of the Palo Seco Creek, where the only trees of any consequence were to be found. In order to plant or forest, the "Poet of the Sierras" had to build sizable stone walls,



Joaquin Miller (1839?–1913)

such as the one that appears in the background of the photo of an atypically beardless Miller posing in a buckboard with a teenage companion (undoubtedly his pretty, live-in paramour Alice Oliver).

Early Plantations and the Cross of Trees

In front of just such a stone wall the novice forester set out, as he reported to one of the steady stream of journalists who ventured to the Hights, whips of poplars and willows. No evidence of these thirsty, short-lived trees remains. In contrast, stands of descendants of the bard's more commonly planted species do survive. *Eucalyptus globulus*, or "blue gum," is mixed in with

Monterey cypress (*Cupressus macrocarpa*), and, to a lesser degree, Monterey pine (*Pinus radiata*). Challenging the dominance of these stately trees are several species of the aggressive acacia (*Acacia dealbata*, *A. decurrens*, and *A. melanoxylon*) prized by the poet.

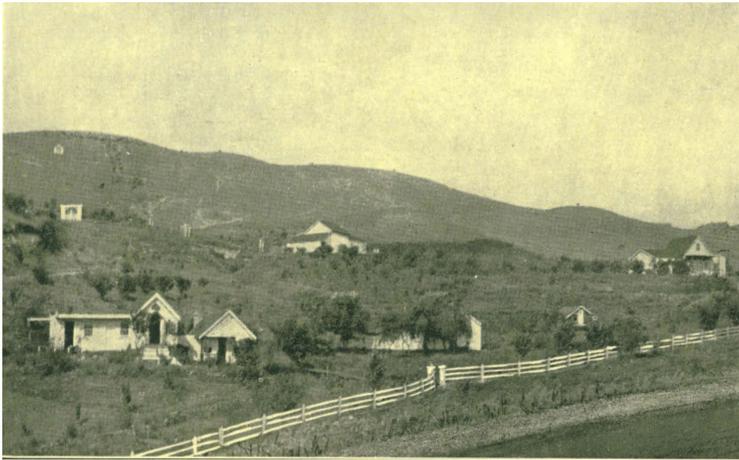
Only the 19th-century custom of planting honorific trees supports Joaquin's claim for possessing a tree from nearly every state. And there were others: a sassafras from



Joaquin Miller and Alice Oliver (?) alongside the fence line of The Hights.

(Courtesy of the Bancroft Library, UC Berkeley.)

General Lee (who died some 17 years before Miller acquired his land) and a cypress from Shelley's grave. Adolph Sutro, who served as both a model for his younger compatriot as well as a supplier of trees for the Hights, may have been the immediate inspiration for these boasts. Across the bay at his new estate that tyro was



Souvenir postcard photo of 1891 photo of JM's settlement on the Hights.

tending seeds he brought back from Egypt and cypress obtained from Solomon's Temple.¹

Miller's initial effort to forest his hillside utilized the state-indigenous Monterey cypress. First he planted it on the slope immediately above his house. Then near the summit of his property he planted trees that would form the outline of a cross—basically replicating the Cross of Trees that a few years earlier, allied with entrepreneur Adolph Sutro, he had commanded to initiate Arbor Day on Yerba Buena (Goat Island).² The circa 1907 postcard (see above) with a view dated 1891 shows scatterings of young trees in a range of sizes spread over the foreground hills. In a second postcard (not depicted), entitled "Joaquin Miller's Home Six Years after Buying a Bare Hill," the line of five seedlings behind the Abbey appears well grown. Younger ones are emerging in the space between that line and the cottage, while several have joined the original group.

Besides a random scattering of seedlings, the earlier of the two landscape panoramas captures the beginning outlines of the Cross of Trees. On the left, upper-side seedlings in close, parallel lines form the ascending member of the cross. They rise towards the highest point on the ranch on a direct line behind the peaked roof of the Abbey. The arms of the arboreal symbol are barely visible lining the brow of the hill. The 1891 date is more or less substantiated by an article in the *San Francisco Call* of November 11th, 1892.³ The article, by Miller, is illustrated with an engraving based on that photo. Given the necessity of planting during the late fall/early winter rainy season and judging by the height of the saplings, the date of installation would logically have been the winter of 1891 to '92. Trumpeting his achievement, Miller used the *Call* illustration, with a portrait of himself on his horse Chief inserted in the left foreground, for his stationery letterhead.

Miller's compulsion to recreate the "Crusade Cross of Arbor Day" can be explained by the fact that, defying all the hoopla that went into its making, the forerunner cross was destroyed by fire seven months after its inception. For this second cross Sutro reprised his role of arboreal philanthropist by donating surplus trees from one or more of his nurseries, set up to supply his extensive holdings in San Francisco. A photo ascribed by Juanita Miller to 1913, the year of her father's death, clearly reveals the dark, dense foliage of *Cupressus macrocarpa*. A contrasting, lighter, leafy texture at the intersection of the two arms of the cross suggests that the mining engineer-turned real-estate-magnate might also have contributed a few eucalyptus.⁴

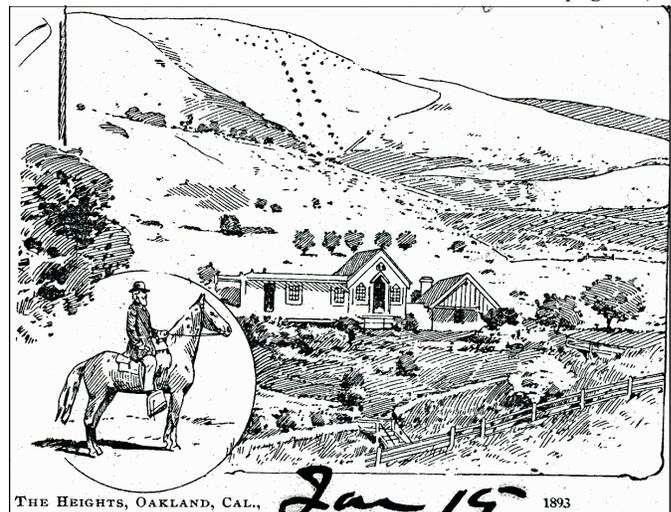
Sentimental Forestry

During this first round of forestation the driving sentiment behind the two crosses and Miller's other plantations at his ranch was more emotional than practical. For immigrant Californians in general, and Miller the woodsman in particular, the denuded hills were a disgrace. These early residents were also highly conscious that the miners from 1849 on had destroyed hundreds of thousands of acres of forest, drying up waterways and scarring the verdant hillsides. Joaquin expressed the popular outrage at the devastation in lines he read at the ceremony on Goat Island:

God gave us mother earth full blest
With robes of green in healthful fold;
We tore the green robes from her breast!
We sold our mother's robes for gold!

The Goat Island gesture was an act of penitence. Throughout his tenure at the Hights Miller demonstrated an exaggerated attachment to and solicitousness about his

Continued on page 16.)



The stationery letterhead with inset depicting JM on a horse; based on newspaper illustration. in turn based on the above photograph.

trees. To his boon companion John P. Irish he penned a letter—a makeshift “will”—before going off on assignment to the Northwest and the Great Plains in the summer of 1889. Although he shows concern for his daughter Juanita and his wife Abbie, the focus of this testament is the welfare of his many saplings. In it he suggests that Irish and the poet's other intimate, Charles Woodbury, might inhabit one of his cottages so that they could keep an eye on his trees. This request is made despite the fact that both men had comfortable homes and families in West Oakland two hours away by the travel standards of the day. With not entirely convincing self-deprecation, the bard concludes that his failure to return should “be of far less concern to the world than was the planting of my thousand of trees.”⁵



*Aerial photo of the Cross of Trees, c. 1913.
(Courtesy of the Bancroft Library, UC Berkeley.)*

Tours of the poet's Fruitvale ranch typically took in his plantations. Women visitors were especially impressed by the author's concern for his “baby trees.” To a female writer visiting in 1891 he intoned, “Look out for the little trees! They are babies now, so I must protect them. When they are larger, they can take care of themselves.” On the same tour he bemoaned the poor health of

a stand of pines, expressing the hope that next year “they may reform.”⁶ Upon the occasion of his mother Margaret's death in 1904, the highest form of praise he could bestow upon her was “It was she who planted the trees that will wave above her.”⁷

Inexperience

Joaquin's forestry was not only emotional; it was also highly experimental. His role in promoting the recognition of Arbor Day led to him an aura of authority he had not entirely earned. Impressed by the achievement of the celebration, the governor nominated him to the State Board of Forestry. The Board afterwards rejected him as too inexperienced.

The celebrated writer proclaimed upon moving to his slope that “My home is, ever has been, and must to the end of life be, in the woods.”⁸ Yet the Sierra camp cook had not, prior to the two arboreal crosses, done much in the way of woodland planting—with his claim to having fixed up the mosquito-ridden Roman Campagna the improbable possible exception. So inexperienced was this one-time country judge that Adolph Sutro had to reject his intended date for planting the Yerba Buena cross: the ground in October would still be too dry.

Qualified Success

As far as arboriculture was concerned, California was new territory, so it was natural that mistakes in the early decades of Northern California settlement by Anglos were common. Joaquin did his share of fumbling and then some. We have already seen (in Part I) that for the most part his deciduous fruit trees failed, not to mention his bananas and oranges. Six years after his death, the acacia he introduced was pushing out the olives in front of the Abbey.⁹ His biggest failure, however, was, paradoxically, his greatest success. In common with a huge number of his fellow Californians, the poet fell prey to the siren call of the Australian eucalyptus. In the fall of 1909 the self-styled “poet-forester” wrote to his brother in Oregon saying that he was “planting trees, planting, and planting. Hope to be done by Xmas.”¹⁰

During the period of 1905 to 1912, the gum tree was the new gold. It was supposed to solve a projected shortage of commercial lumber, while at the same time establishing California as the dominant source of hardwood for the whole country. Convinced by a combination of government literature and nursery sales propaganda, Miller set out thousands of seedlings on his place.¹¹ For the aging author, perennially pinched for cash and coming up short in a number of real estate schemes, eucalyptus offered a last chance to turn the Hights into a profitable legacy for his Abbie, but particularly for Juanita—

always, among his four plus children, the apple of his eye. Unfortunately, the eucalyptus, in common with the writer's land purchases in the Sierra, Oakland, Oregon and elsewhere, did not provide. Nor did the expected lumber shortage materialize. And if it had, the immature wood of the blue gum was not the answer. It was brittle and dry. In Australia usable lumber was harvested from trees of over one hundred years.¹²

The successful part of the equation was *Eucalyptus globulus*' rapid advance across the hill. It filled in the blanks left by the Monterey cypress (and to a lesser degree the Monterey pine), so that by 1910 Miller could send out a photograph celebrating the Hights' transformation from a "doleful, grewsome [sic] place ... if you looked near about you or down into the mud" into a verdant forest.¹³



A 1919 photograph shows dense tree growth (mainly eucalyptus) covering JM's once barren hillside. (Courtesy of Special Collections, Claremont Colleges, Honnold-Mudd Library.)

Epilogue

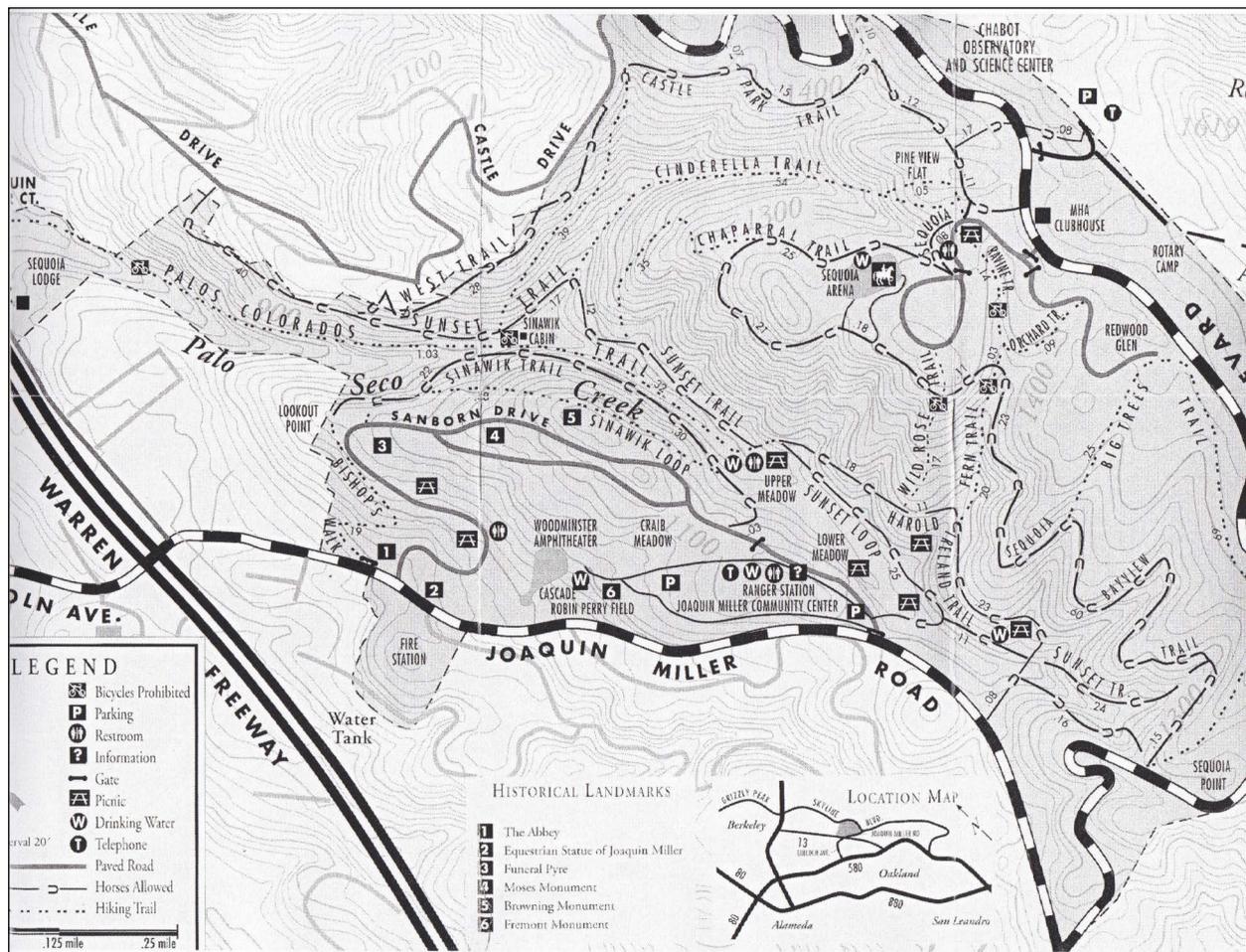
In the last hundred years natural and developmental forces have combined to alter Joaquin Miller's cherished forest. In 1917 the Hights became Oakland's largest public park (before Knowland Park was added). Until 1933 the poet's woods continued to flourish undisturbed, except for some ill-considered memorial plantings of redwoods. Then a disastrous brush fire and an internal program of clearing opened up the original east end (enlarged in 1924 by the addition of Sequoia Park with its eponymous trees). From 1933 to 1942 a New Deal-

financed system of roads and campgrounds further compromised the woodlands. The landmark freeze of the winter of 1971-'72 killed acres of eucalyptus, for the first time in decades making the Cross of Trees once again visible from San Francisco.

Joaquin Miller's cross is no longer. Along the top ridge a grove of cypress (possibly the originals stunted from lack of moisture) still demarks Miller's stone funeral pyre, the most personal of the poet's network of monuments, while cypress mixed with pine stand near where the cross would have been. Here and there eucalyptus have made their comeback and join the mix. The whole west side, however, is now largely an open grassy slope, one that is continuously threatened by acacia seedlings. Acacia combined with cypress also appear on the hillside behind Miller's still-standing cottage. A few ro-

bust pines near the Woodminster cascade at the east boundary, where the Hights ended and the wooded parcel that became Sequoia Park began, might be survivors of Miller's prodigious planting efforts. The forest that composed the Hights 100 years ago, as shown by the wide-angle view of 1910, bears no resemblance to the motley mixture of field and copse that exists today. As it stands, the original core of Joaquin Miller Park is proof that a woodland, even absent the lumberman, can be as fleeting as a garden.

The saga of poet Joaquin Miller's lengthy residence in the Oakland hills (1887 to his death in 1913), with his amateur landscape-altering and -designing activities focused on tree planting and memorial building, will be continued in future articles. Part III will feature Joaquin Miller's family's doings on and off The Hights. The story of his children's antics may at last bring the sought-after celebrity, which never materialized with his "thousand of trees," to their father's homestead in the East Bay area.



Trail Map of Joaquin Miller Park in Oakland

Endnotes

(JM = Joaquin Miller; HM = Joaquin Miller MSS Collection, Honnolod/Mudd Library, Claremont Colleges; *Call* = *San Francisco Call*)

1. Edna Verne, *The Writer* 5, (1891), HM.
2. W.H.R. Adamson to Adolph Sutro, 1 May 1884, Carton 2, Letter book C-B 465: 343 & 364, Adolph H. S. Papers, BANC MSS. 91/95c, The Bancroft Library, University of California, Berkeley.
3. JM, "California's Arbor Day: A Plea for More General Tree-Planting," *Call* (11 November 1892).
4. JM attributes the trees to Sutro in the caption that adjoins the illustration in his letterhead. Adeline Knapp, "Neighboring with a Poet," *Call* (6 July 1894) cites the cross as being composed of both Monterey cypress and eucalyptus. Martin Mattarese, long-time gardener for Joaquin Miller Park, has identified 100-year-old eucalyptus stumps in the area where the cross would have been planted.
5. JM to John P. Irish, 1889 (Joaquin Miller Archive, Letters and Manuscripts, BANC MSS 2005/150 c, Bancroft). According to Juanita Miller he planted 25,000; Miller modestly claimed a mere 50,000; while his biographer, M. M. Marberry, topped him with an estimate of 70,000!
6. Edna Verne, *The Writer*, 5, (1891), HM
7. "Gossip from the San Francisco Weeklies," *Oakland Tribune* (30 December 1905).
8. "Joaquin Miller's Open Letters, # 2," *Pacific States Illustrated Weekly* (24 September 1887): 1.
9. Henry Mead Bland, "Joaquin Miller—Shrine Builder: Path of Pilgrims Leads to Hights, Now Oakland Park," *Oakland Tribune* (16 November 1919); For 40 years the Oakland Parks Department has waged continuous battle against three species of acacia. A secondary part of Sutro's advice given at Goat Island was the recommendation of a protective planting of two fast-growing acacias. Harry Hayden, "Visitors Amazed that City Fails to Care for Shrine," *San Francisco Chronicle*, 15 July 1923.
10. Beatrice B. Beebe, ed., "Joaquin Miller and His Family," *The Frontier* 13 (Missoula, Mont.: State University of Montana, May 1932): 344-47. Similarly misguided, Jack London set out 100,000 eucalyptus at his new home at Glen Ellen in Sonoma County; while the real estate tycoon Frank Havens established nine nurseries on the Realty Syndicate's vast holdings in the same hills as the Hights.
11. Robert Leroy Santos' *The Eucalyptus of California: Seeds of Good or Seeds of Evil* (Denair, Calif. : Alley-Cass Publications, 1997) is the most authoritative work on this subject.
12. Marlea Graham, "California's Eucalyptus 'Boom,'" *Eden* 7, no. 2 (Summer 2004).
13. JM, *The Building of the City Beautiful* (Cambridge and Chicago: Stone & Kimball, 1894): 74.



Book Review

Fruitful Legacy: A Historic Context of Orchards in the United States, with Technical Information for Registering Orchards in the National Register of Historic Places.

Susan A. Dolan. (Washington, DC: United State Department of the Interior, National Park Service, 2009), 251 pp., \$39.00 (paperback).

Susan Dolan's contribution to the reference literature on the history and evaluation of fruit orchards cannot be overstated. Easily accessible, clear, concise, and expertly organized, *Fruitful Legacy* fills a niche that will be appreciated by those charged with evaluating the historic significance of fruit trees. Intended as an important baseline study for the National Park Service (approximately one-third of all national park units have old orchards and fruit trees), the information is equally useful to a broad range of professionals, consultants, and managers of public and private properties. In addition, the reader interested primarily in landscape history will find Part I on the historic development of American orchards from 1600 to the present extremely enlightening.

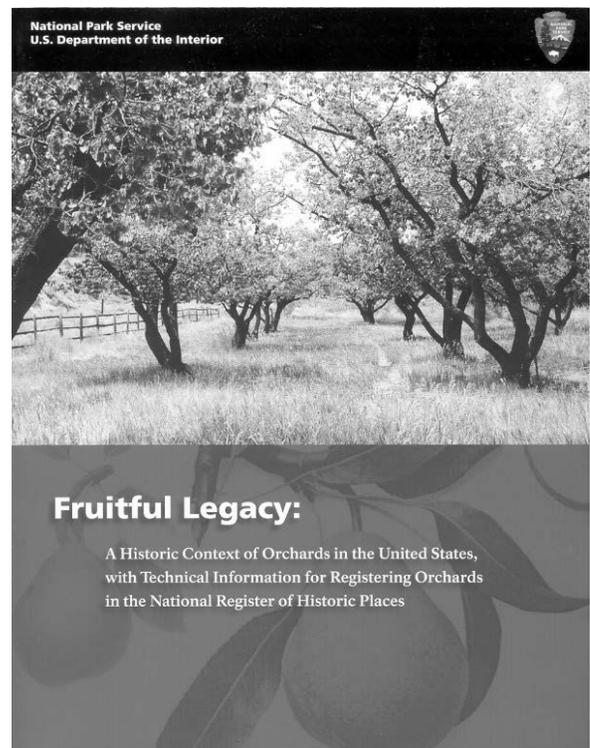
The author organizes the evolution of orchards into four periods. In each, she highlights milestones, patterns of development, and spatial characteristics. To keep the historic context focused, Part I addresses the most common fruit trees such as apple, apricot, cherry, olive, peach, and pear. For those not well versed in horticulture the discussion of clonal rootstocks is challenging, but the rest of the "1946–Present" chapter addresses the dramatic changes and increasing complexity that occurred in the second half of the 20th century. This study, which emphasizes the particular qualities that define the periods, is critical to the historical evaluation of orchards and fruit trees for the National Register of Historic Places, a process addressed in Part II.

The orchard-specific subcategories of the major National Register criteria are particularly helpful. Each is discussed, and examples of each application are included. Part II also has a useful chart (Table 5.6) which outlines orchard design characteristics (tree form, layout, spacing, pruning style, etc.) in different historic periods. Although the book covers the entire country, California and the West Coast are well represented in the examples and illustrations.

Fruitful Legacy is a delight to read, enhanced with clearly identified illustrations and photographs, margin subtitles, a glossary, and an extensive bibliography with many primary horticultural references. This study should become a model for future publications. The historic context, followed by the application of the criteria to property types, is crucial for preservationists. This format will encourage more nominations of eligible properties and landscapes to the National Register of Historic Places. It is important that historic orchards be identified and maintained since they illustrate our heritage in a unique and enriching way.

—Marianne Hurley

CGLHS member Marianne Hurley is an architectural historian with the California Department of Parks and Recreation. Her territory includes the Diablo Vista, Marin, and Russian River districts.



Wish to suggest that a recently published or reprinted/revised book be reviewed in a future issue of Eden? Or might you like to contribute a book review yourself? Contact book editor Margaretta J. Durnall at 1154 Sunnyhills Road, Oakland, CA 94610; or phone 510-836-1805. Please provide title, subtitle; author or editor name(s); publisher; and publication date.



CGLHS Election Time & Member News

Every two years CGLHS members elect the officers and members-at-large who will serve on a new Board of Directors. This year, voting will take place at our annual meeting at UCSC's Arboretum, following the annual conference's lectures given on Saturday morning, October 16th. Officers and members-at-large serve for two-year terms and may be elected for a second two-year term. Additional nominations may be made by a petition signed by at least 10% of the membership. The petition should be in the Recording Secretary's hands at least five days before the annual meeting. Nominations from the floor or write-in votes are welcome.

On September 13 the Nominating Committee announced the following slate of candidates for the 2010 election of the Board of Directors, who will perform their duties during 2011 and 2012:

OFFICERS

President: Judy M. Horton (1st term)
Vice President: Aaron Landworth (2nd term)
Treasurer: Christy Edstrom O'Hara (1st term)
Membership Secretary: Libby Simon (1st term)
Recording Secretary: Ann Scheid (*pro term*)
Immediate Past President (*non-elective position*):
Thomas Brown

MEMBERS-AT-LARGE

Nancy Carol Carter (1st term)
Kelly Comras (2nd term)
Phoebe Cutler (1st term)
Gary Lyons (2nd term)
Sandra Price (1st term)
Katharine Rudnyk (1st term)
Ann Scheid (1st term)

Profiles of the Candidates for the CGLHS Board of Directors

Nancy Carol Carter is a lawyer, law librarian and legal educator with a longstanding interest in gardening, public landscapes, botany, and horticultural history. She is the immediate past president of the San Diego Floral Association and chairs the editorial board of *California Garden* magazine. In addition to a regular column on notable horticulturists for that publication, she has contributed to *Eden*, *Pacific Horticulture*, and the *Journal of San Diego History*. She continues an in-depth study of San Diego nurserywoman Kate O. Sessions and her impact on California horticulture.

Kelly Comras is a landscape architect, practicing in Pacific Palisades, California. She is currently working on a book about the landscape architect, Ruth Patricia Shellhorn, a leading Southern California landscape architect who helped Walt Disney design Disneyland in the early 1950s. Kelly has served as Chair of the Communications Committee on the CGLHS Board for the last two years. During that time she has helped find a new editor for *Eden* and facilitated an interface between *Eden* and the CGLHS website.

Phoebe Cutler's graduate degree in landscape architecture from UC Berkeley qualified her to do planting plans for Pacific Gas & Electric. Her thesis on the work of two New Deal agencies led to a stint in Sacramento helping to launch the California Conservation Corps. Combining her BA in art history from Harvard and an MLA from Berkeley led her to garden history. She has written articles for *The Journal of the Society of Architectural Historians*, *Horticulture*, *Landscape Architecture*, and *Studies in the History of Gardens and Designed Landscapes*. Her thesis became *The Public Landscape of the New Deal* (Yale, 1986). She is currently working on two separate figures, one of whom is Joaquin Miller, influential in the shaping of Oakland.

Judy Horton has been a garden designer in Southern California for 15 years. Mostly self-taught, she has studied horticulture and gardening at UCLA Extension and studied other garden traditions in her extensive travels. Her design work has been published in numerous books and periodicals, including *Sunset*, *House Beautiful*, and *Metropolitan Home*. Besides serving on the CGLHS board, she is also on the board of the Los Angeles Arboretum Foundation, and organized the first Garden Conservancy's Open Days Program in the Los Angeles area. She has recently used her training as a librarian, her interest in history, and her love of travel to study garden and landscape history and the challenges of preservation.

Aaron Landworth founded his Malibu-based landscape design, construction and maintenance firm 28 years ago. A graduate of UC Davis, he is a certified arborist, consulting arborist and consulting horticulturist. Currently president of the Malibu Garden Club, he has served in that role since 2009. An active citizen of Malibu, he has received numerous commendations for his service to education and community affairs, including the Malibu Citizen of the Year Dolphin Award, the Golden Apple Award from the Santa Monica/Malibu school district, and the Golden Oak Leaf—the California PTA's highest honor and award to an individual for exceptional contributions. He is a member of many professional and service organizations, notably the American Society of Consulting Arborists, the Garden Conservancy, Mediterranean Garden Society, Lotusland Foundation, and the National Eagle Scout Association, and he is a board member of Preserve Bottle Village.

Gary Lyons is the curator of the Desert Garden at the Huntington Botanical Gardens, a member of the board of the Cactus and Succulent Society of America, and a Fellow of the Linnaean Society. He is also active in the International Organization of Succulent Plant Study, has served on the Plant Editorial Board of *Sunset*, and is the first recipient of the Cactus and Succulent Society's Distinguished Service Award. He has authored books on the Huntington's Desert Garden and on desert gardens. His design projects include Heritage Walk at the Huntington Desert Garden, a large desert garden in Las Vegas, and a drought-tolerant garden at Rancho Mission Viejo. He has consulted on projects at Forest Lawn, Los Angeles City Zoo, and the Beverly Hills cactus garden on Santa Monica Boulevard.

Christy Edstrom O'Hara holds degrees from Stanford University in English and Art History and from the University of Washington in Landscape Architecture and Preservation Planning. In 2002 she received the Douglas Dockery Thomas Fellowship in Garden History to study the regional design of Palos Verdes Estates and Balboa Park. On the faculty at Cal State San Luis Obispo, Professor O'Hara has lectured both nationally and internationally on landscape preservation as well as its application to sustainable landscape design and construction. Her current research focuses on the California work of the Olmsted firm, especially the Olmsted brothers and their approach to regionalism. She also practices landscape architecture and historic landscape restoration, specializing in sustainable and green solutions as well as the restoration and preservation of historic landscapes.

Sandra Price lives in the Napa Valley and holds a Certificate of Ornamental Plants from Strybing Arboretum. She studied garden history at Radcliffe College Graduate Seminars in Landscape History and the University of Virginia's Historic Landscape Institute, and is completing a master's degree in Interdisciplinary Studies at Sonoma State University, focusing on the place of the family farmer in the development of agriculture in California. She lived in France and Italy, where she studied formal gardens, and has organized garden tours for Strybing Arboretum and the Etruscan Foundation. She has worked as a landscape designer and consultant on garden restoration. She enjoys the physical work in the garden as much as the mental work involved in learning about landscapes.

Katharine Rudnyk has been with Monrovia Nursery for 20 years in various marketing and sales positions. Currently she heads up Monrovia's sales efforts for the design community. She is a member of APLD, ASLA, USGBC, PLANET and CLCA. She has a bachelor's degree in American Studies from Tulane University and a horticultural degree from Mt. San Antonio College. She is an advocate for landscape preservation and is active in the Cultural Landscape Foundation.

Ann Scheid holds degrees from Vassar College, the University of Chicago, and Harvard's Graduate School of Design. Specializing first in Germanic languages and literature, she gravitated into historic preservation after arriving in California in the 1970s. She worked for the City of Pasadena as a preservation planner and for the State of California as an architectural historian. She has written on Pasadena history, with a special interest in landscape design and City Beautiful plans in Pasadena and Southern California. She has served on the boards of the Pasadena Historical Society and the Society of Architectural Historians, Southern California Chapter. She practices semi-retirement as curator of the Greene and Greene Archives at the Huntington Library.

Libby Simon, a former animation artist and producer, is happy to now be involved in the world of landscape design, garden antiques, and historic preservation. She is the proud owner of a specimen cactus nursery and is in her second year in UCLA's Landscape Architecture program. She has worked as a researcher and archivist for an historic preservation consulting firm and has served on the Board of CGLHS for two years as a member-at-large and as the Publicity Chair.

Member News



CGLHS's founding president, William (Bill) Grant, tending his roses

We're happy to report that the Great Rosarians of the World (GROW) recently awarded an International Friend of the Rose Award to CGLHS's founding president, William (Bill) Grant. This award recognizes Americans who have made unique contributions in support of GROW's program and also singular contributions to reach out to the rest of the world.

Bill Grant was cited for his decades-long work to improve understanding between U.S.-European and U.S.-Australian rose communities.

Our annual conference, which soon takes place in Santa Cruz, will also honor him. As Theodora Gurns said when relaying this news: "Bill Grant is such a love! He deserves every accolade we can bestow on him."



Preservation Matters

*The California State Parks

A total of 278 parks, beaches, historic properties, reserves, and recreation areas are in the care of the State of California's Department of Parks and Recreation. Until recent years, this largest of park systems in the nation was considered its very best. But it has fallen on hard times. Significantly, in 2010 the National Trust for Historic Preservation has put all of America's State Parks & State-Owned Historic Sites among "America's 11 Most Endangered Historic Places," saying this about California's in the July/August issue of its *Preservation* magazine:

California parks are known for their scenic beauty and vast natural resources, but many are not aware that 235 of the state's 278 parks contain significant cultural features, including historic structures and communities, prehistoric archaeological sites and cultural landscapes, and traditional tribal buildings. An immense collection of missions, gold mines, churches, forts and millions of museum objects and archives need constant upkeep and a stable source of funding. An accumulated backlog of more than \$1 billion in maintenance needs currently exist, with leaking roofs and deteriorated structures putting parks at serious risk of irreversible damage.

For many years both residents of California and its visitors—annually, some 80 million—have benefited from this remarkable collection of public parks, usually taking their easy and often nearby accessibility for granted. But the state's ever-worsening fiscal situation has caused drastic cutbacks in the operating budget for California State Parks. Already many sites have reduced their staffs, educational programs, and hours of operation. Plans are in place to totally shut down numerous park sites unless the State Parks funding can be separated from of the state's badly diminished tax revenues.

Californians who support the preservation and restoration of our state's natural environment and its cultural heritage should vote in the November election—and select YES on Proposition 21. If passed by voters, Proposition 21 means that next year the basic fee for annual vehicle registrations will increase by an \$18 surcharge. The money raised thereby would go into a State Parks and Wildlife Conservation Trust Fund, separated from the state's annual budget. This fee would entitle owners of vehicles registered in the state, and their passengers, to enjoy free day-use of all state parks and other sites operated by the Parks and Recreation Department. (State beaches operating under other auspices would be exempt.) The state budget would benefit because about \$130 million dollars that otherwise would be allocated to State Parks could now be used for other worthy but also highly stressed purposes, such as education, healthcare, and human services.

If voters fail to approve Proposition 21 (and many during this persistent economic downturn may resist paying the extra \$18), it will be crucial for people who care about landscape preserving and restoring to volunteer time and effort at one or more state parks near them, and to donate funds to help keep them open as well as maintain them and their programs.

* **The Harland Hand Garden in El Cerrito** is again up for sale. During last year's CGLHS conference in Berkeley, some of us visited the garden. It was being well maintained by its new owners, and we hoped they would continue to be good stewards of this East Bay landmark garden. But now, for the second time in two years, the property is on the market again. Artist and garden designer Harland Hand (1922–1998) created beauty out of necessity, making a specialty of gardens for very steep properties, including his own. He was the author of several articles for *Pacific Horticulture*, and both his work and his garden were featured in other articles. In 2008 Ten Speed Press published *The Composed Garden: Harland Hand's Western Garden as Art*, saying, "This meticulously written guide describes his distinctive design principles, as well as practical strategies for using plants, hardscaping, repetitive and irregular elements, and texture and color in the garden." Photos of Harlan's design work are in other garden books as well. Before his death, the Garden Conservancy had worked with Hand on the feasibility of preserving his garden—often featured in their annual Open Garden Days. For photos and information, visit www.harlandhandgarden.com. Interested? Contact Carl Damerow at Alain Pintel Realtors, 415-816-2631.

* **The Juana Briones house** in Palo Alto dates back to 1844, when this Hispanic rancho owner and businesswoman built an adobe *casa*, which evolved over a century and a half of different owners. Preservationists have long tried to save it from making way for an upscale residence. It's on *Preservation's* 2010 "most-endangered list." (See the Spring 2007 *Eden*.)

Good News!

The last *Eden* took up the uncertain status of the remarkable **Western Hills Rare Plant Nursery and Garden** in west Sonoma County, which has been loyally maintained by volunteers. It has been rescued from foreclosure by new owners Chris and Tim Szyubalski, the owners of Westbrae nursery in Berkeley, who hope to make it available for public visits.

Do you have information to share with other CGLHS members about current preservation issues in your own community? It might be an attempt to rescue and restore a historic garden or notable landscaping that is neglected, up for sale, or subject to a development project that would eradicate it ... or else an inspirational tale to tell about a successful campaign to save some noteworthy site.

Please write to Eden's editor. (Page 26 has contact information).



Coming Events

September 28-29: The National Preservation Institute (NPI) is hosting a workshop at The Presidio in San Francisco on Cemetery Preservation for those wishing to learn how to begin a cemetery preservation or restoration project. And on the 30th there will be a workshop on "Cemetery Landscapes: A Practical Guide to Care and Maintenance." Website: www.npi.org.

October 2: "Nature of the Place," the 4th CGLHS offering in its "Tours and Talks" series—Los Alamitos Ranch and Gardens in Long Beach, 10 a.m.–3 p.m. The site's history reflects Southern California's: native American culture replaced by mission and rancho settlements, periodic droughts and floods, the land boom period of the 1880s, farmlands becoming cities, WWII, housing tracts, the impacts of industries and freeways—all and more changing Rancho Los Alamitos and affecting preservation and restoration efforts. Registration forms available on our Website, www.cglhs.org. (Also see listing of the 5th and last tour, given below under November 13 & 14.)

October 19: Marianne Hurley, Calif. State Parks historian at Jack London SP, talks about "Archiving and the Documentation of Historic Resources." This completes the Tuesday afternoon talks given this year at "Archiving Workshops." It will take place at the Sonoma Valley Woman's Club in East Sonoma. A \$5 donation is appreciated. RSVP to preservationcommittee@sonomaleague.org, or phone 707-938-0169 and press "O" to leave message.

October 15–17: *CGLHS's annual conference takes place in Santa Cruz (see pages 24–25). A registration form and detailed schedule have been sent separately to members by postal mail. Or visit www.cglhs.org.*

If you did not receive them, wish to receive additional copies, or request that these materials be sent to other people, please contact Marlea Graham at 925-335-9812 or maggie94553@earthlink.net.

November 13 & 14: CGLHS offers a two-day program, the final one in its popular 2010 "Tours and Talks" series: "Beatrix Farrand's Southern California Gardens." On Saturday, from 10 a.m. to 4 p.m., attendees will have guided tours of Farrand-designed local gardens in the Pasadena area. On Sunday at 2 p.m. at the Huntington, author Judith Tankard will discuss Farrand's work and sign her latest book, *Beatrix Farrand: Private Gardens, Public Landscapes*. Information and registration forms are available on our Website: www.cglhs.org.

November 16: HALS/NCC (Historic American Landscape Survey/NorCal Chapter) will meet at 4 p.m. at the Berkeley City Women's Club, 2315 Durant Ave., Berkeley. Nick Weeks, retired from the National Parks Service, is the guest lecturer. Visit info@halsca.org.

April 13, 2011: Landscape History Chapter Colloquium on "Landscape Architecture and Economics," in New Orleans. Send inquiries to tway@u.washington.edu.

May 15-18, 2011: The California Preservation Foundation's annual conference will take place in Santa Monica. Its theme will be "Preservation on the Edge," with sessions, workshops, and study tours that address important issues facing professionals and volunteers involved with preservation projects. For information, visit <http://www.californiapreservation.org/>, call 415-495-0349, write to CPF at 5 Third St., Suite 424, San Francisco, CA 94103, or e-mail cpf@californiapreservation.org.

June 27–29, 2011: "Scales of Nature—From Urban Landscapes to Urban Gardens." Call for abstracts for the 48th IFLA World Congress, a global gathering of professionals in the fields of landscape architecture and horticulture, landscape development, spatial planning, construction, forestry, and agricultural engineering, to take place in Zurich. Contact Hayal Oezkan, Secretary General, with questions: hayal.oezkan@zuerich.ch. Visit www.ifla2011.com, or www.twitter.com/ifla2011.

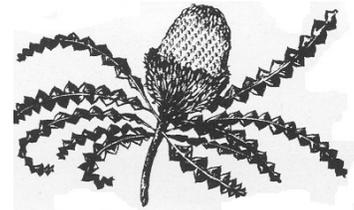
A New Website Feature for Photographs and Landscape Designs:

The Santa Barbara Botanic Garden Library has a large archival collection of slides (58,000) and photographic prints (6,000) accumulated over its 84-year history. Preservation and accessibility of this valuable collection, heretofore insufficiently cataloged and underused, was clearly essential, to be done using current digital technology. The first phase of the SBBG Digital Image Database Project was undertaken two years ago in partnership with the Ladybird Johnson Wildflower Center and supported by a grant from the IMLS (Institute of Museum and Library Services). It was recently completed. Included in the initial selection of a digitized gallery of approximately 22,000 images are photos depicting aspects of the SBBG's long history, a wide number and variety of California native plants, and ecological and natural landscapes, as well as images of planted landscapes and landscape designs from the Santa Barbara area and elsewhere in California. A public-user interface for the selected database of about 8,000 images will soon become available online at <http://www.sbbg.org/>.

Save the Date! The CGLHS Annual Conference

in Santa Cruz—“Land of 1001 Wonders”

October 15–17, 2010



We are holding this year’s annual conference at the University of California at Santa Cruz campus. It marks the 15th anniversary of our Society’s existence. We wish especially to honor local resident Bill Grant’s efforts as CGLHS’s founder and first president, and also to draw renewed attention to the precarious financial situation at UCSC’s Arboretum—where we held our first organizational meeting a decade and a half ago. (We’ve written extensively in *Eden* about the Arboretum’s increasing problems: first in Summer 2000 and more recently and at length in the Fall and Winter 2009 issues. You may know that, among its many wonders, the Arboretum has a remarkable collection of unusual Australian plants—hence the *Protea*, above, that appears in its logo.)

Our annual conference begins on Friday, October 15, from 8:30 a.m. to 12 noon, with CGLHS’s traditional fall Board of Directors meeting. It will take place at the Codiga Center & Museum, Santa Cruz County Fairgrounds, 2601 E. Lake St. in Watsonville. Non-Board members are welcome, but seating is limited. So if you would like to attend, please contact ASAP Marlea Graham, our 2010 conference convener, at 925-335-9812 or maggie94553@earthlink.net.

Early Friday afternoon, conference attendees will meet at a location in Watsonville’s Pajaro Valley region (to be announced later), to tour five historical sites. After the tour there will be a reception at the historic Sesnon House at Cabrillo College. (See the Summer *Eden* for photos and information about this place and its early landscaping.)

FRIDAY AFTERNOON TOUR SITES (Attendees will receive schedule and itinerary in advance)

- **Agricultural History Museum & Archives – Santa Cruz County Fairgrounds:** It was 25 years ago that concerned citizens of the Pajaro Valley got together to develop plans to achieve their mission, to preserve and promote the history of agriculture on the Central Coast. Today the Agricultural History Project educates, preserves, exhibits, collects, and builds community awareness about the economic, cultural, ethnic, and historical significance of agriculture in the area. In addition to the educational displays at the Codiga Center and Museum (which also houses their archival records), visitors may tour the Porter Implement Shed, with its collection of horse-drawn equipment, including plows, binders, reapers, and planters, and an extensive collection of hand tools. The Snyder Building houses their equipment restoration shop and storage shed. Website: www.aghistoryproject.org.
- **Bockius-Orr House & Garden, and Pajaro Valley Historical Association Archives (PVHA):** The Bockius-Orr House contains the area’s largest collection of historic clothing, furniture and textiles. The gardens are in need of a restoration plan; they have two important periods of interpretation: the 1870s-80s farmhouse era of the front garden, and the 1940s-60s era for the back and side gardens. The house and gardens are now managed by the PVHA. Their considerable archives house books, manuscripts, newspapers, directories, and other printed materials; also historic posters, photographs, postcards, albums and artifacts, maps, oral histories, genealogies, and Watsonville High School yearbooks; historic materials related to agriculture, business, local schools, organizations, and families; special collections including those of local historian Betty Lewis (1925-2008), architect William Weeks (1813-1900), and female stagecoach driver Charley Parkhurst (1812-1879). Website: www.pajarovalleyhistory.org.
- **Rancho San Andrés Castro Adobe :** The Rancho San Andrés Castro Adobe, saved thanks to Edna Kimbro, who acted as interim conservator until the State Parks system could take over ownership. This site is not currently open to the general public because of damage suffered during the Loma Prieta earthquake; it is still undergoing renovation and stabilization, but the Parks staff have agreed to give us a tour of the exterior features. The Castro Adobe is an outstanding example of Monterey Colonial architectural styling. It functioned as a regional social center and features a spacious fandango room and an original *cocina*, one of only five such Mexican-style kitchens remaining in the state. This one-acre property still contains a small orchard and the original *carreta* path—the Old Adobe Road. There is also the remnant of a small courtyard garden designed by Thomas Church during the 1960s, the only plan apparently one of his infamous “napkin” drawings! Website: www.castroadobe.org.
- **Roses of Yesterday & Today:** This historic nursery dates from the late 1920s, when it was owned by Francis E. Lester (see *Eden* 13, no. 1 [Spring 2010]), whose house still sits on the other side of the road. The nursery was taken over by Will Tillotson (c. 1952–53) and was left to his “honorable secretary,” Dorothy Stemler in 1957. Today Stemler’s grandchildren are still operating the nursery, which specializes in historic roses dating from the 1500s onward, but includes some modern varieties that they also think are worthy of attention. Their display garden is now too overshadowed with large evergreen trees to make the roses entirely happy, and the once-blooming varieties will be “resting on their laurels” until next spring. But you may see some color from a few repeat-bloomers, and they do offer some container plants for sale. Website: www.rosesofyesterday.com.

Suncrest Nurseries, Inc.: Suncrest is a wholesale grower specializing in plants from the five Mediterranean climate zones and hundreds of California native plants, among many others offered on this 60-acre nursery. It was started in 1989 on the grounds of the old Leonard Coates Nursery. (See *Eden* 8 no. 1 [Spring 2005] for the history of Leonard Coates, starting in 1876 at Napa.) In late 1991, Suncrest purchased “Mike” Nevin Smith’s Wintergreen Nursery. Smith, who is the author of *Native Treasures: Gardening with the Plants of California* (2006), is still a director at Suncrest and continues to experiment and introduce exciting new plants hybridized at the nursery or collected from the wild. But this nursery and others like it also rely on getting new introductions from botanic gardens such as the one at UC Santa Cruz. Website: www.suncrestnurseries.com.

SATURDAY, OCTOBER 16TH: THE CONFERENCE PROGRAM

Morning location: UC Santa Cruz Arboretum / Time: Registration starts at 8:30 a.m.; guided tours end at 4:30 p.m.

- Arboretum Director Brett Hall will discuss the botanic garden’s history and provide a guided tour of the grounds.
- Author Judith Taylor, MD, will present the horticultural history of Santa Cruz County.
- Pam-Anela Messenger will tell us about landscape architect Thomas Church's early Santa Cruz work at the Pasatiempo residential golf club development and his later design work for the UC Santa Cruz campus.
- Annual CGLHS membership meeting: this year we’re holding our biennial Board of Directors election. (See page 22.)

>>> Luncheon at the Arboretum, honoring CGLHS founder William (Bill) Grant

Afternoon:

- Docent-led tours on the UC Campus of the Arboretum garden and the Alan Chadwick Garden
- On-your-own visits to campus landscapes designed by Thomas Church and others, using maps provided

Evening: Dining on your own at local restaurants (recommendations provided)

SUNDAY, OCTOBER 17TH: PASATIEMPO AREA TOUR

Our group will tour the Pasatiempo Golf Club and its surroundings. Pasatiempo was originally conceived as a planned residential community by Marion Hollins, with the innovative golf course design created by Alistir MacKenzie and the landscaping done by Thomas Church, based on the Olmsted Brothers’ plan. Negotiations are still under way for a visit to a third garden in this area. (Background information on Pasatiempo is provided in the Spring 2010 and Summer 2010 issues of *Eden*: v. 23, nos. 1 & 2.)

The conference location will also provide opportunities, as your time permits, for optional visits to such sites as:

- The Santa Cruz Wharf and the Beach Boardwalk, which had its 100th anniversary as a cultural landscape in 2007
- Local State Parks: Henry Cowell Redwoods, the Forest of Nisene Marks, Big Basin Redwoods, Wilder Ranch
- Santa Cruz Mission State History Park (near the site of the city’s birthplace in 1791)
- Local State Beaches: Natural Bridges, Lighthouse Field, Twin Lakes, New Brighton, Seacliff
- Roaring Camp & Big Trees Narrow Gauge Railroad has stops at the Santa Cruz Beach Boardwalk, Felton, and nearby Henry Cowell Redwoods State Park
- Santa Cruz area museums: Santa Cruz Museum of Art & History, Natural History Museum, Surfing Museum
- Santa Cruz area wineries, vineyards, and tasting rooms (visit www.scmwa.com)

Recommended Reading and Viewing:

- *The Sidewalk Companion to Santa Cruz Architecture*, by John Leighton Chase and Daniel P. Gregory. 3rd edition, 2005. Maps that accompany each chapter make it easy to plan walking tours. Contains a section on Pasatiempo, as well as information about the notable remnants of the Victorian districts, the UCSC campus, and changes to the downtown area since the 1989 Loma Prieta earthquake, and more.
- *The Santa Cruz Beach Boardwalk: A Century by the Sea*, by the Santa Cruz Seaside Company. Ten Speed Press, 2007. The book was written to mark the Boardwalk’s centennial and is filled with historical photographs that cover the history from 1866, when the first bathhouse was built on the beach, to the present day. (Also visit www.beachboardwalk.com.)
- *Pathways to the Past: Adventures in Santa Cruz County History Journal*. Santa Cruz Museum of Art and History. Contents pages of this publication are available online: www.santacruzmah.org.
- *Santa Cruz County, California: Illustrations with Historical Sketch of the County, 1879*, by W.W. Elliott. Facsimile edition; soft-cover edition (162 pages) available at Santa Cruz Museum of Art and History, \$19.95.

Note: Registration forms and detailed information about the conference schedule and tours have been mailed separately to all CGLHS members. Let us know if you didn’t receive them.

We hope you are planning to join us in Santa Cruz on October 15–17!



***Eden*: Call for Content**

Eden solicits your submissions of scholarly papers, short articles, book reviews, information about coming events, news about members' activities and honors, and interesting archives or Websites you have discovered. In short, send us anything pertaining to California's garden and landscape history that may be of interest to CGLHS members. Also, more regional correspondents reporting on local preservation concerns and efforts and other issues will be welcomed.

For book reviews, notices of interesting magazine articles, museum exhibits, and the like, write to Associate Editor Margaretta J. Darnall, 1154 Sunnyhills Road, Oakland, CA 94610. Or phone her at 510-836-1805.

All other submissions should be sent to *Eden* editor Barbara Marinacci (contact information is in boxed notice below.)

Deadlines for submissions are the first days of February, May, August, and November.

Material may be photocopied for academic purposes, with appropriate credit.

EDEN

EDEN (ISSN 1524-8062) is published four times yearly (Spring, Summer, Fall, and Winter) by the California Garden & Landscape History Society, a nonprofit organization as described under Section 501(c)(3) of the IRS code. Gifts in excess of \$30 per person are fully tax-deductible.

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Return this form along with your check made payable to CGLHS to:

Gerald A. Flom, CGLHS Treasurer, 100 Bear Oaks Drive, Briones, CA 94553-9754.

Tick this box if you do NOT want your name shared with like-minded organizations, as determined by the Board of Directors.

Please send address and other changes or questions to treasurer@cglhs.org.

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

For more information, visit www.cglhs.org.

Locations & Years of CGLHS's Conferences:

1995 – Santa Cruz (founding)
1996 – Santa Barbara (Spring)
 San Diego (Fall)
1997 – UC Berkeley (Spring)
 Huntington Gardens, San Marino (Fall)
1998 – Sacramento
1999 – Long Beach (Rancho Los Alamitos)
2000 – Monterey
2001 – Sonoma
2002 – San Juan Capistrano
2003 – Stanford University (SF Peninsula)
2004 – Riverside
2005 – Napa Valley
2006 – Saratoga (Westside of Silicon Valley)
2007 – Los Angeles (for Japanese-style gardens)
2008 – Lone Pine and Owens Valley
2009 – UC Berkeley (SF Bay Area)
2010 – Santa Cruz (15th anniversary)

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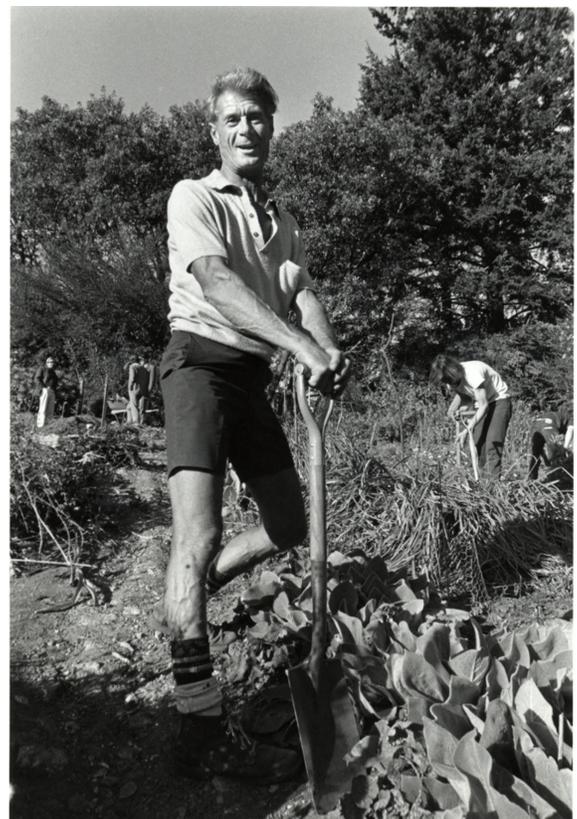
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*Alan Chadwick at work in the UC Santa Cruz garden.
(Photo courtesy of CSFAS Photo Collection.)*

