



Beatrix Farrand in Southern California, 1927–1941

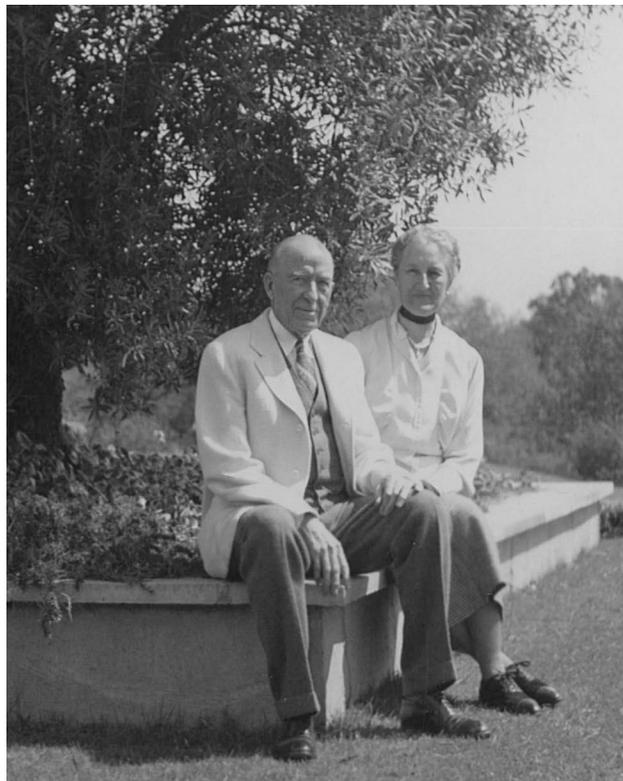
Ann Scheid

Beatrix Farrand moved to Southern California in 1927, when her husband, Max Farrand, became the first director of the Huntington Library in San Marino. Born Beatrix Jones in 1872 to one of New York's leading families, she showed an early interest in nature and the out-of-doors. Beatrix became the protégée of Charles Sprague Sargent, first director of the Arnold Arboretum in Boston, with whom she began serious study in 1893. Her studies were supplemented by extensive European travel, visiting gardens in England, France, Italy, and even Algiers. She was also no doubt influenced by her aunt, Edith Wharton, whose book *Italian Villas and Their Gardens* (1903) promoted the fundamentals of formal garden design—fundamentals that Beatrix applied in her own work. She set up her office in her family home on East 11th Street in New York City in 1896, and by 1899, helped by her family's social connections, Beatrix Jones was established enough to become the only woman among the 11 founders of the American Society of Landscape Architects (ASLA).¹

Beatrix Jones met Max Farrand, Princeton graduate and professor of history at Yale, over dinner at the president's house at Princeton, where Farrand had been asked to advise about the campus plan.² Married in 1913—she 41 and he 44—they settled in New Haven, where Max had taught history since 1908. Impatient to spend more time doing research and writing, Max resigned his post at Yale in

1924, and in 1926 he accepted the “alluring opportunity”³ to head the newly established Huntington Library in San Marino.

Max Farrand had been the choice of George Ellery Hale, famous astronomer and adviser to Henry Huntington. Probably Hale had also been behind the invitation to Max in the previous year to spend time at the California Institute of Technology (Caltech).⁴ Hale's vision for the new library as a world-class research institution required an eminent scholar at its head to organize the scholarly program and to attract leading scholars to carry out research in the rich collection of rare books and manuscripts assembled by Huntington.



Max and Beatrix Farrand at the Director's House,
Huntington Library, 1930s.
Courtesy Bar Harbor Historical Society, Bar Harbor, Maine.

As the former head of Yale's history department and established scholar of Constitutional history, Max Farrand was clearly an outstanding choice for the director's position.⁵ Beatrix's role was less clear. In his offer of the position to Max, Hale wrote: “Please tell Mrs. Farrand that I enjoyed reading her interesting description of the planting scheme for Yale, and hope we can find a way to profit here by her admirable methods.”⁶

Although the Farrands lived in California for nearly 14 years, Beatrix Farrand did relatively little work here. This may be attributed to various factors. The Farrands divided their time between San Marino and

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Reef Point, their summer home in Bar Harbor, Maine. Although she spent considerable time in San Marino, Beatrix continued her practice in the East and therefore traveled back and forth, spending months working on projects on the East Coast and in Chicago. She did have a studio built in San Marino, linked by a pergola to the Director's House on the Huntington grounds, and she corresponded with local clients on stationery letterhead from 1151 Oxford Road, San Marino. Inevitably, though, her months away made it difficult to establish a full-time practice locally; she never had an office of draftsmen and support personnel in California. In the case of Occidental College, her biggest Southern California job, she relied on the office of architects Myron Hunt and H.C. Chambers to produce the drawings, which she then approved before authorizing the work.

Yet Farrand's reputation as one of the leading landscape architects of her day (although she styled herself "Landscape Gardener") ought to have attracted the sort of prestigious clientele that she enjoyed in the East and Midwest. Her work at Yale University, University of Chicago, and Princeton established her as one of the leading designers of college campuses, and the list of her private clients, headed by such New York names as Rockefeller, J.P. Morgan, Pratt, and Harkness, was illustrious. Perhaps indeed it was forbidding, since the elite of Pasadena came primarily from Midwestern industrial cities: Cleveland, Cincinnati, Chicago, St. Louis, Kansas City.

Beatrix Farrand's position at the Huntington, one of the great estate gardens of the region, was clear from the beginning. Her reputation as a landscape architect and her position as the wife of the Director ought to have given her the opportunity to work on the design of the estate. However, it was impossible to displace the longtime head of the gardens, William Hertrich, who, together with Henry Huntington, had developed the estate from its beginnings in 1905. Hertrich maintained strict control of the grounds. Max Farrand noted in a 1929 letter: "As conditions are now, even I have to make special arrangements to enter the property any time before 9 o'clock or to remain after 4:30 or to come on a Sunday except during the exhibition hours two Sundays each month."⁷

Hertrich was a plantsman, not a garden designer, so it is interesting to speculate how Beatrix Farrand might have designed and developed the magnificent site, relating the grounds to the architecture, creating more focused axes and spaces, and easing the visitor's progress through the gardens, which were opened to the public in 1927.⁸

Farrand's small touches around the Director's House—a terrace at the rear of the house, formal planting beds beside the studio she had built for her work, a

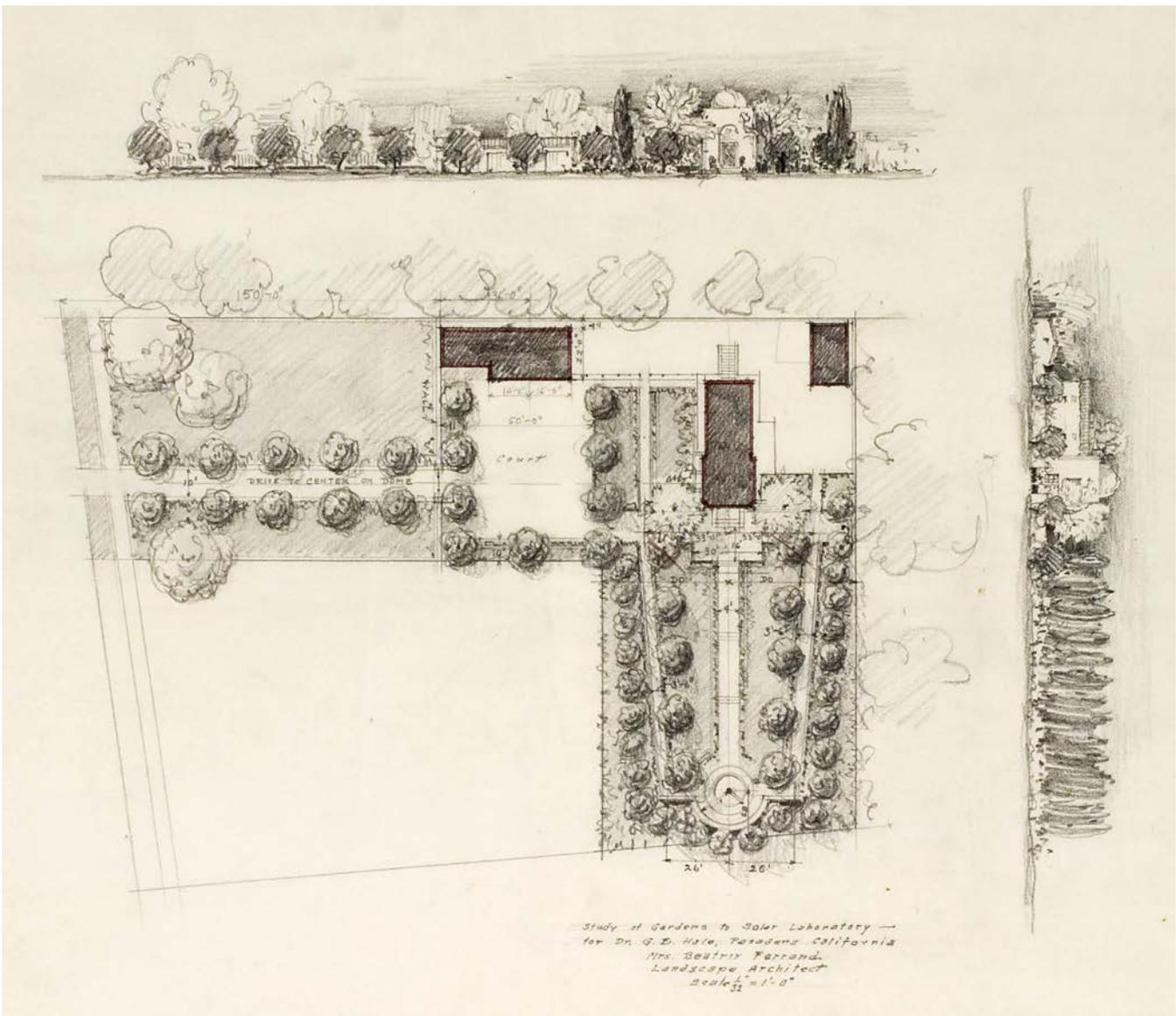
fountain and wall at the foot of the garden, and an allée of oak trees leading to the estate grounds—indicate her predictions. The fragments of her other jobs, at Caltech, Hale Solar Lab, and especially Occidental College, leave us wishing that she had been able to do more. Her inability to bring her talents to bear on the land right outside her front door must have been a continuous source of inner frustration to her.

Garden for George Ellery Hale and the Hale Solar Laboratory (Building, 1924; Garden, 1928)

Farrand's first garden in Southern California was for Dr. George Ellery Hale, who had commissioned Pasadena architects Johnson, Kaufmann & Coate to design a solar observatory for his retirement years. Hale, renowned scientist and Renaissance man, had traveled through Europe as a young man with architect and city planner Daniel Burnham, a family friend and architect of the Hale family home in Chicago. As chairman of the Astronomy section of the 1893 Chicago World's Fair, Hale had also worked with Burnham directly. Hale had come to Pasadena in 1904 to establish an observatory on Mt. Wilson, a site favored by the clear and still air that was ideal for astronomical observations. Envisioning a scientific institution on the West Coast to rival his alma mater, Massachusetts Institute of Technology (MIT), Hale brought leading researchers in chemistry, physics, and biology to Pasadena's Throop Institute, transforming it into the California Institute of Technology (later to be more familiarly known as Caltech). Hale gained the confidence of Henry Huntington, persuading him to leave his estate, library, and art collections for research and public benefit. He also headed a civic effort to create a city plan for Pasadena that produced Pasadena's nationally recognized Civic Center.

Located on the Huntington ranch just north of the present Huntington grounds, Hale's property occupied an L-shaped lot next to a large reservoir that served the estate. Beatrix Farrand began working on the plan for the garden in early 1928. In a letter to Hale, she explained her business arrangement for implementing the design. There would be no charge for her time, but she would charge for her expenses, such as typing, blueprints, tracings, photographs, telephone, travel, etc. She suggested that plants be purchased through her, since she could obtain a professional discount from nurseries. Her invoice for the six-month period January–June 1928 shows four site visits, consultations with contractors and with "Miss Bashford," referring to Katherine Bashford, well-known local landscape architect. Total charge was \$105.⁹

Farrand's work for Hale was colored by her and her husband's close personal friendship with Hale and his wife, Evelina. Correspondence reveals that Beatrix gave



Farrand's plan for the grounds centers on the dome of the observatory. The top (south) elevation shows orange trees marking the auto court and the driveway to the street. The elevation on the right (west elevation) shows the cypress trees screening the south garden from the street and neighboring properties. Courtesy Environmental Design Archives, University of California, Berkeley.

Hale a copy of her aunt Edith Wharton's book on Italian gardens and villas; Hale loaned her a book by Edward Lear; Hale sent her a book while she was recuperating from a illness; Beatrix reported on her visit with Henry Breasted, Egyptologist at the University of Chicago and Hale's close friend.¹⁰ At Evelina's behest, Beatrix approached the Garden Club of America on behalf of The Diggers, an insurgent Pasadena garden club petitioning to become a member of the GCA, alongside the already established Pasadena Garden Club.¹¹

Farrand's sketch for the Hale property shows a formal axial plan centering on the dome of the observatory building. Both the entrance drive and the axis of the south garden, which terminates in a circular pool, point toward the

dome. The sketch and information in the correspondence in the Caltech Archives indicate an Italian cypress hedge outlining the south garden (now destroyed).¹² Her garden design originally called for a long reflecting pool, later changed to a flagged walk with tiled steps and provision for a runnel down the center. A curved wall at the south end was to partially enclose the proposed pool.

Twenty-seven orange trees were planted to outline the entrance drive, the auto forecourt, and the interior of the south garden. A flagstone platform marks the entrance to the observatory, where a bas-relief portraying the Egyptian pharaoh Akhenaten by sculptor Lee Lawrie is above the door. The sun's rays end in the *ankh*, the symbol of life; the design is borrowed from the royal tomb at Amarna, the

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An Egyptian sun motif decorates the entrance to Hale's solar laboratory. Hale had visited Egypt in 1922, where he was among the first to view the treasures as they were removed from King Tutankhamen's tomb. The bas-relief is by sculptor Lee Lawrie. Photo: Libby Simon.

city Akhenaten founded to glorify his cult of the sun. This reference to Akhenaten celebrates Hale's lifelong passionate devotion to research on the sun.

Low hedges of rosemary and myrtle were to border paths in the south garden, the auto court, and around the building. The rosemary failed to thrive, however, and was replaced with myrtle. A garage was planned at one end of the auto court, and Farrand suggested the design: "A building wide enough for three cars, with three arches on the south side, a flat roof and chamfered corners, the walls in color and texture to match the Laboratory building."

While there have been many changes to the landscape, most notably the loss of the south garden to subdivision, much of Farrand's design can still be discerned. The myrtle hedge has flourished. Native oaks have grown to gigantic proportions. Remaining from the original design are a few of the orange trees around the courtyard, *Arbutus unedo* next to the building wall on the west, a pair of loquats flanking the entry to the observatory, and a pair of sycamores at either side of the terrace in front of the entry. Several pomegranate trees lining the driveway near the street may also be Farrand's inspiration, since some of the orange trees failed to thrive.

In August 1928 Hale wrote that he was pleased with the beginning of the planting and wanted to complete the design. He also found her bill absurdly small and wrote: "It is a great privilege to be the possessor of your first California garden, and I am proud to enjoy it." Writing to Hale regarding the replacement of one of the sycamores, which had died, Farrand returned the compliment: "With many thanks to you for having been willing to give me my first trial at a piece of California planting."¹³

In his retirement, Hale used the building to carry out research and experiments. Here he worked on and refined an important instrument for solar observation, the spectrohelioscope, which made it possible to observe the hydrogen-rich prominences of the sun. Hale largely financed the building, and on its completion he made a gift of the buildings, grounds, and equipment to the Carnegie Institution of Washington, which owned and administered Mt. Wilson Observatory.

In 1985 the Hale Solar Laboratory was sold to William and Christine Shirley, who built a private residence on the grounds. Christine Shirley is credited with nominating the building and grounds as a National Historic Landmark, thereby preserving it from demolition. The Shirleys sold the property to architects Stefanos Polyzoides and Elizabeth Moule, thus ensuring its long-term upkeep and continued preservation.



Fountain with basin mounted on a curved wall marks the end of the Huntington Director's House garden looking south from the terrace. Photo: Libby Simon.



Huntington Director's House back garden, looking toward Farrand's studio, which was connected to the main house on right by a pergola. Twin oak trees shade the terrace centered on the bay window, and olive trees mark the corners of the lawn. Photo: Barbara Marinacci.

The Director's House at the Huntington Library, 1930

When the Farrands arrived at the Huntington, there was no accommodation for them on the grounds. For three years they lived off-campus, on South Orange Grove Avenue—famous as Pasadena's "Millionaires' Row." Their future house was a Huntington guest cottage, built near the Library building on the site of the present staff parking lot. Designed by Myron Hunt, the cottage consisted of several bedrooms intended to accommodate individual visitors, making it unsuitable for the director's occupancy.¹⁴

In 1930 the cottage was moved to a knoll overlooking Orlando Road on the north edge of the campus, where it would undergo a major transformation. Hunt's plans for the remodeled house retained the original Colonial Revival design and its original orientation—a series of rooms lined up on an east-west axis, with the main entrance in the center, facing south. To adapt the house to

its new site facing Orlando Road, the south-facing entry was transformed into a large polygonal bay window looking onto the garden, and a new entry to the original central hall/living room was created on the north side of the building, facing the entrance drive from Orlando Road. Additions were made to accommodate a kitchen, and there were other interior alterations. A separate studio for Beatrix was built perpendicular to the house on the west and linked to the house by an arbor, forming an enclosure for the main garden at the rear. A planting plan survives for the secluded flower garden west of the studio; a swimming pool has since been added west of the studio in the flower garden area.

The layout of the main garden is on a simple axial plan. A terrace along the south side of the house overlooks the lawn, and the vista to the south terminates in a fountain and pool in front of a wall with concrete cap. This feature is similar to the fountain and curved wall shown on the drawing for the Hale garden. On the east

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Farrand created an allée of native oaks leading into the rest of the Huntington grounds; this path gave Max a pleasantly shaded walk to his office in the main library building. Farrand made use of the native oaks on the property and added mature olive trees, which were easily transplanted and furnished handsome accents at key points. Pavers are concrete flagstones similar to those used in the Hale garden—a type of paving that Farrand favored, at least in her Southern California work.

California Institute of Technology (1928–1938)

Farrand's work at Caltech began shortly after her arrival in Southern California.¹⁵ Working on a volunteer basis, she created the courtyard for the new humanities building, Dabney Hall, built in 1927 to designs by Goodhue Associates, the successor firm following Bertram Goodhue's untimely death in 1924. Goodhue, hired at the behest of Hale, had conceived the campus plan that formed the early core of academic buildings linked by arcaded walkways leading east from Wilson Avenue. Dabney Hall was to be located on the north edge of the campus adjacent to San Pasqual Street. The new building was envisioned as a companion to Gates Hall, the first building on the campus, with which it formed a quadrangle, both buildings

anchoring two corners of Goodhue's central Spanish Renaissance courtyard design.

Farrand used the L-shaped plan of Dabney to create an enclosed courtyard, walled to shield the space from the street and from the rest of the campus. A series of large French doors along the east-west wing of the main hall can be opened into this quiet space, protected from the general circulation patterns on campus. The continued use of this popular courtyard for small social events and as a reception area for concerts and other performances in the building attests to the wisdom of this concept.

Farrand's plan gave the rectangular space form and dealt with the slope of the land by creating an almost square courtyard at grade with the main hall and centered on a fountain located on the west wall of the courtyard. This main courtyard is bounded by a low retaining wall ornamented with graceful inset concrete benches inset at either end. Two steps in the center of the wall lead up to a smaller space above at the level of the street (since closed and now part of the campus). A central north-south walkway (now removed) executed in Farrand's favorite dark gray art stone flagstones bisected the main space, which was also outlined by flagstone paths. Rectangular panels of lawn and mature olive trees provided a restful color



This Caltech campus plan is by Bertram Goodhue, c. 1915. Wilson Avenue is in the foreground. The campus is bounded by San Pasqual Street on the left and California Street on the right. The grand central domed building and the reflecting pools were never realized, but the general axial layout was followed in the development of the campus until after World War II. Courtesy Caltech Archives.



Dabney Courtyard showing olive trees, grass panels, and flagstone paths. This photo was taken before recent alterations to the garden. Photo © Douglas Hill.

scheme in shades of green and gray, enlivened by climbing Cherokee roses on the courtyard walls.

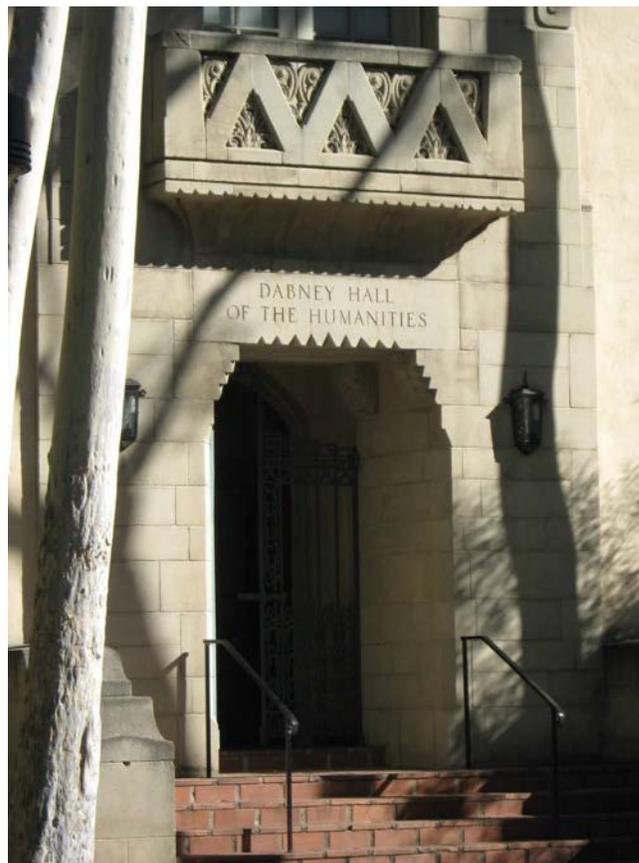
Farrand's other significant contribution to the campus was her plan for a garden south of Arms Geological Sciences Laboratory. Her one-level plan was not acceptable to the architects, whose own plan proposed two levels. However, it was finally implemented in 1938 because Mrs. Henry Robinson (née Laurabelle Arms), donor of the building and its neighbor, Robinson Hall, preferred Farrand's plan. Unfortunately, there is no record of the plan itself, and the garden has recently been demolished to make way for a new design now under construction.

Having planned significant portions of the Princeton, Yale, and University of Chicago campuses, Farrand had definite ideas about how the Caltech campus plan could be improved, and she pressed for the adoption of a campus master plan. In the mid-1930s she prepared some preliminary recommendations for the western portion of the campus.¹⁶ No action was taken on her recommendations, perhaps because at the time Caltech was strapped for funds, having lost almost its entire endowment in the 1929 crash.

By 1938 Farrand had tired of her volunteer status at Caltech. In March and again in July, she wrote to W.B. Munro, chair of Humanities, and President Millikan, re-

questing compensation for her work and the authority to have her designs executed. In July Munro replied that the question would need to go before the Executive Council. Finally in September Millikan replied, thanking her for her services and reporting that the Executive Council did not feel it wise "to enter into any formal arrangement on a definitely professional basis." Continuing on, he wrote: "We hope to have the privilege of seeking your counsel and suggestions in a professional capacity on landscaping problems as they may arise at any future time. In this connection I should mention that the garden south of the Arms Lab will be carried out in accordance with the plan which you have already outlined and which Mrs. Robinson has approved."¹⁷

Farrand did not answer until almost a month later, when she replied to Millikan that it was necessary for the architect and landscape designer to collaborate for the Arms project; levels, walls, gates, and the width of walks needed to be discussed and decided collaboratively.¹⁸ Another month went by before Farrand wrote again. She agreed to do the work around Arms—as a "tribute of affection to Mr. and Mrs. Henry Robinson, and I will do my best to please Mrs. Robinson and the Officers of the



The entrance to Dabney Hall, flanked by towering Eucalypti citriodora trees, features Mayan motifs that reappear throughout the building. Photo: Libby Simon.

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Beatrix Farrand in Southern California (continued)

Institute as my professional gift to them and the institution. For other work ...[I suggest you] make arrangements with some professional advisor in outdoor work.”¹⁹

The reluctance of the Caltech men to pay Farrand the money and the respect she was due may well have been due to financial considerations, but their innate prejudices may have been the deciding factor. During the Depression (and even later, into the 1960s), married women were routinely denied employment, since they had husbands to support them. Farrand’s chief rivals in the profession in Southern California were single women—Katherine Bashford, and the firm of Florence Yoch & Lucile Council, who presumably needed the work in order to survive.

By the time Farrand wrote this letter, she was fully engaged in a much more rewarding project: working on the redesign of the campus at Occidental College, in the Eagle Rock district of Los Angeles.

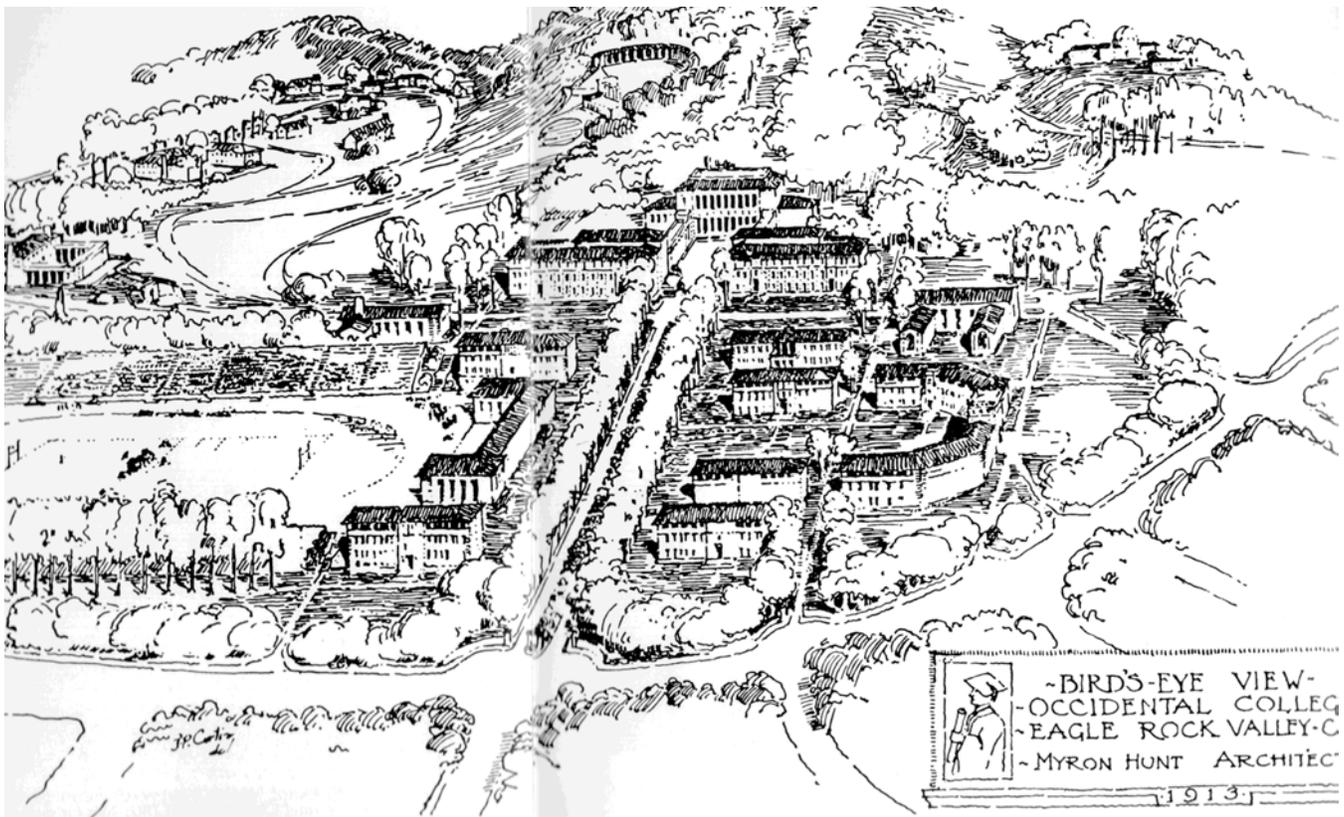
Occidental College, 1936–1941

Beatrix Farrand’s most extensive project in the Los Angeles area was a major redesign of the campus at Occidental College. It was undertaken in the last years of the Depression at the instigation of Charles H. Thorne, a college trustee. Like George Ellery Hale, Thorne was a Chicagoan—and like Hale, he had a strong interest in architecture, city planning, and design. The retired chairman of Montgomery Ward, which had been founded by his father,

Thorne was a member of the Commercial Club, a group of civic-minded businessmen who promoted and helped bring about Daniel Burnham’s famous 1909 Plan of Chicago. As a supporter of the Chicago Plan and of Burnham’s work, Thorne would have known of Farrand’s work at the University of Chicago, and more importantly, would have mixed socially with fellow Chicagoan George Ellery Hale.

In a letter from the end of 1936 to Beatrix Farrand offering her the job, Oxy president Dr. Remsen E. Bird wrote that Thorne had stipulated that he wanted “Mrs. Max Farrand or some one as experienced” to do the landscape design.²⁰ Thorne was donating a large sum of money to build an auditorium for the college in honor of his late wife, Belle Wilber Thorne, and the chosen location for the new building provided the opportunity to rethink the campus layout.

Bird’s offer of the project to Farrand marked the beginning of a five-year involvement with the campus, a project that Farrand later wrote “lies very close to my heart.” Working with architect Myron Hunt and his then partner, H.C. Chambers, Farrand established a “happy collaboration not only with Mr. Chambers, but the whole College organization.”²¹ Unlike her experience at Caltech, where she worked without compensation and without much respect, her work at Oxy was compensated, her suggestions and comments followed, and her designs carried out as she wished.



Myron Hunt’s plan for Occidental College, 1913. Courtesy Special Collections, Occidental College Library.



*Farrand designed the main quadrangle, laid out with decomposed granite walks and planted with California native oaks. Oaks that failed to survive have been replaced over the years with equally grand specimens, maintaining an enormous canopy over the entire Quad.
Photo by Marc Campos, courtesy Occidental College.*

The original campus plan by Myron Hunt and Elmer Grey (1913) had oriented the buildings along a long driveway running up a steeply sloping hillside. In Thorne's vision, the new auditorium would terminate one end of an axis lying perpendicular to the slope, with the other end terminating at Clapp Library, a key existing campus building. This plan required constructing four terraces across the slope, enabling the introduction of a traditional campus quadrangle plan. Closing the driveway through the campus was a condition for Thorne's gift. Other existing buildings were already ranged along the long axis of the proposed quadrangle: the Freeman Student Union, Swan Hall (faculty offices), and classroom buildings (Fowler and Johnson).

The chairman of Oxy's Grounds Committee was Alphonzo Bell, an alumnus of the college and a wealthy oil and real estate developer, most noted for his development of Bel-Air Estates in west Los Angeles. Charles Thorne and Archibald Young also served on the Grounds Committee.²² Bell, Thorne and Fred F. McLain, the college's comptroller, held the purse strings for the project, with Bell being the primary source of funds for the landscaping. (The quadrangle was named Bell Quadrangle in his honor.)

Farrand's role in the design for the entire project was complex. She determined the designs and pale yellow color for the concrete of the terrace walls and steps; specified that the flagged art stone paving to be both creamy and rough, like travertine; and directed that the walks in the central Quad section be of decomposed granite. She

also specified that asphalt paving for the service roads be colored to match the buff shade of the buildings by rolling in yellowish gravel. Also, she wanted the curbs to be cast stone instead of ordinary concrete. She was insistent that the architects study the level of the new building very carefully in order to successfully "marry" it to the slope on which it was being built. In a letter to Chambers, she discussed the positioning of steps, walls, and ramps around the building in great detail.²³

Aware of the deluges that the California rainy season can bring, she decided against an elaborate drainage system, noting that "no drainage system that has ever been evolved can carry a heavy California storm."²⁴ The water would just have

to flow down over the terraces. She reasoned that repairing any damage over the years would be far cheaper than installing a huge and complex drainage system that still might prove inadequate.

Her requirements for trees for the Quad were exacting. Rather than plant small trees and then wait 50 years for them to grow, she specified mature California oaks in boxes. On Bell's orders, the Los Angeles nurseryman R.W. Hamsher boxed 35 trees from the wild for her inspection, and she chose 18 of them: four large multi-trunked specimens for the two ends of the Quad and four large single-stemmed trees for the center. These trees alone, at \$4,300, cost over double the expected budget for the Quad tree plantings. The total budget for landscape work for the entire project, including the work around the new Thorne Hall, was initially set at \$20,000, but by August 1937 it had been increased to \$36,000, with Bell agreeing to contribute \$30,000. McLain, who was deeply committed to supporting Farrand's ambitious plans for the campus, broke the news to Bell about the budget overrun for the oaks in the Quad in a letter announcing how enthusiastic both staff and students were over the huge trees,²⁵ and Bell came through with the funds. In the end, the total Quad planting budget grew to about \$8,000.

Determined to create a total design concept, Farrand also designed furniture for the Quad: concrete bench seats and tables for each end, and teak benches to be ranged along the walks. The handsome concrete benches were an extra expense borne by Alphonzo Bell, and their massive

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curved backs were inscribed with the name of their donor. They still stand facing each other across the upper level of the Quad.

The teak furniture was ordered from a catalogue of an English firm. Four benches (Britannia model, made to Farrand's design),²⁶ eight Britannia chairs, and four stools (Harrow model) were shipped to Oxy with the information that they had been made from the wood of the Union Castle liner "Armadale Castle." The passenger liner's war service had begun in August 1914, when it was converted into an armed merchant cruiser. It had also carried troops in African waters and in the Atlantic. The Burmese teak used to build the ship had come from 150-year-old trees, felled in the forest and then floated down to seaports, taking from five to 20 years to reach the coast. The ship itself had been 25 years old—"therefore the product is of considerable age," i.e., nearly 200 years old. In an unusual tribute to the role of the Armadale Castle, sacrificed for the teak garden furniture at Occidental College, a street on the campus is named Armadale Avenue.

In addition to the Quad, Farrand was also responsible for the landscaping around Thorne Hall, which was completed in 1938. The building, a simple form of Italian Renaissance, with pale stucco walls on reinforced concrete and a hipped red tile roof, continued the overall California Mediterranean theme of existing campus architecture. On examining the plans, Farrand termed it "quiet and dignified," and the main façade "excellent."²⁷ She was most concerned, however, with how the building fit into the existing context and the slope of the land. She questioned the sloping top of the retaining wall on the east, suggesting that it should be stepped (it was). She asked for larger planting trenches for the trees in the forecourt of the



Farrand designed the Britannia bench for Hughes Bolckow Shipbreaking, Ltd., an English firm that manufactured garden furniture made from teakwood salvaged from British battleships. Several of these benches were purchased for the Quad in the 1930s. Courtesy Special Collections, Occidental College Library.

building (and got them). At her suggestion, the flight of steps up to the forecourt from the Quad was broken into two flights, with a landing, creating a more comfortable approach to the building. She also suggested a gentler transition from the forecourt to the road on the west and a reduction in the size of the abutments flanking the main steps to the building entrance (they were narrowed from the original seven-foot width to four feet).²⁸

For Thorne Hall, Farrand proposed a grey-toned planting scheme. In the flagstone-paved forecourt, she placed four 50-year old olive trees to shade the people gathering at matinee intermissions. She obtained large agaves from William Hertrich at the Huntington Library for planting on the east side of Thorne, and white wisteria was planted atop a wall on the north side (rear) of Thorne. Additional plantings included olive trees on the hillside west and north of Thorne, and lavender and rosemary close to Thorne walks and entrances, where passersby might brush up against them, releasing a lovely scent.

Farrand went on to design the walks and courtyard of the Music Building. Walks were to be of brick set in sand, and iris was to be planted in gravel around the fountain in the court. She planted white oleanders along the front of the building and boxwood to edge the walks in the music school's court. Although the courtyard plantings and paving have been altered, the space with its fountain is still memorable. McLain wrote her that the Thorne Hall olive trees did "wonders in tying in the existing Music Building lawn with the Thorne Hall court."²⁹

Comptroller Fred McLain and Beatrix Farrand became close friends during her work at Oxy. He was her great admirer, writing in 1940: "Will you pardon me if I get a bit enthusiastic over your professional skill with plants, and your outstanding ability to deal with human beings and get



A Farrand-designed pair of massive matching benches with gently curving concave backs face each other across the Quad. Originally intended to be carved from stone, they were made from less expensive cast stone. Photo by Marc Campos, courtesy Occidental College.



Farrand designed the setting for Thorne Hall, including the forecourt with its flagstone paving and four olive trees, as well as the gentle approach with two flights of steps leading up to the building. Photo by Marc Campos, courtesy Occidental College.

things done?”³⁰ He almost never failed to champion her cause, especially when her requirements added extra expense (as with the oaks for the Quad), or when there was pressure to proceed with work that she had not had time to review; he appreciated her standards of excellence, her attention to nuances, and her commitment to the beautification of the campus. The McLains and the Farrands also enjoyed each other’s company; after the McLains’ trip to Mexico in December 1939, the two couples gathered for an evening to view Fred McLain’s slides of Mexico.³¹

Occidental Campus Planning

Farrand’s initial work at Occidental College was part of the implementation of a 1935 plan by Hunt and Chambers. In 1938 Farrand became a key member of the committee of architects, college trustees, and officials that began work on an overall campus plan. Here Farrand was clearly in her element, having designed quadrangles and building sites for Princeton, Yale, and the University of Chicago. The committee developed planned sites for new men’s and women’s dormitories, as well as locations of roads and footpaths throughout the campus. Two new dorms, Haines and Wylie, were completed in 1940, and the locations of additional ones were specified. Recognizing how people create their own paths from building to building, Farrand envisioned “footpaths leading from the buildings [as] short cuts or ‘sneaks’ through the planting.”³² A grove of trees on

the slope in front of the Music Building interlaced with rock-lined paths and occasional logs and stumps for sitting is an example of this idea.

Throughout 1938 and 1939, Farrand was continuing a busy planting program on the campus. Her letters are full of plant lists for various campus locations. Oaks and olives were planted in large quantities on the hillsides. She also proposed training oranges, camellias, and evergreen clematis on campus walls. She began to recommend native plants—mimulus, ceanothus, and others—“to give the campus real distinction and beauty.”³³

She invited Mr. Ross, the head of the Oxy landscape team, to take cuttings and seeds from the Director’s House at the Huntington.

The campus had been heavily planted with eucalyptus trees over the years, and in the very beginning of her work on the quadrangle project, Farrand had designed the simple low walls around the large ones in front of Johnson and Fowler Halls. However, by 1940 she advocated raising and planting native oaks instead of eucalyptus on all the college slopes, as they would “give dignity to the hillsides and charm to any buildings set on them.”³⁴ They might



Farrand designed the fountain area within the courtyard of the Music Building. Photo: Barbara Marinacci.

(Continued on page 12.)

have to be sacrificed for future buildings, but in the meantime it was a cost-effective way to beautify the college property. This work was very satisfying to her, and she was generous in sharing the credit. She wrote the following to Alphonzo Bell: “Yesterday when Mr. Chambers and I were working on the campus together, he said he thought it one of the loveliest of the small colleges and very largely owing to the beauty of the simple lines in the central quadrangle, for which you are responsible.... With ever so many thanks for the happy work at Occidental which is entirely due to your instigation.”³⁵

Late in 1939 Alphonzo Bell decided to give to the college 23 acres of land adjacent to the campus. Most of it was on the opposite side of College Hill, running down to the bottom of the slope along Eagle Rock’s Yosemite Avenue. Bell had bought the land to save it from development. Farrand was asked to look over the property to determine what might be used for college purposes, what could be set aside for residential use for faculty or staff, and what could be developed for alumni, faculty, and others wishing to join the college community.³⁶ All of this promised a continuing association for Beatrix Farrand with Occidental College. Yet, a few months later, Fred McLain wrote to her at Reef Point: “What is all this war business going to do to our major planning? We were all set for a big year with applications thirty-five per cent ahead of last year. What will transpire now no one knows. It is reasonable to assume, however, that development work has been given a body blow, alas.”³⁷

Other things were changing, too. Max Farrand had tired of his administrative duties at the Huntington. Moreover, he wanted to complete his long-planned edition of Benjamin Franklin’s autobiography. In addition, his health was not good. Beatrix expressed the tenor of the times in a letter to a friend: “There seems somehow a mockery these days in gardening . . . so we plod along, Max in the humanities, I in my gardens, Hubble in his stars....”³⁸

The announcement of Max’s retirement from the Huntington in March 1941 was met with general dismay by their many friends in Southern California. A farewell dinner for Max was planned, despite his protestations that it would be a “terrific ordeal for the victim and unless



*Farrand’s last job at Oxy was a campus plan that included new dormitories. She chose the site for Haines Hall to be dramatically placed on the slope above the Quad. Small orange groves were enclosed by myrtle hedges in front, to outline the space in the foreground. Haines is famous as the dorm where President Barack Obama lived when he was a student at Oxy.
Photo by Marc Campos, courtesy Occidental College.*

he makes a great effort, I question the effect on the participants.”³⁹ Beatrix described the move from California as a “terrible wrench.... Although this house has only been our official home and therefore not as closely rooted in our hearts as Reef Point, it is rather a tug at the heartstrings to leave its pleasant surroundings and the implication of all the friendly hours we have enjoyed it.”⁴⁰

Occidental College’s president, Remsen Bird, wrote to thank the Farrands for many things, including “the making of this campus beautiful beyond compare.”⁴¹ Perhaps the finest tribute, however, came from Clara Burdette, civic and national leader in women’s causes and *grande dame* of Pasadena society: “Your presence has always given me an inward rejoicing that you were a living example to this community of two people who could each exercise a vital interest of his own and yet remain in unity—the high purpose of living.”⁴²

Max and Beatrix retired to their beloved Reef Point in Maine. Still, they returned to California every winter, staying at the Valley Club in Montecito. Beatrix continued to winter in Montecito after Max’s death in 1945, and she worked with Huntington staff to help complete Max’s work on the Franklin autobiography, which was finally published in 1949. Forced to sell Reef Point in 1955, Beatrix purchased a small property, Garland Farm, not far from Reef Point, where she designed a new garden and lived until her death in 1959. Garland Farm is now preserved and operated by the Beatrix Farrand Society as a landscape educational center.

Endnotes

1. Information on Farrand's early life and career and her later years is from Judith B. Tankard, *Beatrix Farrand: Private Gardens, Public Landscapes*, New York: Monacelli, 2009, 9-39.
2. Tankard, 64.
3. Letter, James R. Angell, Yale President, to Max Farrand (MF). Feb 25, 1927. Box 1, Max Farrand Papers, Huntington Library Archives
4. Caltech President Robert Andrews Millikan (RAM) proffered the invitation to come for a semester, a quarter, a few weeks, perhaps to stay, writing: "We can furnish you golf, the Americana of the Huntington, or the opportunity to become an actor on the Community stage [Pasadena Playhouse], at your pleasure." July 23, 1925. Max Farrand Papers, Huntington Library Archives.
5. In an undated letter to Beatrix Farrand (BF), Hale's wife Evelina wrote: "I can't tell you how my husband rejoices in your husband's acceptance of the Huntington Library. He feels Mr. Farrand is the one man he was looking for. Mr Huntington is also immensely pleased. Everybody is." Box 10, Max Farrand Papers, Huntington Library Archives.
6. Letter, George Ellery Hale (GEH) to MF, Mar 12, 1926. Box 10, Max Farrand Papers, Huntington Library Archives. Another letter suggested Beatrix might be suitable to act as curator of the art collection.
7. Letter, MF to RAM, May 8, 1929. Millikan Papers, Caltech Archives.
8. Early in his tenure Max Farrand turned to Frederick Law Olmsted, Jr. for advice on how the grounds should be treated. Olmsted's reply suggested that a series of gardens be installed for the general education of the public, displaying various approaches to garden design suitable to the climate and culture of Southern California. Letter, FLO, Jr. to MF, Nov 26, 1928. Archives, Botanical Division, Huntington Library.
9. BF to GEH, Mar 8, 1928. Hale Papers, Caltech Archives.
10. Letters between BF and GEH, 1927-1934. Hale Papers, Caltech Archives.
11. Letter, Evelina Hale to BF, undated. Box 10, Max Farrand Papers, Huntington Library Archives.
12. Farrand's design and planting specifications are outlined in an "Itemized Cost of Work" accompanying a letter to Hale, March 8, 1928. Hale Papers, Caltech Archives.
13. The author thanks Huntington Library archivist Jennifer Goldman for sharing before and after plans of the house, as well as aerial photographs showing its two locations on the Huntington grounds.
14. Letter, BF to GEH, Jan 27, 1930. Hale Papers, Caltech Archives.
15. My information on Caltech's architecture and landscape plans is drawn from Romy Wyllie's groundbreaking book, *Caltech's Architectural Heritage: From Spanish Tile to Modern Stone*. Los Angeles: Balcony Press, 2000, and from conversations with the author.
16. See memos W.B. Munro (WBM) to RAM, June 26, 1934 and Feb 1, 1935. Millikan Papers, Caltech Archives.
17. Letter, RAM to BF, September 18, 1938. Millikan Papers, Caltech Archives.
18. Letter, BF to RAM, Oct 17, 1938. Millikan Papers, Caltech Archives.
19. Letter, BF to RAM, Nov 16, 1938. Millikan Papers, Caltech Archives.
20. Letter, Remsen D. Bird (RDB) to BF, Nov 11, 1936. Fred F. McClain files, Special Collections, Occidental College Library. Unless otherwise noted all Occidental College sources cited are found in two file folders kept by Comptroller Fred McClain and now in Special Collections, Occidental College Library.
21. Letter, BF to Fred F. McLain (FFM), College Comptroller, June 14, 1938.
22. Young's home in Pasadena by Santa Barbara architect George Washington Smith had one of the most outstanding California gardens of the 1920s, designed by Pasadena landscape architect A.E. Hanson.
23. Letter, BF to H.C Chambers (HCC), October 28, 1937.
24. Notes by BF, April 5, 1937.
25. Letter, FFM to Alphonzo Bell (AB), October 9, 1937.
26. Letter, BF to FFM, Dec 3, 1937: "The Britannia Seat is one which they have made from a design of mine . . ." Farrand pointed out that the low sloping back was unusual and made the seats more comfortable.
27. Letter, BF to HCC, Oct 28, 1937.
28. Change order, HCC to Hollingsworth, general contractor, Dec 6, 1937.
29. Letter, FFM to BF, May 2, 1938.
30. Letter, FFM to BF, January 4, 1940.
31. Letter, BF to FFM, April 3, 1940.
32. Letter to Hunt and Chambers, cc McLain, August 31, 1939.
33. BF notes, Feb 1, 1940.
34. Ibid.
35. Letter, BF to AB, April 3, 1940.
36. Letter, FFM to BF, Oct 10, 1939.
37. Letter, FFM to BF, June 11, 1940.
38. Letter, BF to Viscountess Byng of Vimy, April 4, 1941. Max Farrand Papers, Huntington Library Archives. Hubble is Edwin Hubble, friend of the Farrands and the astronomer who discovered galaxies outside our solar system at Mt. Wilson Observatory and established Hubble's constant, demonstrating that the universe is expanding.
39. Letter, MF to Ed Lyman, Mar 21, 1941. Max Farrand Papers, Huntington Library Archives.
40. Letter, BF to Mrs. Robert Gordon Sproul, wife of the President of UC Berkeley, Mar 31, 1941. Max Farrand Papers, Huntington Library Archives.
41. Letter, RB to MF, Mar 18, 1941. Max Farrand Papers, Huntington Library Archives.
42. Letter, Clara Burdette to MF and BF, Mar 7, 1941. Max Farrand Papers, Huntington Library Archives.

Ann Scheid, with degrees from Vassar, U. of Chicago, and Harvard's Graduate School of Design, 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 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.

The Beatrix Farrand Tour & Talk

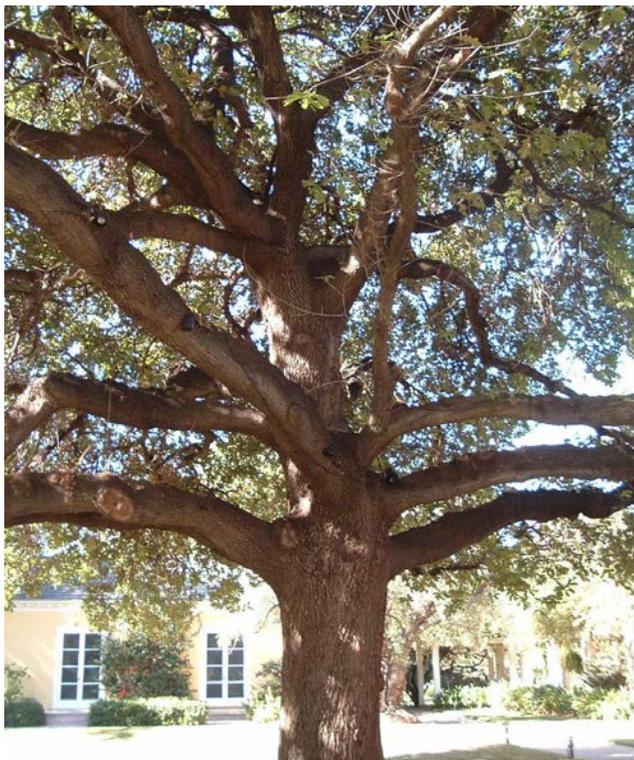
November 13–14, 2010

In mid-November of last year came the last of the five successful Tours & Talks—initiated and presided over by our now-president Judy Horton. Several other CGLHS members helped by setting up individual tours. (The Summer 2010 and Winter 2011 issues provided overviews of the first four T&Ts.) This two-day event featured the work in the Pasadena area of famed landscape architect Beatrix Jones Farrand during the late 1920s to the early 1940s, while her husband, Max Farrand, served as the first director of the Huntington Library.

It was beautifully orchestrated by CGLHS member Ann Scheid (Membership Secretary at the time, and now serving as Member-at-Large on the Board of Directors). She arranged for Saturday access by the large group of attendees—45 in all—at the venues: the grounds of the Huntington Director's house, the Hale Solar Laboratory premises, Caltech (for a walking tour of the campus, in small groups led by campus historian Romy Wyllie and volunteers), and Occidental College.

We were fortunate to be joined on the daylong tour by Judith Tankard, author of the recently published *Beatrix Farrand: Private Gardens, Public Landscapes*. She had been invited by the Huntington Library to give a talk on Sunday, so everyone on our tour could attend it as well. Over 120 people were in the audience. (See also p. 26.)

Ann Scheid's article featured in this issue details Farrand's contributions to each of the four sites we visited, so we'll just show here several snapshots taken as the group viewed remnants of Beatrix Farrand's Pasadena-area landscape and garden creations.



A venerable oak tree outside the Huntington Library Director's House.



Tour attendees stand in the Hale Solar Lab's courtyard: Judith Tankard (back to camera), Gary Striker, Ann Scheid, Kelly Comras, John Blocker (behind Kelly), Thea Gurns, Libby Simon. Gary Lyons (foreground), Anne Watson, unidentified, Marilyn and George Brumder.



A view through a grove of oaks at Oxy—one of Beatrix Farrand's "sneaks," or secret paths between dorms. CGLHS tour members are in the background. All photos by Barbara Marinacci.

Beatrix Farrand in Santa Barbara, 1925–1959

Susan Chamberlin

During Beatrix Farrand's residence in Southern California, she worked in Santa Barbara, where she and her husband, Max, later shared a winter home. Over the course of many years she consulted on the Casa Dorinda estate and the Santa Barbara Botanic Garden. While she was not the lead designer for either project, and her contributions to Casa Dorinda, though not well documented, seem minimal, her impact on the Botanic Garden was significant.

Farrand's connection to Santa Barbara was the Bliss family—Anna Dorinda Blaksley Barnes Bliss (Mrs. William H. Bliss), an exceedingly wealthy patron of the arts from New York City by way of the Midwest, and her daughter, Mildred Barnes Bliss, or Mrs. Robert W. Bliss. (Mildred was married to her stepbrother, which meant her last name was the same as her mother's.) As World War I broke out in Europe, people who were used to wintering in the south of France began looking for other warm climates by the seashore. Montecito, an unincorporated area south of the city of Santa Barbara, began to boom. Anna Bliss commissioned Casa Dorinda as her winter home in Montecito in 1916, and 10 years later she endowed the Blaksley Botanic Garden (renamed the Santa Barbara Botanic Garden in 1939). Meanwhile, Mildred and Robert Bliss began developing the gardens at their Dumbarton Oaks estate in Washington DC, with the help of Farrand in 1922.

After Anna Bliss's death in 1935, Mildred inherited both Casa Dorinda and her mother's role as the Botanic Garden's patron. By this time Farrand was living in San Marino, where Max was Director of the Huntington Library, and Mildred depended upon her to represent the Bliss interests in Santa Barbara and to make landscape design suggestions. Thanks to Mildred Bliss, the Farrands acquired their winter home at a Montecito country club after Max retired from the Huntington in 1941. A membership was arranged for Max, and Cottage #2 at the Valley Club was theirs. Max died in 1945, but Beatrix

continued to live in Montecito every winter, until just before her death in 1959.¹

Casa Dorinda, the Bliss Estate (1925, 1936–1946)

Built during the "Gilded Age" before the Great Depression, the Casa Dorinda (at 300 Hot Springs Road) was one of Montecito's largest and most opulent early estates. It was also one of the first grand California country houses in the newly fashionable Spanish Colonial Revival architectural style. The main house was designed by architect Carleton Monroe Winslow, Sr., but the estate was not "landscaped" by Farrand.² Letters between Anna Bliss's attorney-agent, Spencer Thorpe, and Santa Barbara landscape gardener-architect, Peter Riedel, leave no doubt that Riedel was responsible for the property's landscape design and construction when it was laid out in 1918.³ Alas, the plan and planting lists for Casa Dorinda, referenced in the letters, have not turned up at this writing. Nor have any other landscape plans.



Terrace leading to the "Great Lawn" at Casa Dorinda. The major elements of the estate's garden, designed by Peter Riedel in association with the architect, were already in place when Beatrix Farrand first consulted in 1925. Photo from Architectural Forum, January 1921).

It took Anna Bliss quite some time to settle on Riedel. She initially wanted Winslow to supervise the grounds and gardens, but didn't like his formal approach.⁴ She negotiated with John McLaren (superintendent of Golden Gate Park) and his son, Donald, of the MacRorie-McLaren Company in San Francisco about a landscape design, then decided to have San Francisco artist Bruce Porter design the garden, with McLaren carrying out the planting selection and construction.⁵ Porter, a key figure in the Bay Area Arts and Crafts movement and the garden designer for Filoli and William Crocker's New Place, completed a landscape plan and did drawings for a belvedere, basin, and arch, but Anna Bliss was in "quite a state of uncertainty" about the improvement of her grounds, so Porter was paid and Riedel was engaged.⁶

The 80-room house was already sited by Winslow in 48 acres of "primeval" coast live oaks (*Quercus agrifolia*). The entry road passed through iron gates and over a stone

(Continued on page 16.)

bridge across Montecito Creek, then turned to reveal a glimpse of the house.⁷ Also included on the property but screened by the oaks was a guest house, as well as separate cottages for married servants and other outbuildings. The main *casa* has a viewing tower and is U-shaped, enclosing an arcaded courtyard on the rear. This arcade opened to terraces overlooking the “great lawn” where legendary parties were held. One of the most celebrated moments for the Casa Dorinda came in 1919, when King Albert of Belgium, a guest there with his family, planted a giant sequoia (*Sequoiadendron giganteum*) on the edge of the lawn fronting the mountain view.⁹ According to some estimates, 40 acres were cultivated. Riedel created various special gardens and two lawn areas; constructed walls, a tennis court, and an arbor; laid paths, relocated lemon and orange trees from an orchard, and planted an extensive ivy groundcover among the oaks. An aerial photo shows a huge circular formal garden south of the house and screened from it by oaks. Because it is undated in sources where it is reprinted, it impossible to tell if the design is Riedel’s (most likely) or Farrand’s.⁸



The King Albert Sequoia. From Glimpses of Santa Barbara and Montecito Gardens, by Ervanna Bowen Bissell, 1926.

Farrand did some consulting in 1925, but her archived papers reveal nothing about her contributions.¹⁰ After Mildred Bliss inherited Casa Dorinda in 1935, she apparently consulted with Farrand on minor changes to the road and parking.¹¹ Their correspondence reveals that Bliss relied on Farrand to represent her at both the Botanic Garden and Casa Dorinda when Farrand was in Santa Barbara. In 1937 Farrand writes at length in letters: for example, about conflicts at the Botanic Garden with Lockwood de Forest, and she reports on supervising the relocation of two large olive trees to Casa Dorinda.¹² By 1937 Mildred and Robert Bliss were already trying to “dispose” of the property, so Farrand’s main concern was “keeping its good looks with as little possible expenditure of energy as well as funds.”¹³

A 1939 letter includes comments about the house’s gutters, suggests roof repairs, and concludes, “The dracaena given by Mrs. Kennerly to Casa Dorinda has been moved to a position chosen for it against the west side of the service wing and looks grand!!! As a result one does not miss the little oak which was taken out close to the front door. It is a vast improvement.”¹⁴

During World War II, Mildred and Robert Bliss made plans to convey Casa Dorinda to the US Navy for recreational use, and Farrand was called upon to help with the transition. She arranged for her draftsman from Pasadena to work with the Casa Dorinda contractors to get it ready, contacted the estate’s superintendent about tree protection fences, and provided a report to the Commanding Officer about the place.¹⁵ She asked her friend Maunsell Van Rensselaer (the Santa Barbara Botanic Garden’s 3rd director) to check on the garden’s most valuable trees: a rare Guadalupe cypress (*Cupressus guadalupensis*, known as the “Casa Dorinda Cypress”) and the “King Albert Sequoia.” (He reported that both were both in excellent condition and protectively fenced.)¹⁶

The transition dragged on for some time. The Navy finally took possession in 1946 but never developed the property. Casa Dorinda was later a school, and in 1975 opened as a retirement residence. Today, crowded with apartments and parking areas, the grounds have virtually nothing left of the original landscape design except lawns off the front and rear of the main house. Even the entry road and majestic iron gates were recently relocated farther north of the intersection of Hot Springs and Olive Mill Roads, so guests no longer experience the original entry sequence. The Guadalupe Cypress was lost around 1950 during a winter storm, and after reaching a height of 100 feet, the King Albert Sequoia “died of neglect” in the 1970s.¹⁷

Santa Barbara Botanic Garden (1938–1950)

Eastern writers on Beatrix Farrand tend to give her credit for the innovative design of the Santa Barbara Botanic Garden at the expense of Santa Barbara landscape architect Lockwood de Forest, Jr. and the garden’s first designer, Ervanna Bowen Bissell.¹⁸

Originally endowed in 1926 by Anna Bliss, the Garden is now recognized as “the progenitor of a type.” The Garden was the first in California devoted to native plants and “... served to promote a cultural movement” toward appropriate and sustainable horticulture.¹⁹ It was also unique, because plants were arranged in a park-like, natural setting, not as individual specimens in stiff beds typical of botanical gardens in the past. From the earliest days of its founding, the goal was to “unite the aesthetic, educational, and scientific.”²⁰

Beatrix Farrand in Santa Barbara (continued)

Mrs. Bissell, with a background in botany, had retired to Santa Barbara with her husband, Dr. Elmer Bissell, from Rochester, New York. They joined the local community of garden enthusiasts and were involved from the beginning at the Blaksley Botanic Garden. Mrs. Bissell “created the initial design of the garden,” based on a concept proposed by Dr. Frederic Clements, a plant ecologist and the Garden’s first director: to grow California native plants grouped by communities and climate regimes.²¹ Dr. Bissell was appointed the Director of the Garden in 1928, and Mrs. Bissell was named the Associate Director in 1929. A prolific writer of both botanical and garden articles, Mrs. Bissell threw herself into the Garden’s construction and wrote that the Garden was conceived as an “exhibition garden” with “attractive plants ... artistically arranged ... to show the beauty of native plants and their adaptability for use in private gardens,” which would “conserve the state’s water supply.”²² This approach—formulated by Dr. Clements, the Bissells, and the Garden Committee—was both revolutionary and visionary.

The Garden is sited in Mission Canyon, which cuts through the mountains to the north. La Cumbre Peak is the terminating view from an open meadow framed by trees. There are also views of the Pacific Ocean to the south from other locations. Plants are laid out under the existing native coast live oaks, and paths wind informally through them and down deep into the canyon, where Mission Creek flows over an antique dam constructed by members of the Chumash tribe for the Santa Barbara Mission, located farther down the canyon. The Campbell Bridge across the creek reveals a picturesque view of water spilling over boulders and between huge native sycamore trees (*Platanus racemosa*).²³

Lockwood de Forest was involved with the Botanic Garden from the beginning. He helped Mrs. Bissell and others design the Desert Community in 1927, and in 1928 he was named the Garden’s botanist. He also consulted on or designed various projects, including the information kiosk (1936–37), beautiful benches of native sandstone, the Pritchett Trail (1940), and the Campbell Trail and Bridge (1941). De Forest was on the Landscape Committee, formed in 1937, that produced the Garden’s first Master Plan, an 11-page memo that spoke to the Garden’s overall goals and outlined future planting and the general layout. A new pedestrian entrance opposite the enormous Blaksley Boulder (the Garden’s natural centerpiece near the meadow) was part of the Plan. In the same year de Forest was appointed the Garden’s landscape advisor—which came as a surprise to Farrand, who was being groomed for this position by Mildred Bliss. Farrand was not appointed to the Garden’s Advisory Committee until the end of 1938,

and during the following year she began to collaborate with de Forest on landscape ideas.

Pages have been devoted to the conflict between the young, brilliant de Forest and the older, more traditional Farrand. Most writers agree that a better design emerged from this conflict because her tendency toward formal, axial elements strengthened some of the spatial relationships. The siting of the herbarium and Blaksley Library is a case in point. Mildred Bliss endowed the library, which was designed by the Santa Barbara architect Lulah Maria Riggs. Bliss sent Riggs’ 1941 preliminary plans to Farrand to critique. Farrand responded in detail and then collaborated with Riggs on the sight lines, so there was an axial alignment to the library, its courtyard, and the Blaksley Boulder (looking north). Riggs’ drawing acknowledges Farrand as “Consultant.”²⁴ De Forest, though, was not in favor of the formality. Probably the most successful de Forest-Farrand collaboration was to reshape the meadow into an oval framed by trees and planted with California poppies (*Eschscholzia californica*). Eventually planted with other wildflowers, notably beach strawberry (*Fragaria chiloensis*), the meadow attracted crowds of people in the spring.²⁵

(Continued on page 18.)



Native coast live oaks on the left formed a frame for the meadow at the Santa Barbara Botanic Garden in de Forest’s and Farrand’s plan. Photo © Susan Chamberlin, 1988

Beatrix Farrand in Santa Barbara (continued)

De Forest became a member of the Board of Trustees in 1942 but soon volunteered for service in World War II.²⁶ However, he continued his involvement with the Garden and expressed his disagreements with Farrand via mail and when he was on leave.

In 1943 Farrand became a member of the Planning Committee, and in 1944 a member of the Board of Trustees. Both landscape architects signed the 1943 landscape guidelines, which reaffirmed the 1937 Master Plan and added suggestions for parking, planting, and a 10-foot path width for easier access. Farrand crusaded to get rid of parking around the Blaksley Boulder, and when she succeeded in 1944, she shared the happy news with de Forest, as he had supported the proposed plan.²⁷ Named Chief Consultant to the Garden in 1946, she wisely continued to consult with de Forest. In 1948 they collaborated on the design of the new parking lot and entrance steps, aligning them with the Blaksley Boulder—more formally than de Forest wished, but also less formally than Farrand hoped.

De Forest died suddenly in 1949. Due to age (78) and declining health, in 1950 Farrand retired from the Board of Trustees. However, she continued to make suggestions and donate small gifts.

When she died in 1959, she left \$20,000 to the Santa Barbara Botanic Garden.

In 1995 landscape architects Douglas and Regula Campbell published an opinion in the *Santa Barbara News-Press* complaining about the past decade of changes to the Botanic Garden's design. They noted that the entry sequence focusing on the Blaksley Boulder had been altered. The steps were fenced off, and a new entrance was created, forcing visitors to enter closer to the gift shop.²⁸

The Garden's proposed development plan soon raised widespread community concern. Perhaps to ease this disapproval, the Garden agreed in 2003 to expand their Santa Barbara County Landmark status beyond one structure: the Mission Dam. Added were the Garden's historic core: the

dam's aqueduct, several structures, and "the historic landscape design concept." The landmark was renamed as "Santa Barbara Botanic Garden, Mission Dam and Aqueduct." Despite this protected status as a Santa Barbara County Landmark, the Botanic Garden's administration began a project in 2007 called the "Meadow Terrace," removing the aged, diseased oak tree that framed the view and constructing a paved plaza, with retaining walls and lighting adjacent to the meadow. This major remodel changed the meadow's shape, frame, and ambience, provoking a public outcry and a stop-work order from the County.



After an ancient but declining oak tree that framed the meadow to the right was removed, construction on the "Meadow Terrace" began in 2007. This remodel to the original oval meadow eventually added a paved and terraced plaza space with retaining walls that extended across the path into the meadow itself. The project is currently being dismantled. Photo © Susan Chamberlin, 2007.

The Santa Barbara Botanic Garden's Vital Mission (development) Plan, approved in 2010, calls for many changes, including an entry bridge from the parking lot to the proposed new buildings that will replace the Manzanita Garden behind the Blaksley Library. One of the Conditions of Approval for the plan was removing the Meadow Terrace.²⁹ Steve Windhager, who became the Garden's new director toward the end of 2010, has already taken steps to implement the Plan. The Meadow Terrace is being removed, and an oak tree will be planted to restore the meadow's frame. How the former terrace space itself will be treated in terms of paving, planting, and grading was still being determined at press time.

Beatrix Farrand in Santa Barbara (concluded)

Endnotes

1. Diane Kostial McGuire, *Beatrix Jones Farrand (1872-1959): Fifty Years of American Landscape Architecture*, Washington, DC, Dumbarton Oaks, 1982, p. 46.
2. Diana Balmori says she “landscaped” it on page 186 of *Beatrix Farrand’s American Landscapes: Her Gardens and Campuses* by Balmori, Diane Kostial McGuire, and Eleanor M. McPeck, New York, Sagapress, 1985. The source of confusion may be that Bliss was in Farrand’s client list.
3. These 1918 letters are in the Montecito History Committee archive (MHC.) Itemized expense lists and bills also indicate the scope of Riedel’s work
4. A. Bliss to C.M. Winslow, August 13, 1916 and A. Bliss to S. Thorpe, April 20, 1917, MHC. Winslow’s complete architectural plans, a property survey, and “Plan of Grounds” are archived at UC Santa Barbara’s Architecture and Design Collection. Except for some axial alignments, his formal intentions for the landscape are not clear from these and the handful of other drawings that show the site.
5. A. Bliss to S. Thorpe, November 13, 1916 and A. Bliss to S. Thorpe, May 30, 1917, MHC; multiple letters and telegrams on the subject as well.
6. Bruce Porter to A. Bliss, December 18, 1917 and S. Thorpe to B. Porter, January 3, 1918 and April 8, 1918 (see also E. Faive, to S. Thorpe, April 6, 1918). MHC. Porter completed an arch in Saratoga later, and it is tempting to speculate if the designs were related.
7. The entry sequence and general layout were described by Carleton Monroe Winslow in “‘Casa Dorinda’ A California Country House,” *Architectural Forum*, 34:1(January 1921), 9 and by James Frush, president, National Retirement Residences, Inc., “Casa Dorinda Historical Background and Cultural Heritage,” preface, October 1973. Neither mention that an older house at the same location was demolished before construction began.
8. The photo (by Collinge) appears on page 418 of David F. Myrick’s *Montecito and Santa Barbara Volume II: The Days of the Great Estates*, Glendale, Calif.: Trans-Anglo Books, 1991, and in publicity materials for the Casa Dorinda retirement home.
9. Ervanna Bowen Bissell pictures and locates the tree in *Glimpses of Santa Barbara and Montecito Gardens*, a book privately published by Bissell in Santa Barbara in 1926. Numerous other accounts mention the event.
10. Farrand’s papers are in the UC Berkeley Environmental Design Archives, but the only plan from 1925 for the Bliss estate is a second story blueprint by H.D. Dewell, consulting engineer, San Francisco. The tower at Casa Dorinda was damaged in Santa Barbara’s famous 1925 earthquake, so perhaps Farrand was called in to consult then. The Bliss letters in the Montecito History Committee archive are not extensive for this date. Nothing regarding Farrand was found.
11. A 1936 sketch is in the UC Berkeley Environmental Design Archive.
12. B. Farrand to M. Bliss, January 9, 1937 and March 18, 1937, Dumbarton Oaks Research Library (DO). The Farrand-Bliss correspondence is in the Dumbarton Oaks Research Library archive. Thanks to Linda Lott, Rare Book Librarian, and Francesca Galt of Santa Barbara for copies of the letters. I am also indebted to Kellam de Forest (son of Lockwood) and to Paulina Conn for supplying numerous materials relevant to the Santa Barbara Botanic Garden’s design over the past ten years.
13. B. Farrand to M. Bliss, August 28, 1937 and September 16, 1937, DO. Farrand mentions Casa Dorinda plans in the same letter, but the plans were not found.
14. B. Farrand to M. Bliss, February 9, 1939, DO.
15. B. Farrand to M. Bliss, February 16, 1943, DO.
16. B. Farrand to M. Bliss, September 1, 1944, DO.
17. Anon, “Historic Bliss Estate Becomes Site for Elegant Retirement Community.” *Santa Barbara News-Press*, August 19, 1973, E-1-2. Myrick includes a photo of the cypress and a note that it died on page 421.
18. An exception is Diane Kostial McGuire in *Beatrix Jones Farrand: Fifty Years*, 1982, who recognizes de Forest’s many contributions. Other writers on Farrand at the Santa Barbara Botanic Garden include Diana Balmori in *Beatrix Farrand’s American Landscapes*, 1985, and Judith Tankard, *Beatrix Farrand: Private Gardens, Public Landscapes*, New York, Monacelli Press, 2009. For the most comprehensive Botanic Garden discussion, see Mary Carroll, “A Garden for All Time: The Santa Barbara Botanic Garden, 1926-2005,” *Noticias* (Winter 2004/ Spring 2005), 1-58. On de Forest, see David C. Streatfield, “de Forest, Lockwood” in *Pioneers of American Landscape Design*, Charles A. Birnbaum and Robin Karson, eds., New York, McGraw-Hill, 2000, 92-95.
19. These quotes are from a letter from Charles A. Birnbaum, Founder and President of The Cultural Landscape Foundation, to Brooks Firestone, Chair, Santa Barbara County Board of Supervisors, October 12, 2007; Birnbaum gave me a copy, and it is in the public record.
20. This quote, found on the www.sbbg.org Website and in numerous other publications, is from the Garden’s *Annual Report* for 1926, and was produced by the first Blaksley Botanic Garden Committee, which included Anna Dorinda Blaksley Bliss among others. See also Carroll, “A Garden for All Time,” 11.
21. Carroll, “A Garden for All Time,” 14.
22. *Annual Report* by Ervanna Bowen Bissell, Santa Barbara Museum of Natural History, 1930, quoted in Carroll, “A Garden for All Time,” 14.
23. Designed by Lockwood de Forest in 1941, the Campbell Bridge (a county landmark) burned in the 2009 Jesusita Fire, and there are no firm plans at this writing about how or if it will be rebuilt.
24. A blueprint of this drawing is in the UC Berkeley Environmental Design Archives. See also Carroll, “A Garden for all Time,” 31-32.
25. Anon, “Guests Thrill to Beauty of Botanic Garden Visit,” *Santa Barbara News-Press*, April 15, 1945, Society Section.
26. He also served in World War I.
27. B. Farrand to L. de Forest, January 19, 1944, DO. Numerous previous letters from Farrand to Mildred Bliss mention parking issues.
28. Douglas & Regula Campbell, “Botanic Garden Worthy of Commitment,” *Santa Barbara New-Press*, April 2, 1995, page G5.
29. The controversy was covered in past issues of *Eden*. The Garden did not bring their plans to the County Historic Landmarks Advisory Commission for review as required because when they applied for (and were granted) a building permit, they called the project an “exhibit,” which would not warrant HLAC review.

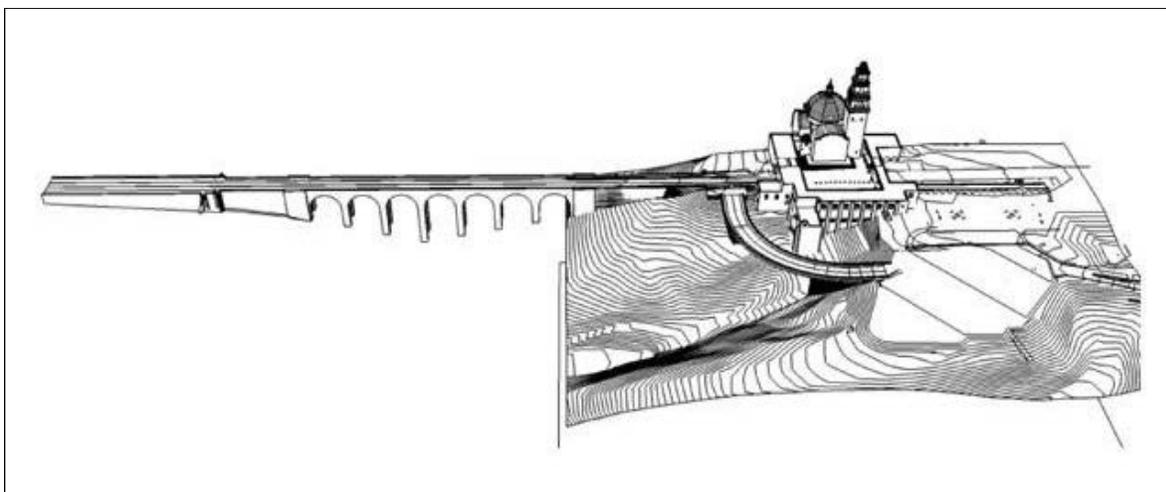
Susan Chamberlin is a landscape historian with an MA in architectural history and a landscape architect’s license. She has lectured, written, and consulted on landscape history and is a founding member of CGLHS as well as its former Website Committee Chair.

Preservation Matters (concluded)

When hearing about the mounting protests against the Jacobs-funded plans to redo parts of Balboa Park, you may ask, “What is wrong with you people? Here is your opportunity to get all the elements for correcting mistakes of the past and look forward to a proud future!” Well, here is the conundrum: All the design proposals fall within the core of the park, and in some places they would obscure, subordinate, and alter its historic integrity. These immitigable alterations in some circles are viewed as unforgivable changes to the park’s essence and character.

Driving across the heroic Spanish-Colonial Cabrillo bridge from Laurel Street, you pass under the arch that displays two figurines—the Pacific (female) and the Atlantic (male) touching hands, as the ultimate metaphor for the Panama Canal; then head further along past the Quadrangle, California Tower, and Rotunda—essentially the logo and civic identity for San Diego; then on to the Plaza de Panama. Talk about an entry statement!

The current redesign proposes a significant “ramp” road that takes a 90-degree turn at the ceremonial arch and encircles this very entry statement, connecting to a peripheral parking lot, then continuing through the center of the park to the Organ Pavilion (built by sugar magnate John D. Spreckels), and finally ending at a three-story parking structure behind the pavilion. This ramp, in my opinion, is reminiscent of Disneyland’s Tomorrowland. In fact, I think the Disney studio designers could have done better.



Entry ramp proposal within National Register Boundary. Source: All Media outlets.

There should be NO intrusion upon the dramatic entryway, in any form: This seems to be the consensus of all the people who come out to public meetings and with calm, professional, and at times humorous testimony plead with the design team to THINK AGAIN.

Moreover, not shown in the design proposal rendering is the three-story parking structure behind the Organ Pavilion. Automobile storage is a function that should be placed in areas where nothing else is appropriate.

There are alternatives to the design proposal! Nearby portions of the park are unusable as parkland because of their proximity to the I-5 freeway. For instance, land outside the National Register could be used, eliminating the need for an elaborate *new* road through the historic core of the park, and offering the opportunity for an efficient people-mover tram system.

But the design team, at the expense of the reputation of a generous philanthropist, seems bent on retaining both the ramp-like roadway in some configuration and the parking structure in the core of the park.

What to do? Ah, preservation advocacy is never simple. Cross your fingers for San Diego and Balboa Park ... and we’ll see what happens in the very near future.

—Vonn Marie May
Cultural Landscape Specialist
CGLHS Regional Correspondent



Book Reviews & News

Keywords in American Landscape Design

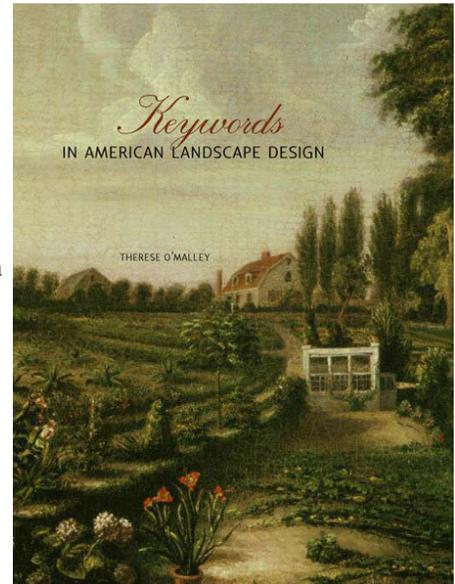
Therese O'Malley, with contributions by Elizabeth Kryder-Reid and Anne L. Heimreich. New Haven: Yale University Press, in association with the Center for Advanced Study in the Visual Arts and the National Gallery of Art, 2010. 736 pages, \$125.00.

Keywords in American Landscape Design is a copiously illustrated dictionary of 100 terms relating to landscape design that were in common usage in America from the 17th century to the mid-19th century. The cut-off date relates to the death of Alexander Jackson Downing in 1852. The audience for the exceptionally attractive and comprehensive book will undoubtedly be limited to garden scholars, art historians, and other academics. Weighing eight pounds and costing over \$100, it may not appeal to casual readers, although its trove of nearly 1,000 illustrations ought to be a useful resource for landscape architectural firms. A copy belongs in every serious library relating to landscape studies and allied disciplines.

Keywords in American Landscape Design includes three introductory essays on American garden history by its principal authors. The first focuses on how changing design practices relate to the broader social and cultural currents. The second essay discusses the written sources for landscape history, and the final one discusses the visual representation of the American landscape and the challenges of interpretation. In addition to detailed essays, there is an extensive bibliography that will be useful for librarians as well as scholars. The core of the book is the keywords, from Alcove to Yard, each one of which is supported by numerous period illustrations, a detailed definition, discussion of usage, and copious citations from literature arranged in chronological order. The visual representations, which contribute to a better understanding of the history of American landscape design, include portraits showing gardens and garden features in the background, early town plans, renderings, and the like. Exhaustive research into archives and published records supports each keyword and the illustrations.

The range of terms includes structures (such arbor, aviary, bridges, dovecote, summerhouse, and temple), styles (English, Dutch, gardenesque, picturesque, rustic), types (arboretum, botanic garden, cemetery, *ferme ornée*, orchard, park), boundaries (border, fence, hedge, wall), planting arrangements (alley, bed, border, copse, shrubbery), and so on. The discussion of Flower Garden, for example, runs to 14 pages and is certainly comprehensive. The authors note that “the meaning of the term **flower garden** remained relatively unchanged between 1650 and 1850, and the placement of the flower garden within a designed landscape, as well as the plants and their arrangement contained therein, helped distinguish it from other garden features.” In 1728, Batty Langley advised situating it within the wilderness, while J.C. Loudon (1826) was among the first to attempt to order and clarify the various types of flower gardens, from “regular” and “irregular” to “modern.” The 19th century, of course, witnessed the emergence of the “geometric” garden described by A.J. Downing as divided into square or rectangular plots and subdivided into geometric figures. In addition to the many styles and types of flower gardens, there was a growing awareness that these gardens also carried “associations of status, wealth, and taste because of the expense of skilled gardening and of rare flower species.”

One of the earliest citations referring to flower gardens is by John Lawson in 1709. “The Flower-Garden in Carolina [North Carolina],” he wrote, “is as yet arriv’d but to a very poor and jejune Perfection.” One hundred years later, Bernard McMahon, the author of *The American Gardener’s Calendar* (1806), recommended: “A commodious piece of good ground, for a flower-garden, situated in a convenient and well sheltered place, and well exposed to the sun and air, ought to be allotted for the culture of the more valuable flowers.” In 1851, the famous seedsman Joseph Breck suggested that a variety of annuals could be purchased for little money, but also recommended selecting plants from the woods and fields “for those who wish to ornament their grounds at the least expense.... These will be more highly prized than many far-fetched plants that are trumpeted before the public from time to time, could they be seen grouped together in the flower-garden with the



Book Reviews & News (continued)

same care and cultivation bestowed upon them as upon some of the expensive exotics.” If only he were around today to learn the current thinking on collecting plants from the wild!

In the end, although the subject matter is geographically diverse, the book is primarily devoted to the hubs of garden activity along the East Coast, namely New England, New York, and the South. Although scholarly in presentation, *Keywords in American Landscape Design* is an invaluable resource for all interested in American cultural history. The wealth of documentation in this volume is unlikely to be surpassed by any similar book for many years to come.

—Judith B Tankard

California Gardens of the Arts & Crafts Period

Eugene O. Murmann. Atglen, Pennsylvania: Schiffer Publishing Ltd., 2008. 115 pages, \$24.95.

Spanish Gardens & Patios

Mildred Stapley Byne and Arthur Byne. Atglen, Pennsylvania: Schiffer Publishing Ltd., 2008. 305 pages, \$29.95.

One of Schiffer Publishing’s specialties is reprints of books which are long out of print, difficult to obtain, and once again of interest to designers and historians. Two of their recent publications which will interest California garden designers and historians are Eugene Murmann’s *California Gardens of the Arts & Crafts Period*, originally published in 1914 as *California Gardens: How to plan and beautify the city lot, suburban grounds and country estate*, and Mildred and Arthur Byne’s *Spanish Gardens & Patios*, first published in 1924. The only thing the two books have in common is that they were both written to promote the authors’ businesses.

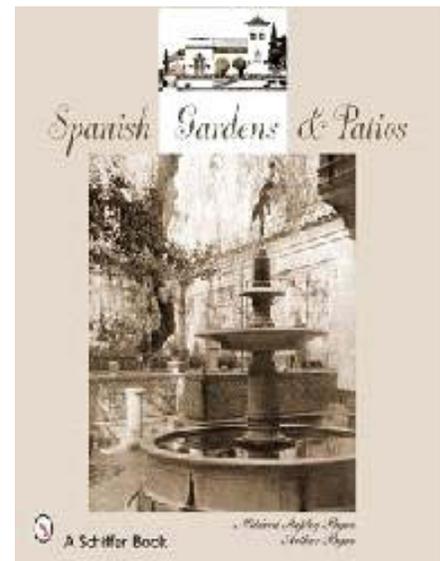
Murmann (1874–1862) was born in Russia, came to Southern California as a youth, and was a multifaceted artist, designer, and nurseryman. Garden designers have long coveted *California Gardens* because it is one of the few garden books of this period which addresses appropriate planting for the simple bungalow. His purpose was to make it possible for anyone to have an artistic garden. The reprint omits the last page with Murmann’s plant list and prices.

For those not familiar with the book, it will be a revelation. Most surviving bungalow landscaping is limited to foundation shrubs, specimen trees, and annuals or perennials along the pathways. Murmann recommends far more elaborate and imaginative gardens. The first half of his book is a brief introduction followed by his photographs of Southern California gardens, large and small. The second half is a series of 50 plans for lots of different sizes and shapes in a wide range of styles accompanied by descriptions of its advantages and plants. Murmann did not limit himself to the perennial borders most frequently associated with the arts and crafts period. His plans include small formal gardens, Colonial gardens, natural gardens, landscape gardens, several types of Japanese gardens, rose gardens, and other specialized plant collectors’ gardens. The pergola was a favored design element, complementing the bungalow and other popular architectural styles.

Murmann himself is a subject worth pursuing. In addition to his garden design and nursery business, he was a furniture designer and an artist. The Special Collections at the Charles E. Young Research Library at UCLA has an archive of his work (1900–1962), including his botanical drawings, watercolors, photographs, and the glass slides used for his nature study lectures.

Mildred and Arthur Byne are well known in California for supplying Spanish architectural elements for San Simeon and for their further work with Julia Morgan, George Washington Smith, and other architects. *Spanish Gardens & Patios* is one of many large books they produced on Spanish arts, architecture, and design. Arthur Byne (1884–1935) was an architect, born in Philadelphia and educated at the University of Pennsylvania, who first went to Spain in 1910 under the sponsorship of Archer Huntington’s Hispanic Society of America to catalogue medieval monuments. He ended up collaborating with his wife, the historian and writer, Mildred Stapley (1875–1941), on elaborate folios on many aspects of Spanish design. They were also dealers in these same artifacts. William Randolph Hearst was one of their many important clients. After Mildred’s death, their magnificent 1880s townhouse in Madrid was purchased by the United States Department of State and is now used by the US Deputy Chief of Mission to Spain.

The Bynes were not the first to document Spanish art and architecture for the English-speaking world, but they were among the most prolific and accomplished. Arthur’s photographs, renderings, and plans are all works of art themselves. Most



(Continued on page 22.)

of their books were translated into Spanish. The original volumes are scarce and can sell for up to several thousand dollars apiece. This reprint of *Spanish Gardens & Patios* is welcome. It begins with introductions to Spanish garden types and accessories, followed by more detailed documentation of the urban courtyards (patios) and then chapters on some of the best known gardens of Spain such as the Alhambra and Generalife in Granada and the Alcazar in Seville. The final section is devoted to the lesser known gardens of Majorca.

The reprint cannot match the quality of the original reproductions of Arthur Byne's drawings and photographs, but leafing through the seductive images, it is easy to confuse bits of Byne's Spain with 1920s Santa Barbara or Pasadena. We must quickly remember that the Bynes were exporting tiles, fountains, iron stair rails, and other items that make so many California gardens memorable. *Spanish Gardens & Patios* was an important resource for architects and landscape designers during the 1920s and 1930s.

Like Murmann, the Bynes are a fascinating story and also deserve further study. Many of the medieval Spanish artifacts at the Cloisters in New York were purchased by Hearst from the Bynes. The Hispanic Society of America in New York, though less well known, also contains a wealth of material they unearthed during their tenure in Spain.

Both books can be ordered directly from Schiffer Publishing, through booksellers, or online.

—Margaretta J. Darnall

The Water Resources Center Archives Has a New and Permanent Location

"UC Berkeley's archives of state's water history could evaporate" was the headline in the *Contra Costa Times* on 18 May 2010. The article by Mike Taugher reads in part:

A treasure trove of California's water history kept at UC Berkeley for more than a half century could be moved or broken up because of budget cuts. The specialized water documents archive is the only such collection in the country, its supporters say. Nowhere else would one likely find under one roof promotional materials for the "Reber Plan" to build a dam across the Golden Gate, old speeches about the peripheral canal, and original photographs of the construction of the Los Angeles aqueduct and of the aftermath of the deadly 1928 collapse of St. Francis Dam near Los Angeles. Academics, authors, consultants, engineers, government officials, lawyers, students, water districts and others use the statewide Water Resources Center Archives ... and some of them worry that U.C. administrators may allow it to close, move or scatter to the figurative winds.

Some months ago, Marlea Graham conveyed this drastic warning, but we couldn't find space for either the above alert or her knowledgeable commentary about this important collection. But here it is, now:

Readers may recall that in previous issues of *Eden* we have publicized the wonderful calendars of historic photographs produced by the archive each year. I am among those who on occasion have found some of the more obscure documents held in this archive useful. They hold the papers of hydraulic engineer John Samuel Eastwood, among others, and when I was doing some researching on just exactly who was responsible for the design and construction of Fresno's famous Kearney Boulevard ("Who Designed Chateau Fresno Avenue?" in *Architecture, Ethnicity and Historic Landscapes of California's San Joaquin Valley*, 2008), a perusal of those papers helped to establish that Eastwood had surveyed and overseen the initial grading of the boulevard, but no more. Nothing but looking through Eastwood's "Day Books" would have served the purpose. "We specialize in collecting information nobody else has," said archive director Linda Vida. "These are the kinds of things you can't find at a regular library." Nor can they be found online. A landmark case that enforced the restoration of Mono Lake hinged on reports that had been thrown away by the Los Angeles Department of Water and Power. Copies of those vital reports were found at the Berkeley archive. Requests have been sent out to UC's Davis, Riverside, and Merced campuses, asking them to provide a new home for the archive. So far nothing has been settled.

Good news arrived in late January, announcing that the much-valued Water Resources Center Archives (WRCA) would soon be transferred from Northern to Southern California, to be located at UC Riverside's Orbach Science Library, home to the Water Science and Policy Center, but shared with Cal State San Bernardino, which harbors the Water Resources Institute. The WRCA has two main components: a circulating collection and a non-circulating archive. It is scheduled to open in late April. For more information, visit <http://wrca.library.ucr.edu>.

Research Resource Closedown. Some of you may not know yet that due to serious fiscal problems, the Santa Barbara Botanic Library has closed its Blaksley Library and laid off its sole librarian, just as online access to a wealth of its images was about to start (as announced in the Fall 2010 *Eden*, p. 23). It is hoped that under the new director, Steven Windhager, a good solution will be found to keep the valuable collection intact and available for public use in the Santa Barbara area.

Combined Rose List 2011. Orders are now being accepted for this "must" reference book for gardeners of historic properties. It lists old roses in alpha order, followed by dates of introduction to commerce, breeder's name, brief descriptions and mail order sources for purchase from US, Canadian, and overseas nurseries. Softcover, 272 pages. Make checks or money orders for \$24 payable to Peter Schneider, PO Box 677, Mantua, OH 44255.

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 review yourself? Contact book editor Margaretta J. Darnall 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.



Websites/Archives to Visit

A great deal of the research done for the three-part article on “The Other McLaren” (in *Eden’s* Summer and Fall 2010 and Winter 2011 issues) was accomplished by working at home online. Two new to me websites were discovered in the process. The first was one that I’d actually found long ago via Google searches, the **Internet Archive** (<http://www.archive.org>), but when journals such as *Horticulture* or *Florists’ Weekly Review* would come up on the Internet Archive Website through a Google search, they would freeze up my server every time I tried to view them. My new online friend, Lynne Ranieri, who writes for the Milburn-Short Hills, New Jersey Historical Society and aided me in the quest for the full history of Pitcher & Manda’s United States Nursery, gave me a vital tip: Go directly to the source instead of through Google. I had no trouble downloading these journals when I started from the Internet Archive website instead of from the Google site. And when I type in the name of the journal I want, their website will list *all* the issues that they have in digitized format. Once the selected document opens, I pick the “Read Online” option because this comes with a searching mechanism that can save you a great deal of time. Once you’ve opened up the selected volume, look in the upper right corner for the search box and type in the name or subject you want: for example, “MacRorie-McLaren.” You will then get a list of links in the column below to every pertinent citation found (and some that aren’t pertinent, depending on how you search). You can then select from among those to see the entire item in context. This was an enormous help to me, as there are no California libraries that hold the earliest issues of *Horticulture* (1904>). The California State Library holdings start at 1909> but these are currently in off-site storage for the next few years during building renovations, and have to be paged in advance. The State Library also holds a few issues of *Florists’ Weekly Review*—but again, not the earliest issues from the 1890s, and not a full run of the later ones. I’d have to go to a Chicago library to see those.

There’s no way to know—at least that I’m aware of (other than to just try it out)—what you can find on the Internet Archive. To date, I’ve found they have many volumes of *Architect & Engineer*, San Francisco city directories from the 1850s forward (also a scattering of directories for some other California cities), and the *Building Review*. Granted, the OCR (optical character recognition) is not ideal and won’t turn up every single citation for “McLaren” or whatever, so it pays to search from several different angles. “California” is a bit too broad, but “San Francisco” sometimes turned up items that didn’t come up in the “McLaren” search.

The other *truly* new to me website is the **Hathi Trust Digital Library** (<http://catalog.hathitrust.org/>). Using Google, I had found tantalizing bits and pieces (limited view or no view) citations that clearly belonged to a biographical sketch of Daniel MacRorie—a real find as nowhere else had such material turned up on him. But it came from the 1916 *Gardeners and Florists’ Annual*, and a World Catalog search () told me that the closest library holding these volumes was the University of Minnesota. I was feeling fairly desperate and ready to draft one of my spouse’s Minnesota relatives to pay a visit to the library on my behalf, when I found an online service the library provides that will photocopy articles as requested for a small fee, called InfoNow (<http://infonow.lib.umn.edu/>). [And I wonder why every library doesn’t offer such a service? It seems like an excellent way for them to make some money—or at least provide some jobs for needy students while saving us researchers from having to drive all over creation.] When I sent in my request, they responded back very quickly and advised me that the article was already available for free online through the Hathi Trust website. It turns out that some things Google won’t show you, the Hathi Trust will ... and there it was in all its glory, the full text of the MacRorie sketch. Hoorah for the Hathi Trust!

A recent visit to the Bancroft Library at UC Berkeley led me to a wall display about the *San Francisco Examiner* Photo Archive. It was donated to the Bancroft Library, UC Berkeley, in 2006, as a gift from the Fang family and the Anschutz Corporation. It consists of a whopping 3.6 million negatives and one million photo prints, and about doubles the size of the Bancroft’s photo collection. The images date from 1925>2000. Grants from the National Endowment for the Humanities and Save America’s Treasures are providing funding for stabilizing and preserving the collection. The collection is now available to the public for use. None of it is available online, but there is a searchable online Finding Aid: <http://www.oac.cdlib.org/findaid/ark:/13030/hb6t1nb85b>. There is also a Facebook link that will tell you more and actually show you a sampling of the images on file, including one of American Indians demonstrating on Alcatraz Island in the 1970s. A bit of landscape is visible in the background: <http://www.facebook.com:80/pages/San-Francisco-Examiner-Photograph-Archive-at-The-Bancroft-Library/148970046707>.

—Marlea Graham



Member News

CGLHS board member and landscape architect **Kelly Comras** was invited to participate at the “Women and Modernism in Landscape Architecture” colloquium at Harvard’s Graduate School of Design. The keynote speaker at the mid-February program was Thaïsa Way, University of Washington professor and author of *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century* (U. of Virginia, 2009). The convocation focused on the worthy but often inadequately recognized work done by women landscape architects in the period after WWII. Notable participants were Rosa Grena Kliass of Brazil, Cornelia Hahn Oberlander of Canada, and Carol R. Johnson of Cambridge, Mass.—all in their 80s and still actively practicing. Kelly, one of four other presenters, lectured on “Ruth Patricia Shellhorn: Her Mid-Century Practice and Development of the ‘Southern California Look.’” Many CGLHS members know she’s writing a book about Shellhorn (1909–2006), whom she knew personally. Acknowledging Kelly as her future biographer, Shellhorn supplied many materials from her past work. Later, Kelly arranged for the entire Shellhorn collection to be archived in UCLA’s Special Collections. (See the Spring 2007 *Eden*, pp. 15–17.)



Shellhorn’s landscape design for the Town Square, Main Street, and Plaza Hub at Disneyland was completed in 1955 and photographed here in 1987. Photo: Robert M. Fletcher.

Noel Vernon, Associate Dean of the College of Environmental Design at Cal Poly Pomona, will moderate the panel discussion on “Postwar Women Practitioners in Southern California” in TCLF’s “Landscapes for Living” symposium, arranged by Charles Birnbaum and taking place in Los Angeles. (See entry on next page for April 15.) **Kelly Comras** will be among the 18 participants in that part of the program. Noel is on TCLF’s Board and has been an officer in the ASLA’s Historic Preservation Interest Group. In line with her campaign to enlist more landscape preservationists in the recordation of SoCal sites with HALS, she hopes tie-ins will come from City of Los Angeles landscapes identified as having historic value in the ongoing “Survey LA” project done by the Office of Historic Resources within the Dept. of City Planning. For information, visit www.Surveyla.org. To contact Noel about possible short format HALS recordation training, e-mail her at ndvernon@csupomona.edu.

Eden editor **Barbara Marinacci** received the “Golden Sparkplug” award conferred by the Pacific Palisades Community Council for initiating projects that benefit this coastal town in LA. She is resuscitating a long-abandoned native plant garden in a city park and regularly eradicates invasive plants in nearby state parks. Also, she wrote grants that launched an ambitious effort to landscape the grounds around a nearby fire station and beautify a nearby section of Los Liones Gateway Park (part of Topanga State Park).

The Pitschel Prize: The Winter 2011 *Eden* reported the passing of Barbara Pitschel, the San Francisco Botanical Garden’s head librarian. SFBG Society initiated an essay contest as a tribute. Entries on plant or garden topics were submitted by SF high school students. Three cash awards will be announced on May 31, with the first-place winner’s essay to be published in *Pacific Horticulture*. Tax-deductible donations are welcomed to support the contest’s continuation. Contact info@pitschelprize.org.



*Judith Tankard
Photo: Eric Roth*

Garden writer **Paula Panich** continues conducting art and literary garden-oriented programs in the Greater Los Angeles area. She recently participated with Rhett Beavers and Mitchell Bishop (curator of historic collections at the LA County Arboretum) in a UCLA Landscape Architecture course in advanced design and historic preservation, titled “Ephemeral Landscapes: Storytelling as a Design Strategy.” (Also see **April 16**> listing on next page.)

Dot Brovarney is curator of an exhibit celebrating the 150th birthday of native plantsman, landscape designer, and botanist Carl Purdy. “A Passion for Plants & Place”—providing glimpses into Mendocino County’s botanical and social history—will run from April 16 to October 30 at the Mendocino County Museum in Willits. Visit www.MendocinoMuseum.org.

We were honored and delighted that the talk by author **Judith Tankard** at the Huntington Library could be a second-day feature in our final “Tour & Talk” event in 2010, focusing on Beatrix Farrand’s work in the Pasadena area (see pp. 1-14). Her *Beatrix Farrand: Private Gardens, Public Landscapes* was named an honor book for the Historic New England Book Prize in 2010. Her new book, *Gertrude Jekyll and the Country House Garden: From the Archives of Country Life* (Rizzoli), will be published in May, and numerous lectures and book signings have been scheduled in New York, Boston, London, and elsewhere.

Please send us your own news! >>> eden.editor@gmail.com.



Coming Events

April 15: The Garden Conservancy's 6th Annual Garden Design Seminar—an all-day seminar on “Sustainability, Aesthetics, and Gardens with Integrity.” Given at the Golden Gate Club at the Presidio. For information, admittance prices, and online registration, visit www.gardenconservancy.org or call the GC's SF office at 415-441-4300.

April 16 & 30, May 14 & 21 (Saturdays): “Four Writers, Four Landscapes, Four Passions,” a seminar series in UCLA Extension's Landscape Architecture program led by CGLHS member Paula Panich. Examining the life and work of featured writers Chekhov, Edith Wharton, Mary Austin, and M.F.K. Fisher, it will offer “insight into our own attachment to where we live and places alive in memory.” Visit www.theliterarygardener.com. Contact Andrea Swanson: 310-825-9414 or e-mail aswanson@uclaextension.edu.

April 15: CGLHS is proud to be a co-sponsor of “Landscapes for Living: Post War Landscapes for Architecture in Los Angeles.” The program includes a full day of lectures and a closing reception. CGLHS members Carolyn D. Bennett, Kelly Comras, David Streatfield, and Noel D. Vernon are speaking. CEU credits offered. To learn more, visit <http://tclf.org/event/landscapes-living-post-war-landscape-architecture-los-angeles>.

May 1: The Garden Conservancy's Open Days Program in LA area. Self-guided tours of six private gardens in Pasadena. 10 a.m. to 4 p.m. . No reservations required. Cost: \$5 per garden or \$25 for all six gardens. Children 12 and under free. For information about all the Open Days locations and the gardens on view and where to pick up maps and tickets, visit www.operndaysprogram.org or call The Conservancy toll-free weekdays, 9 a.m. to 5 p.m. EST, 1-888-843-2442. (The 2011 Open Days national directory is available for \$19.50.)

May 1: Stanford Historical Society offers an “architectural sampler” (1–4 p.m.) of five historic houses, including Frank Lloyd Wright's Hanna House. Visit <http://histsoc.stanford.edu/programs.shtml>, e-mail susan.sweetney@stanford.edu, or call 650-324-1653 or -725-3332.

May 7. The Garden Conservancy's Open Days Program in the San Francisco Peninsula area. See May 1 listing above for basic price and contact information.

May 15: The Garden Conservancy's Open Days Program in LA area, featuring six private gardens in Brentwood and Santa Monica. See May 1 listing above for basic price and contact information.

May 15–18: The California Preservation Foundation's annual conference will take place at the Fairmont Miramar Hotel 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.

May 21: The Garden Conservancy's Open Days Program in San Francisco. See May 1 listing above for basic contact information.

June 4: The Garden Conservancy's Open Days Program in Marin County. See May 1 listing above for basic contact information.

June 12–24: “Preserving Jefferson's Gardens and Landscapes”—a 2-week program given by the Historic Landscape Institute at Monticello, in Charlottesville, VA. Apply by April 18. Contacts: phone 434-984-9836, or e-mail phatch@monticello.org.

June 27–29: “Scales of Nature—From Urban Landscapes to Urban Gardens.” Visit www.ifla2011.com or www.twitter.com/ifla2011.

July 31: Short format histories are due for submissions to HALS' 2011 Challenge: “Celebrating Cultural Landscapes of Diversity.” Visit www.nps.gov/hdp/standards/halsguidelines.htm. (Also see “HALS News” textbox on p. 23 of the Winter 2011 issue of *Eden*.)

September 9–11

SAVE THE DATE!

CGLHS will hold its 2011 conference in San Luis Obispo and SLO County.

See page 29 for a brief preview of coming attractions.

September 17–18: “What's Out There Weekend” in San Francisco. TCLF will host a series of interpretive tours highlighting the SF Bay Area's rich and diverse heritage of Modernist-designed landscapes. Members of the public can visit any or all of a network of 25 publicly accessible sites and participate in free tours given by expert guides, who will give the stories behind each place. Among them are the Kaiser Center Roof Garden in Oakland, SF's Levi's Plaza, and Santa Clara's Central Park. This weekend connects with the Web-based “What's Out There,” The Cultural Landscape Foundation's searchable database of designed US landscapes. Visit www.tclf.org.

October 11–14: The Association for Preservation Technology (APT) will hold its annual conference in Victoria, BC, and cultural landscapes will be one of its theme tracks. Abstracts are due in Spring 2011. A 2-day workshop about current cultural landscape issues and activities will be held following the conference. For more information, e-mail Hugh C. Miller: hcmfaia@comcast.net.

October 30–November 2: Annual meeting of ASLA (American Society of Landscape Architects) and Expo, at the San Diego Convention Center. HALS will hold a subcommittee meeting there of the Historic Preservation Professional Practice Network. Visit www.asla.org.

CGLHS Message Board

I am honored and delighted to be serving as your new president. I am looking toward the next two years with eagerness and full of thoughts about what we can accomplish together in CGLHS to celebrate our shared love for gardens and landscape. Your board has been making plans—not just for this year but also for the future. We spent a full day in early February working with a management consultant (a specialist in nonprofit organizations) to map out a three-year strategy and to set workable goals.

Much of what we will be working on in the coming months is to develop a strong infrastructure for the operation of CGLHS. We plan to make better use of digital technology for communication with members and others, and to secure safe storage of our files. We are also undertaking responsible financial planning to meet our increased operating costs. To the points of digital communication and reducing operating costs, this issue of *Eden* has been sent electronically to all members who have given us their e-mail addresses. For now, everyone is still receiving *Eden* by USPS 1st-class mail. If you did not receive a digital copy this month, please contact Membership Secretary Libby Simon at membership@cglhs.org and provide your e-mail address.

Two years ago, our then-board was asked why members gave freely of their time serving CGLHS. To no one's surprise, we all revealed we cared passionately for our garden and landscape heritage—and want to share our love and knowledge with each other. We also all spoke of enjoying each other's company—and our desires to come together to visit historic gardens and landscapes. We also want to learn about botanical and historical archives and libraries. (Our board meetings take place two to three times a year in locations throughout the state. In addition to our formal meeting, we take time to go garden touring.)

We want to make this important and wonderful enjoyment of each other's company a visible and continuous opportunity for members and their guests. One of the stated goals of the organization is “to offer opportunities for a lively interchange among members at meetings, garden visits, and other events.” That goal and the desire to meet our local members and attract new members prompted a new CGLHS program. Early in 2010, four Los Angeles members planned a series of five day-long field trips to sites in Los Angeles county—Tours and Talks, as we named it.

Speaking for myself, I had a great time attending Tours and Talks. I met many interesting people, learned from our generous hosts and their engaging sites. Our last Tour and Talk event was scheduled to coincide with CGLHS member Judith Tankard's talk at the Huntington on Beatrix Farrand. Board member and Tours & Talks committee member Ann Scheid researched Farrand's work in and around the Huntington, and took us on a tour of four Farrand sites. Ann also wrote a tour guide as a keepsake of the day. We decided that we wanted to share Ann's work with all our members, and asked her to adapt it to be published in this Spring “Beatrix Farrand issue” of *Eden*. I know you will enjoy as much as our 45 tourists did. We are now working under the leadership of Marlise Fratinardo on the next season of Tours and Talks. The plans are to expand the program statewide. We hope to announce details soon. If you are interested in helping to plan a Tours and Talks event in your area, please contact Marlise at fratinardo@gmail.com.

Judy M. Horton

President, CGLHS

jhorton@jmhgardendesign.com

Our editor, Barbara Marinacci, has done a fantastic job of ushering *Eden* into a new era. We are moving towards a greater Web-based presence and are developing content-themed issues that address special topics of interest to our readers. Barbara took on the almost impossible task of succeeding our talented and devoted Editor Emerita, Marlea Graham, and brought a fresh new eye to the process, while retaining many of the features of *Eden* that we have all grown to love. We owe Barbara a very heartfelt thank-you for her patience, perseverance, and editorial acuity.

Moreover, Barbara has produced a new CGLHS brochure to be used in telling people about our organization and its mission, and encouraging them to become members. Please ask to be sent a supply, or print from a pdf, so you can pass it out at meetings and among friends and acquaintances who like landscapes and gardens, locally and in California, and wish to learn more about them.

But this is not all that Barbara does! She was recently chosen for a “Golden Sparkplug” award given by the Pacific Palisades Community Council for her intensive and good-humored efforts as a local “garden activist.” I am deeply grateful to her for all that she does for both CGLHS and our community, and I am proud to call her a friend.

Kelly Comras

Communication Committee and Editorial Board Chair

k_comras@hotmail.com

Eden's new Editorial Board has initiated the plan of having “**themed issues**” in which guest editors will undertake the challenge of writing and/or inviting knowledgeable others to contribute feature articles about landscapes or gardens, and their creators, in the chosen topic area for publication. Beatrix Farrand's work in Southern California is presented here by guest editor Ann Scheid. Our Summer issue will focus on San Luis Obispo County, under Christy O'Hara's guidance, and San Diego will get the spotlight in Fall. The San Francisco Bay Peninsula area is a suitable choice for Winter 2012. And since we wish to have an issue focusing on **playgrounds and amusement parks** as important cultural landscapes in California, please contact the editor to propose authoring an article on this general subject or a particular place. We also welcome your suggestions for themes or subjects appropriate for future publication in this CGLHS journal. Please see the contact information given in the *EDEN* box on page 30, then tell us about your proposed project (or perhaps something published elsewhere that might be reprinted), and ask for our Editorial Guidelines.

Our Upcoming Annual Conference in September ...

Plan on joining us at CGLHS's 2010 Conference in San Luis Obispo and its San Luis Obispo County surroundings. It will take place on the weekend of September 9th through 11th.

We'll visit a wonderful variety of contrasting sites—from 19th-century Californio *ranchos* to the Hearst Castle to a modern winery and its vineyards. This still semi-rural landscape boasts a long history of interesting landscape development, beginning in 1772 (239 years ago), when Padre Junipero Serra founded Mission San Luis Obispo de Tolosa—the fifth in the religious outposts established in Alta California by the Franciscan Order. The city that grew up around the mission became the economic, social, and administrative center of numerous large Spanish and Mexican land-grant cattle ranches. Fortunately, some of the Hispanic *ranchero* families' adobe *casas* are still extant, in town or out in the countryside, either well-preserved or lovingly restored, with their historic landscapes viewable.

Come and see for yourself why William Randolph Hearst chose the SLO area for his Western home.

Prior to our conference, the Summer issue of *Eden* will provide fascinating discussions of historic hidden landscapes of this region.

The conference convener—and guest editor of the next *Eden*—is **Christy Edstrom O'Hara**, professor of landscape architecture at Cal Poly San Luis Obispo as well as a privately practicing landscape designer. She specializes in green and sustainable landscape solutions and the restoration and preservation of historic landscapes. She is also the CGLHS treasurer.

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Photo: Doug Nelson

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EDEN

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Tel: 310-459-0190. E-mail: eden.editor@gmail.com.**

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 landscape preservation concerns, efforts, and accomplishments will be welcomed, along with other relevant issues.

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

All other submissions should be sent to *Eden* editor Barbara Marinacci (see above contact information) Deadlines for submissions are the first days of January, April, July, and October.

EDEN Staff

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Editorial Board: Kelly Comras, Phoebe Cutler, Paula Panich, Ann Scheid
Consultant & *Eden* Editor Emerita Marlea Graham
Regional Correspondents..... Phoebe Cutler (SF Bay Area), Kathryn Lyon (Central Coast), Vonn Marie May (San Diego Area)

Our heartfelt thanks to these organizations and individuals who support us at the Sustaining and Institutional levels:

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Join CGLHS—or Renew Your Membership

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Individual \$30 Household \$40 Sustaining \$60 and above.

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Name(s) _____

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

Christy O'Hara / CGLHS Treasurer / 11730 San Marcos Road / Atascadero, CA 93422

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

As a matter of policy, CGLHS does not share its membership lists with other organizations, and that policy extends to e-mail addresses as well.

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 (10th anniversary)
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)
2011 – San Luis Obispo

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*The fountain in Caltech’s Dabney Courtyard continues to make its strong Art Deco statement in colorful tiles.
Photo: Libby Simon.*