

Eden

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Eden

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Front Cover: *Overlooking the infield at Santa Anita Race Track, 1937. This Kodachrome slide is a very early color photograph, as Kodachrome was introduced in 1936. Tommy Tomson Archives, courtesy Duchess Tomson Emerson.*

Back Cover: *Photo courtesy of Carolyn Bennett.*

Above: *Hiking from the Medical School housing at the summit, a family, enjoys the isolation of UCSF's Woodland Canyon. Beginning in 1999 this peaceful forest has been the focus of four management reports, five cultural resource studies, several citizen groups, and a website.*

Opposite: *The production of this mature forest, as seen from Twin Peaks looking west towards the Pacific, involved crews of up to sixty laborers, backed by a double team of mules and their teamster. When the men camped in the rough, the mule driver was expected to come with his own blanket, while the laborers were provided with bales of straw. From Thomas Sweeny's list of supplies, 1889. Photo from Daniel Burnham's Report on a Plan for San Francisco, City of S.F., 1905. Courtesy of the San Francisco History Center, San Francisco Public Library.*



The Early History of the Sutro Forest

Phoebe Cutler

Westwood, Fernwood, Burlwood, Sequoia, Forest Side, Forest Knoll, Woodland, Woodside, Dellbrook, and Madrone ... the southwest quadrant of San Francisco that ranges from the Inner Richmond on the south side of Golden Gate Park through West Portal to the Ingleside sports 26 names that invoke the memory of the late 19th-, early 20th-century forest that once cloaked much of the area. Primarily it was a woodland of peaks and slopes with scattered openings. Today the dense canopies of the area's two principal summits, the eponymous Mt. Sutro and the towering Mt. Davidson, are the most intact remnants of this forest, an immense glen set out over a decade under the exacting direction of one visionary individual.

WANTED-20 MEN TO PLANT TREES: wages \$1.75.
Apply to Thomas W. Sweeney [sic.] or H. Borfine [sic.],
Almshouse road south of Golden Gate Park

Starting January 4, 1888, and running for four days, the above ad appeared in both the *San Francisco Chronicle* and the *San Francisco Call*. Some 60 men applied and spent the next three months digging holes, building fences, and setting out trees in a bleak, windswept part of the city. They were part of a much larger and

evolving crew, cumulatively numbering in the several hundreds, that over a dozen years planted a forest in the southwestern part of San Francisco. Signing opposite their names on the payroll, the men received \$1.75 a day, or \$10.50 for a six-day week. It is no accident that these men were organized and paid in a manner similar to mine workers—their wages were met by the mining engineer Adolph Sutro (1830-1898) with the profits created by the Sutro Tunnel, the six-mile-long complex that drained and ventilated Nevada's fabulous Comstock Lode.

The German-born founder of the internationally listed Sutro Tunnel Company plowed his earnings from selling his majority share into depressed San Francisco real estate. From the busy downtown eastern section to the unpopulated reaches in the west, the self-taught engineer and former tobacco merchant accumulated approximately 2,000 acres. The bulk of his acquisitions were located in two remote regions, now "the Richmond" and "the Sunset," but in the 19th century, referred to simply as the "Outside Lands." Sutro's forest ambitions were centered in the Sunset on two holdings that comprised his largest single property mass. By far the smaller of the two was the approximately 35-acre, 19th-century ranch known as the "Byfield Tract," or "Plantation."





It ran roughly from today's Willard Street west to 7th and from Lincoln, along the park, south to Kirkham. Much more expansive was the tangential "San Miguel Rancho," the remnant of an 1840s Spanish land grant that had been gradually sold off. Different versions of the size, cost, and dates of Sutro's San Miguel acquisitions abound. However, for most of the 12 years of the afforestation campaign, the acreage totaled something over a thousand acres. Together Byfield and San Miguel extended, using modern references, from the University of California at San Francisco on the north to Monterey Boulevard on the south, and on the east, from Twin Peaks to Junipero Serra Boulevard.

Sutro's *modus operandi* was to make the important decisions but to delegate all the on-the-ground work to a core of key assistants. Two highly capable men filled in successively as his landscaping first-in-commands: George Merritt succeeded William R. H. Adamson (c. 1842-1904). Adamson came with organizational credentials. He had been High Sheriff in British Columbia before relocating to San Francisco as that province's immigration recruiter. George Merritt possessed two qualifications for the job, his position as the husband of Sutro's favorite daughter Emma being more relevant than his expertise as a nose and throat doctor. Thomas Underhill Sweeney (also "Sweeney") worked closely with both men as a work superintendent and a purchasing agent. Born in New York City, Sweeney was living South of Market and working as a milkman in 1867. According to further voter registration records, and the contents of a title defense case, by 1880 he had acquired a sizeable, triangle-shaped lot southeast of Byfield. By 1881 he was working for the recently returned Sutro. Alonzo Flanagan assisted Sweeney and later succeeded him as crew superintendent. The Irish-born Flanagan identified himself as a "gardener" on the payroll. According to the U.S. Census, in 1880 he was a farmhand across the Bay in Alameda. However, like Sweeney and the comparative latecomer Sutro, he had been speculating in San Francisco's Outside Lands.

Due to the remoteness of the area and the lack, until the early '90s, of access by public transportation, the crew tended to live in the neighborhood. Just how raw that neighborhood was can be seen in the inventory of the property of one of the laborers. As jotted down in a purchase note by Sweeney for his boss, the farm consisted of a barn, pigs, pens, chicken house, and fencing—all for \$75 (or \$1,875 in 2014 figures). Like Sweeney and Flanagan, Tobin, the farm's seller, was an exception among the San Miguel planting crew, who, for the most part, did not own their land. (Between 1880 and 1881 they merely changed landlords—the tunnel tyro in the place of a French bank.) Out of this mix of agricultural workers, a civil servant, a doctor, and a former milkman, it can safely be said that Sutro had the superior forestry experience. At least he had, in Nevada, overseen an extensive tree-planting program for the eponymous town at the entrance of his tunnel. In any case, except for November 1885 when the name "D. Patton" and moniker "forester" briefly appear on the payroll, this self-made millionaire did not feel the need for professional help.

Beyond growing up beside the beeches of the Aachen Forest, what motivated Sutro? How did he happen to cover in woods approximately 800 acres of the 19th century's principal West Coast city? In truth, not just trees, but the whole subject of horticulture ranked

Left: Britton & Rey's Guide Map of the City of San Francisco, 1887. At this date, and for many years after, most of the streets in the western part of the city existed purely on maps such as this and in the minds of the planners. The original 4,000-plus-acre San Miguel Rancho was of late date—1846 to 1852—and of brief duration.



high among Suto's many interests. He earnestly collected both plants and a botanical library. From one trip to Germany he sent back 14 cases of plants and seeds. Among the horticultural books and journals he acquired were the papers of the 18th-century naturalist Joseph Banks and extensive runs of three British garden journals. We get a sense of his zeal in the instructions he transmitted to his agent in regard to a second shipping from Hamburg. "I only hope Sackernicht [his estate gardener]," he growled, "will not neglect (the plants) as he has in the past."

Looking at the larger picture, Suto's concern for silviculture conformed with the mindset of the day. For about 30 years, beginning about 1880, afforesting the state's naturally exposed areas and the large swaths denuded by mining and logging was a driving policy concern. In the north the plight of the state's woodlands galvanized men as varied as the miner and poet Joaquin Miller, the Berkeley soil scientist Eugene Hilgard, and the real estate tycoon

Frank Havens. In the south, in the San Gabriel Valley, Abbot Kinney was planting his large estate, and commencing on his study of the eucalyptus.¹ The need for and rewards of timber, as well as the benefits of shelter and the restoration of water sources, were all motivating factors. In the contemporary view the rugged and sand-blown lands of San Francisco represented the worse-case scenario of a treeless landscape. Along with the venal incentive to make a harsh landscape more palatable, the Prussian-born Suto brought his native land's veneration for woodlands. At the local level his planting campaign succeeded in elevating his already lofty fame. Upon his selection in 1886 as the chairman of the state's first Arbor Day, one of the dailies hailed Suto "as the man who has planted more trees than any other one individual in California."² Finally, in this role, as in all his others, Suto did not think small.

The opportunity for lumber profits is one motivation that does not appear to have compelled the one-time tobacco merchant. However, as a practiced businessman, Suto was counting on annual sales of portions of his empire to the tune of \$100,000.³ A protective and scenic forest would only enhance the proximate real estate. To abet that end, his agents' reports cited the health of recent plantings, but also neighboring property sales and the critical progress of attendant streetcar lines. What is doubtful is that the tree-loving Suto had a preconceived notion of the size and extent of his forest. The Suto Baths began with an open-air aquarium in the cove in front of the magnate's house. The Suto

Above: *The Suto Forest is to the right at this intersection of Rivoli and Stanyan Street. The appearance of the exposed slope of Clarendon Heights straight ahead helps to explain the motivation behind Suto's immense undertaking. In comparison with the more remote San Miguel Rancho property, the accessible lots near Golden Gate Park sold quickly. (A. S. Baldwin, Estate of Adolph Suto Deceased, appraised by A.S. Baldwin, March-April-May, 1910). Courtesy of the San Francisco History Center, San Francisco Public Library.*

Forest can be said to have started with the greening of the 21 acres of that homestead in the spring of 1881, or just before he launched his forest on the southern side of Golden Gate Park.

The acceleration of Sutro's afforestation campaign can be readily tracked from the mountain of ephemera the self-taught engineer left behind. The scattered archive includes ads placed in newspapers, such as the aforementioned one from the *Call*, bills from his baker and his fishmonger, deeds dating back generations, and supplications from job seekers. A key source of information is provided by the daily progress reports Sutro required from his agents during his frequent, and extended, absences. Surviving payrolls and accounting statements also enlarge our understanding of the forest's origins and evolution. "Tree-planting" was a constant entry for 12 of the 14 years between 1882 and 1896, for which spotty accounting records have survived. These documents testify to Sutro's fierce loyalty to his forest, even during periods of fiscal stress.

For most of the period, challenges of supplies, transport, climatic vagaries, and animal and human incursions supersede fiscal worries. The first consideration was, of course, locating the necessary trees. Adamson and Sweeny hired horse and buggies and took ferries and trains to visit suppliers in the city, the East Bay and the Santa Clara Valley. Because of the already launched landscaping of Sutro Heights, over 200,000 seedlings and boxed trees were delivered to that location at the northwestern tip of the city. Although the earlier planting served as a trial for the much larger project at Byfield, hauling the stock three miles over rudimentary roads to the second site was not sustainable. Another problem facing the advancing of the afforestation effort is a shortage of supply, specifically of acacia, and, more critically, of pine. Initially the preferred genus, pines had proved themselves in the salty air of the Heights. For the '83 planting season Berkeley grower George R. Bailey's 10,000 pines are too small. Others have none at all. "Nurserymen," Adamson laments, "have ceased raising pines in any quantity."

Surviving, albeit tattered, billings from the first year indicate that expenditure for Monterey cypress exceeded by more than four times that of eucalyptus (or "gums" as they were then called), and almost six times the scarcer pine. The \$.0075-per-seedling cost of the blue gums compared favorably with cypress at 4¢, and, predictably, the range of the hard-to-locate pine of 2¢ to 10¢. Significantly for the future, the cut-rate price of *Eucalyptus globulus* (blue gum) was a telling indicator of the ease of growing it.

Growing your own, Adamson soon realizes, is the obvious route forward. Besides solving any problems of shortage, self-propagation eliminates the \$6 (\$150 in 2014 figures) expense for Sweeny to go over to Berkeley to select the trees, and the \$2.15 (\$53.75) for the team to deliver them. Adamson pinpoints other cost-savings. He buys 2,500 gums from Bailey, the project's principal supplier, at \$7.50 for a 1,000 seedlings, the same quantity he had bought the previous fall at \$13.50. On this occasion, the saplings had outgrown their boxes and needed replanting, a chore the nurseryman did not want to do. Nor, Adamson points out, did Bailey want to risk being left with stock at the end of the year. In the spring of '83, impressed and curious, the Berkeley nurseryman makes the long trek from Dwight Avenue to the western tip of San Francisco to view for himself this ambitious arborous undertaking.

A year later and Bailey would not have had to travel so far. Adamson relocates stock to Byfield and the land of one of Sutro's tenants-cum-employees just off the Alms House Road above the Laguna Honda reservoir. Besides setting up the new nursery, the supervisor is adjusting and experimenting in other ways. He

reports to his employer, absent on the first of his three extended trips, that, impressed by their fast growth and resistance to wind, he has bought 300 redwoods (an experiment he does not appear to repeat). He also seeks a closer source for his blue gums on the theory that the trees will be more climatically adapted than those raised in Berkeley. The neighboring source is an entrepreneur named Green, one of the family that owns the popular Ocean House rendezvous spot and much of the western half of the original San Miguel Rancho that doesn't belong to Sutro. Eager to get his foot in the palatial door, Green offers a guaranty: at 10¢ a tree he will both plant and insure each tree's survival.

Adamson is by this point conscious enough of the many pitfalls before him that he recommends that Sutro take up Green's offer. Sutro does not and that particular planting at nearby Laguna Puerca fails. Among the many obstacles the would-be foresters face, weather looms large. A cold snap and frost the second winter harms 15 acres of newly planted blue gums. Wind is a perennial problem. They are fortunate to enjoy a run of wet winters, but the summer and fall droughts pose a challenge. To abet the water situation, Adamson mentions wanting to bring an engine from Point Lobos for pumping. (Bills from the Spring Valley Water Company suggest that that utility's neighboring Laguna Honda is a convenient resource.) For at least two summers Adamson relies on Chinese laborers to irrigate the trees. Soon a well and a windmill make their appearance at the nursery.

Closely connected with the vagaries of weather is the danger of fire. In the course of the subject period, three fires scar the burgeoning woodland. Sunday hunters with careless habits are the most feared source of fire. To counter this peril, Adamson posts No Trespassing signs and Sutro hires firewatchers, mainly for the parched months of October and November. Along with hunters, the watchers must guard against thieving boys who, when the first plantations were set out, bagged the seedlings and took them downtown to sell.

In defense against unwonted intrusion, until 1890 Sutro's budget prescribes a monthly sum for fencing ("three rail and top board") his plantations. The enclosures discourage trespassers and free-ranging cattle and horses alike. To that end he requires his tenants to fence their properties. Contrarily, as the trees grow, the horses need to be let in. Merritt, succeeding Adamson as agent for the San Miguel Ranch and the 20 blocks (including Byfield) south of Golden Gate Park, explains the role of horses in the emerging forest:

In your letter dated Aug. 21st you ask how it is that the horses have not eaten off the grass of the San Miguel Ranch. The horses have eaten off almost all the grass of the hills around the Nursery, but my letter referred to the vast tract of the San Miguel Ranch which is still in young trees and where horses are not allowed to run as yet.

He advises that next year the area west of the Alms House Tract will need grazing. The grasses and weeds will be dangerously high and the trees will be large enough to withstand the impact of the horses. Including the separate Laguna Puerca (the object of Green's offer, now the Pine Lake of Stern Grove) in his assessment, Sweeny expresses the dour opinion that "...it would take 20 men nearly two months to cut the grass around the trees."

Three-rail fencing does not keep out squirrels and gophers, which though smaller than horses and cattle are even more invidious. Squirrels inflict a 20 percent loss on Byfield in the summer of '84. One spring eight men are at work setting six gopher traps. A plot planted the winter of '88-'89 without the benefit of gopher



traps, by the summer, is “so tunneled it sinks when walked on.” The nursery is ringed round with a wire fence to protect against invading varmints.

One of the persistent expenses, easily overlooked in this age of the turbo-charged, SAT-radio-equipped pick-up truck, is the care and hire of mules. At the outset the drayage bills from Farnsworth and Ruggles mount up. In one week in January '92, the payment for hauling is equal to the payroll for 22 men for the same amount of time. Related incidental costs and headaches include broken axels. When the nursery finally acquires its own mules, a typical bill for hay and feed runs to almost \$100. In one of his reports to Sutro, at the time on his Mexican sojourn, Merritt confesses that he moved

the mules to Sutro Heights, because the feed had run out at Byfield.

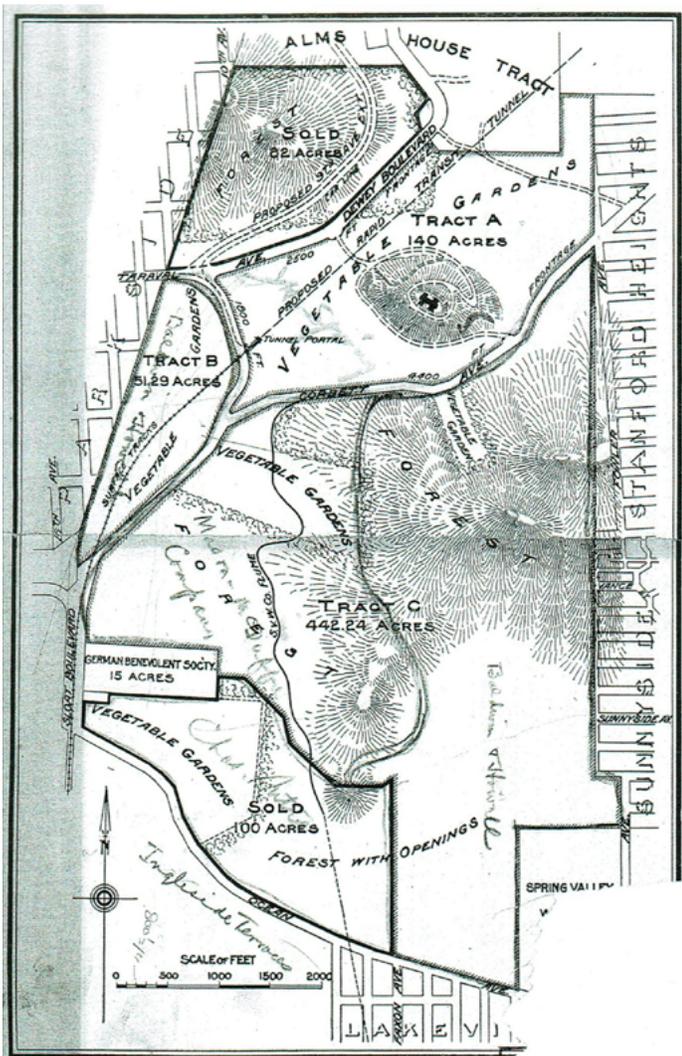
By the spring of the third season, *before* the Alms House nursery was established, Sutro receives the relatively upbeat report that 80,000 trees have been set out at Byfield and the neighboring San Miguel, with a loss of not more than 25 percent. This progress is made in the face of all the above-named adversities and under conditions that permit a man to dig only 45 to 50 tree holes a day, and fewer where it is rocky. A second crew follows to plant the saplings. (In contrast, in Northern California in 2015 one person can plant 1,000 trees a day.⁴) Remarkably, only 12 days later, Adamson reports to his boss, in Paris for the first 7 of a 22-month absence, that his crew has installed an additional 20,000 trees.

With the exception of a dip with the planting season of '86-'87 (Sutro had just opened the grounds of his Point Lobos home to the public and was beginning work on his 40-foot by 80-foot aquarium), the peak of the afforestation campaign occurred between '84 and '89. From late November through February, the manpower quotient hovered around 50 men. The 59 to 66 men who worked the last week of '88 and the first week of '89 in response to the clarion call in the *San Francisco Call* and *San Francisco Chronicle* represented the apex of the decade-long project.

With all this activity, by the summer of 1889 Adamson is able to report that he can see the trees on Byfield Hill from across the Bay

Above: This view suggests that Sutro has chosen Monterey cypress over pine or eucalyptus to set off the key Western entry to his ranch land, i.e., the intersection of Sloat Boulevard and Portola Avenue (formerly “Corbett Avenue”). A. S. Baldwin, courtesy of the San Francisco History Center, San Francisco Public Library.

Right: This is a portion of the topographical map that accompanied A. S. Baldwin's appraisal— after eleven years of litigation—of Adolph Sutro's “Forest Tract” and San Miguel Ranch. It shows the areas that became Forest Hill (See “Forest” below “Alms House”), West Portal (“Tract B”), St. Francis Wood (“Tract C”), and, across Ocean Avenue, “Ingleside Terrace” (penciled in). A copy of the full map hangs on the fourth floor of the San Francisco Planning Department, 1650 Mission Street. (This copy courtesy of the Olmsted National Historic Site.)



in Tiburon, some eight miles away. Not visible from Marin is the great mass of the forest, stretching, as it does at its furthest, five miles beyond Byfield. After topping Blue Hill (Mt. Sutro), it leaps over the Spring Valley Water Company's Laguna Honda and spills into the valley below the reservoir, while staying clear of the Alms House Tract above the lake. It also makes room for the 90-plus acres of cows and potatoes of crew member (and Sutro tenant) Hermann Henry William Burfiend to the west of the Alms House Road (Laguna Honda Road). It picks up again on the 82-acre slope west of Burfiend's—not long in the future to become "Forest Hill"—then leaps over the "Italian Gardens," the vegetable plots tended by Italian immigrants, also tenants. Further west and immediately to the south of the Corbett Road, a plantation of eucalyptus is transforming a second bare slope, one that, slightly more distant in the future, will become "St. Francis Wood." In some areas the afforestation is so successful that by the autumn of 1889, Flanagan voices his opinion that the trees are too thick and need thinning. In less fortunate sections, specifically the rocky, less fertile soil of the 700-foot-high Edgehill Crest and the 900-foot Mt. Davidson, the pines, cypress, and eucalyptus are struggling.

In contrast, the nursery's stock is thriving. Flanagan announces in June of '89 that the total number of seedlings is 250,000 and that there will be a surplus of 50,000 to sell in the winter. The correspondence between Sutro and his managers suggests that this is not the first time that they have sold surplus stock. From

Dresden, Germany, Adolph Sutro directs his agent to sell 150,000 of the total; but Merritt, betraying a familiarity with the market, counters that they won't get more than 5¢ a tree. Not long after he notes that there is no demand for the pines and the cypress. Finally, in November, when the rains have arrived, Sutro, now in Paris, commands that the entire stock be set out.

As the chart below sampling two Januaries from the '80s and two from the '90s indicates, the second decade witnessed a downturn in the afforestation effort. The reasons are multiple.

January	Average No. of Crew	Expenditure
1885	44	\$1,678.55
1888	55	\$1,552.35
1891	N/A	\$197.33
1892	22 men	\$987.00

By 1890 the forest, including 30-foot-wide verges on Ocean and San Miguel (aka Corbett) Road, is largely completed in line with Sutro's expectations. As was always the plan, the next step is the acceleration of subdivision and sales activity. A growing need for a fresh infusion of capital is driving this. Moreover, Sutro's attention is increasingly veering elsewhere. In '93-'94 he buys land on the Napa/Lake County line and starts spending extended periods there—this despite having just launched the grandest of all his projects, the Sutro Baths.

Paralleling the documentary evidence of dwindling tree planting is the aging of Sutro's work force. Both Sweeny and Flanagan were with Sutro from the outstart of the silvaculture venture, as was his tenant Burfiend. By 1890 Burfiend is 59, Sweeny 61, and Flanagan 55. Flanagan continues on, at a reduced pace and pay, for at least nine more years, or one year after his employer's death. Sweeny does not appear in the Sutro archive after '89, but his name does surface in the public record. Parsimonious and, until late in his life a bachelor, he hoarded his \$40-a-week salary (and, in addition, sold some of his land to Sutro). Then in '93 and again in '94, he donates to the city the funds for a belvedere on top of Strawberry Hill, the highest promontory in Golden Gate Park. (The fort-like structure is built, but collapses in the 1906 earthquake). Burfiend, who in '87 was hauling 1,000 feet of pipe at the same time he was tending his 90-acre ranch, does not appear in the diminishing records of the '90s, but in '92 he is recorded as still paying rent to his magnate landlord.

Sutro needed a lot more than Burfiend's \$30 for two months' rent to salvage his situation. A financial morass followed his death in 1898. Sutro's six children faced a swamp of bills and lawsuits. (One was brought by Georgiana Adamson, who sought help with burying her husband, W. R. H. Adamson, Sutro's long-time agent, accountant, and one of his executors.) Along with extensive debt, there was vast confusion regarding the disposition of Sutro's San Miguel and Byfield land. Sorting out that real estate legacy would take 12 years, years in which the forest would establish itself more than ever as a major landmark. Inevitably a huge sell-off of the disputed land occurred when the estate was settled. With the dispersal came the culling of the forest. In the more upscale San Miguel developments, notably Forest Hill and St. Francis Wood, a thinned and reduced version served as a lure for interested buyers.



By 1958, except for some scattered, individual holdouts and two relict stands, the Suto Forest was no more. The two principal vestiges are UCSF's 61-acre Mt. Suto open space (with its contiguous San Francisco-owned Interior Greenbelt) and the city reserve on Mt. Davidson. Dense, dark, and messy, these woodlands dominated by eucalyptus but flecked by pine and cypress offer respite from the wind and urban stress alike. They are also fiercely fought over, pro- and anti-eucalyptus factions and the nativist and anti-nativist divisions lining up in monthly, if not daily, battle. These conflicts would have dismayed Suto and his assistants for whom this forest was a great and lasting good.

Endnotes

1. See https://en.wikipedia.org/wiki/Abbot_Kinney.
2. "Tree Planting: The Details of an Arbor Day Finally Settled," *Daily Alta*, 11 September, 1886.
3. Robert E. Stewart Jr. and Mary F. Stewart, *Adolph Suto, A Biography* (Berkeley: Howell-North, 1962), 191.
4. *Leaflet: Science, Stories and Perspectives from the Pacific Forest Trust* (San Francisco: Pacific Forest Trust, spring 2015), 1.

Bibliographical Sources

Robert E. Stewart Jr. and Mary Frances Stewart's fine *Adolph Suto, A Biography* is useful on the early life and the mining career but not the real estate speculation portion of Suto's life. For this, the essential resource is the Bancroft Library's *Adolph Suto Papers, 1853-1915*, BANC MSS C-B 465. Pertinent accounting statements, notes, and legal documents are contained in Cartons 2, 4, 5, 7, and 8. Of these, folders 28 and 29 in Carton 4 are the most helpful. Adamson's invaluable reports are collected in Volumes 36 and 37, and Letter Book #83 in Carton 2. Copies of Merritt's equally essential summations are bound in Volumes 40, 41, and 42 of Carton 2 as well as in Box 8. Some of Merritt's reports in their original, more readable version surface in miscellaneous other cartons.

Receipts and correspondence in Folders 24 and 37 in *Adolph Suto's Papers and Scrapbooks, 1853-1900*, M-S 2115 at the California Historical Society, San Francisco, add a few details to the overall picture of the subject's unremitting accumulation of a real estate empire.

For background on the San Miguel Ranch and a natural history of the area see Mae Silver, *Rancho San Miguel, A San Francisco Neighborhood History*, 2nd ed. (San Francisco: Ord Street Press, 2000) and Greg Gaar and W. Miller Ryder, *San Francisco: A Natural History of San Francisco* (Charleston, S. C.: Arcadia Press, Images of America, 2005). N.B., Mt. Davidson, instead of Mt. Suto, is erroneously labeled "Blue Mt."

Above: *A sliver of the Laguna Honda reservoir and a fog bank over the Pacific reappear 100 years later in this view taken from Daniel Burnham's spot on Twin Peaks. A much enlarged Alms House (Laguna Honda Hospital) emerges in the center, while the 1950s' Midtown Terrace dominates the foreground.*

MEMBER NEWS



The home designed by landscape architect Lockwood de Forest for his own family in Santa Barbara is now for sale. If you were on our de Forest tour in October, you were fortunate to visit the house and hear Kellam de Forest's stories. Photo by Steven Keylon. For more details, see page 29: morenews2.newspress.com/realestate/issue301/html5/index.html

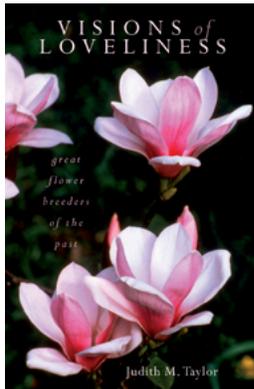


CGLHS Founder David Streatfield (center) reviews the Lockwood de Forest collection at UC Santa Barbara with CGLHS Treasurer Steven Keylon (left) and President Kelly Comras (right), August 2015. Photo by Jocelyn Gibbs.

SPECIAL NOTE:
IF YOU ARE BEHIND IN YOUR
JULY 1, 2015 – JUNE 30, 2016 DUES,
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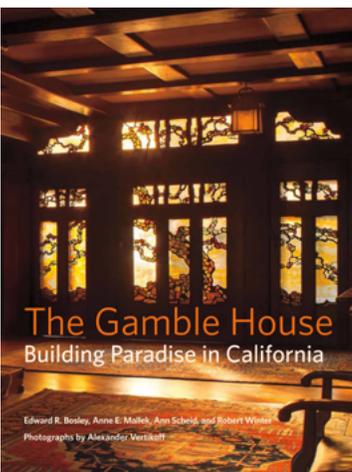


Members Steven Keylon, Lisa Gimmy, and Kelly Comras participated in the California Preservation Foundation webinar "Fundamentals of Mid-Century Landscapes: Modern Settings," in September. Photo is Bullock's Pasadena, 1967, courtesy of Kelly Comras.



In *The Garden*, the journal of the Royal Horticultural Society, author and garden writer Noel Kingsbury recently praised CGLHS member Judith Taylor's *Visions of Loveliness*:

"This one of the most important studies in garden plant history in English in a long time ... for anyone interested in the history of garden plants and plantsmanship it is essential reading."



In the first publication about the house since its restoration in 2004, *The Gamble House: Building Paradise in California* documents the history, design, craftsmanship, and enduring aesthetic impact of this renowned cultural landmark. The book includes new photography by Alexander Vertikoff and essays written by Gamble House scholars Edward R. Bosley, Anne E. Mallek, Robert Winter, and CGLHS board member Ann Scheid.

Available at the Gamble House Bookstore.

For information, see gamblehouse.org



Shirley Alexandra Watts, creator and producer of *Natural Discourse*, an ongoing series of symposia, publications, and site-specific art installations that explores the connections between art, architecture, and science within the framework of botanical gardens and natural history museum, will be at the Natural History Museum of Los Angeles County on October 17, 2015. A CGLHS member and donor, Watts spoke at our 2013 conference. Photo by M.B. Maher.

The Glamorous Gardens of Tommy Tomson

Part One

Steven Keylon



Tommy Tomson was perhaps the most successful and prolific landscape architect working during the darkest years of the Great Depression, a time when most landscape architects in Southern California were closing their offices or barely making ends meet. He collaborated with the finest architects of the day—men like Wallace Neff, Gordon B. Kaufmann, Roland E. Coate, Paul R. Williams, Cliff May, Walter Wurdeman, and Welton Becket—earning not only their respect and friendship, but in many cases, landscaping their own homes.

Tomson's high-society clients included dashing aviation pioneers and glamorous members of what he called the movie colony. Much like his high-profile clientele, Tomson himself was dashing and glamorous, overcoming his humble roots by reinventing himself. The outstanding success of his 40 year career was made possible by the fortunate confluence of talent, drive, charisma, and serendipity.

Tomson was not formally educated in his field nor privileged to have taken the then customary Grand Tour of Europe. Instead, he shaped his exquisite landscape design aesthetic by reinterpreting his love of the romantic past within the context of contemporary and livable landscapes, ones that showcased his scrupulous attention to detail and provided ample opportunities for recreation, socializing, and outdoor living.

Tomson helped shape our image of Southern California as a relaxed, seductive, sun-soaked Eden. Imagine the garden of a swanky mansion or resort, swaying *Washingtonia robusta* palm trees (probably planted in a “V” pattern) casting deep shadows onto a shimmering swimming pool with an adjacent stylish pool pavilion, and, nearby a broad patio with tennis courts in the background, flowering California shrubs and vines (*Copa de oro* and scarlet trumpet vine were his favorites) throughout, and perhaps a lounging movie star or two. This image didn't exist until Tomson helped create it in the 1930s.

The luxurious landscapes of Tommy Tomson exhibited great taste and style, often with a grand and deliberate theatricality, and like the Hollywood films of the day, were an escape for those fortunate enough to experience them. Tomson was a master at “selling” an idealized image of California, so that the tourist felt like Lana Turner or Cary Grant when arriving at Union Station's South Patio, relaxing at the pool of the Beverly Hills Hotel, dancing at *Ciro's*, dining at the *Brown Derby*, or scouting the best horse while walking the oval ring in the grandeur of *Santa Anita*. People were enveloped in the atmosphere of glamour with which Tomson imbued these landscapes.

How did a mostly self-taught landscape architect flourish during the Depression and create some of the most iconic landscapes of the period for an elite clientele? The answer reads like a film script. This article focuses on Tomson's self-education and ascent, and explores some of the work he created during his glory years prior to World War II.

Early Life and Adventures

Tomson's father, William O. Tomson (1856-1941), was a Zanesville, Ohio dentist and a well-known Chautauqua lecturer who for decades served as pastor of the First Church of Christ at Roseville.¹ William Tomson and his second wife Emma (1873-1931) had three children—two sons, Paul (1898-1973) and Golden Sands "Tommy" (1900-1986), and a daughter, Florence "Irene" (1906-1953). Tomson knew, even as a very young child, that somehow he was different. It wasn't just because his parents had given him the very unusual (and prophetic) name Golden Sands, but with his fantastic imagination and aspirations for a more glamorous life, he simply stood out.²

Golden Sands was a dreamer whose rich inner life combined a love of history with a passion for drama. The young man was thus transported from Ohio to lands he yearned to see. He would "visit" the golden sands of the Arabian Desert (family photos show the boy dressed up in white robes and a home-made turban). As Tarzan, he made do with the jungles of Ohio. Finding an abandoned boat in the nearby Muskingum River, he spent one whole summer as Huckleberry Finn. As a stagecoach driver escaping an Indian attack, seven-year-old Golden Sands hitched the horses to his father's buggy, driving his father as he made house calls.

In high school Tomson decided that nothing was being taught that he was interested in learning. He longed for a profession that would offer the freedom to work outdoors, to travel and explore. In response to an ad for International Correspondence Schools, Tomson enrolled in their Civil Engineering program, taking courses in drafting, mapping, engineering, and surveying. He completed the course of study when he was eighteen, kissed his weeping mother ("an angel!") good-bye and headed to the Wild West, ready to gain some necessary experience the hard way—in a setting of romance and adventure.³

With very little money in his pocket, hearing of opportunities for surveyors, Tomson set off for Texas just as an oil boom was sweeping the state. He arrived in Fort Worth and, as he recalled, "began looking for what they call a flop house. Finding one on the main street I followed three men, oil workers, their clothes filthy, stiff with oil and dirty sweaters flung over their shoulders." Inside, 30 or so men were lounging and talking, and Tomson realized "I was being stared at. I was trying to hide any Lord Chesterfield gentility which I had been trying to acquire; certainly now, this



rowdy element, with their cursing, loud jokes and bawdy references to women, would continue to stare, for I was a freak to them."⁴

Settling in Desdemona, also known as the lawless and wild "Hog Town," he found work with a railroad surveying team laying out a new town to be called Hamon. Tomson worked designing a pattern of streets and laying out plots. By October it grew cold and Tomson, who had saved some money by now, was ready to move on as "the glamour was gone."⁵ Deciding to go further west, he bought a ticket to Albuquerque and got a job there as a draftsman with the Forestry Service. The adventure continued, as Tomson joined the local Episcopal church, acted in several plays, and met a girl whom he began dating. "What a great time we had—after rehearsal we would dance in a small place, to the music of the Sand Storm Jazz Orchestra...I liked my work and I had lots of fun. But it all came to an end when she and I had a misunderstanding."⁶

When he heard about an opportunity in Detroit, Tomson and a friend decided to walk and hitchhike the 750 miles to Topeka, the place nearest Detroit from which they could afford train tickets. Each night they slept near the train tracks, with only a towel for cover. In Detroit, Tomson got work with a large civil engineering firm, Mason L. Brown and Sons, designing upscale subdivisions around Grosse Pointe, including one called Ward Orchards. Tomson did well at the firm, and

saved enough money to finally pursue his ultimate dream—the golden sands of California. Like most things Tomson dreamed up, the reality would exceed anything he may have imagined.

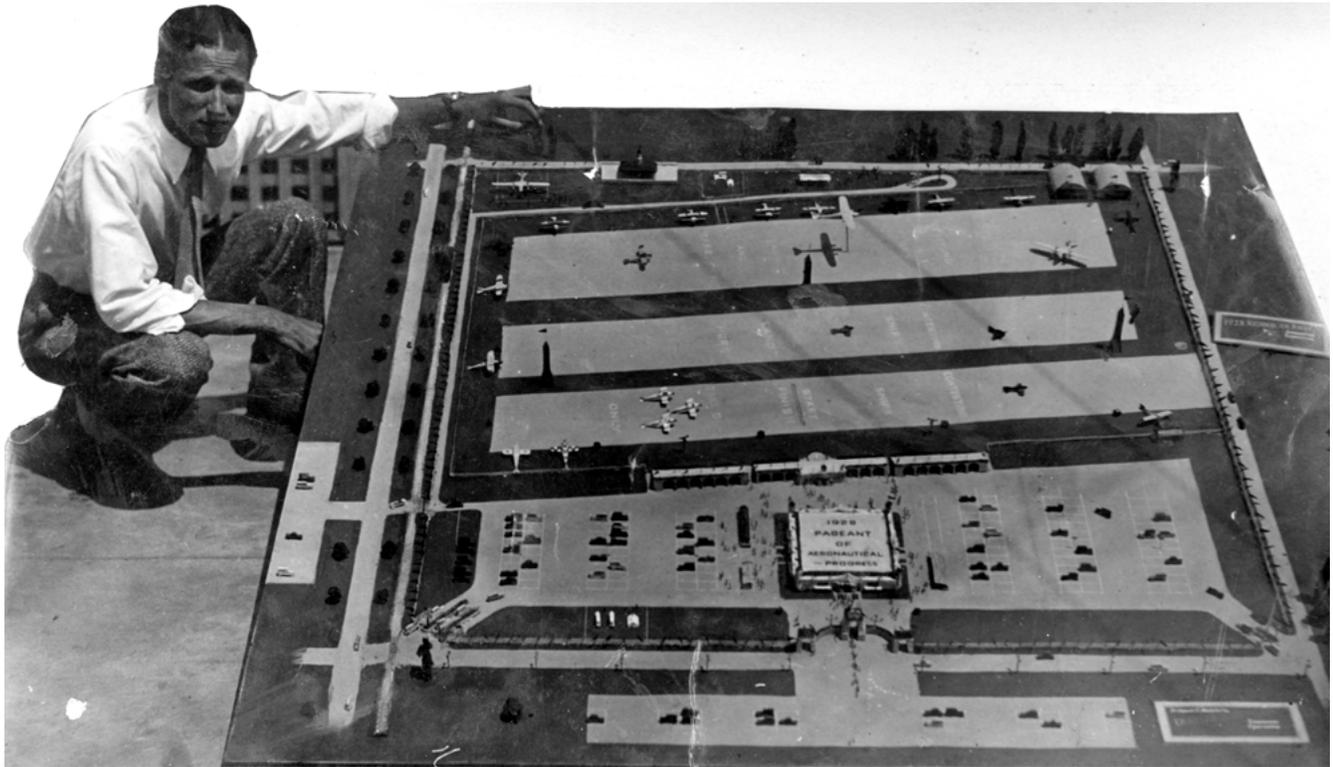
Twenty-year-old Tomson arrived in Hollywood in 1921 and instantly took to his adopted state. He loved the romantic (though largely mythical) history of "Old California," and for the rest of his life identified with all things Spanish or Mexican. He quickly landed a job with the Department of Subdivisions ("I did a subdivision a week," he would remember) and rented an apartment on Morningside Court, a spot popular with young actors.

Like many young people arriving in Hollywood, Tomson dramatically reinvented himself. He changed his name to the more professional sounding Charles G. Tomson, took to smoking a pipe, and went to work polishing off any remaining rough edges. He took classes in dance, etiquette, dress, and elocution. Tall, handsome, and strong, with curly brown hair and piercing blue eyes, Tomson made quite an impression. In June of 1922, newspapers reported that Tomson had been "discovered" by director Robert McIntyre of the Goldwyn Studios because of his "distinctive type," and given a screen test (shown at the California Theater in Hollywood). Although the article reported that, "he is in the movie business to stay," according to Tomson's daughter, Duchess, "he stayed for about a minute, and never looked back."⁷

For the first time Tomson had a real social life. One evening at a USC party, "he asked to be introduced to the young lady in the pink gown. There were two young ladies in pink gowns, and the one he wanted to meet was not the one to whom he was introduced."⁸ He quickly forgot the other girl, for that "wrong" girl turned out to be Dorris Henderson, and his life would never again be the same. Dorris, originally from Iowa, was part of a large and colorful family. Her brother, Cliff, was known for his charismatic personality and determination; a firecracker with hustle, he had known early success as an organizer and promoter of auto and air races with his

Opposite: Tommy Tomson's pool and landscape designs for Riverside's Mission Inn epitomize the refined glamour for which he became known. Photo by Tommy Tomson, 1948. Tomson Family Archives, courtesy Duchess Tomson Emerson.

Above: Charles G. (Tommy) Tomson, screen test portrait. Goldwyn Studios, Hollywood, 1922. Tomson Family Archives, courtesy Duchess Tomson Emerson.



brother Phil. Randall, the eldest brother, flew airplanes during the war and returned to publish the *Calexico Chronicle*, later founding the popular *Desert Magazine*. Another brother, Carl, was a successful real estate developer and owned the Santa Monica Packard dealership. Tomson's marriage into the dynamic Henderson family in 1924 would generate a sizable portion of the work he would undertake.⁹

The Paul G. Thiene School of Landscape Design

An unprecedented building boom exploded in Southern California in the 1920s. Tomson took the opportunity to capitalize on his extensive background in land planning and made the transition to what he considered a “gentleman’s profession”—landscape architecture. Tomson studied the primary textbook of the time, Hubbard & Kimball’s *An Introduction to the Study of Landscape Design*, with his typical focus and drive. To

gain experience, he spent nearly a year with landscape architect Charles Gibbs Adams, drafting for the Kellogg Estate then being planned in Pomona. He was determined to succeed as a landscape artist.

Tomson worked for landscape architect Paul G. Thiene for the next three years, a period of time that would serve as a hands-on education and apprenticeship in his new field. During his time with Thiene, he would absorb a wealth of knowledge on the wide variety of plants appropriate to Southern California. Thiene had focused his considerable talent on horticulture and planting a decade earlier at the 1915-16 Panama-Pacific Exposition in San Diego. He had recently begun work on the extraordinary “Greystone,” the large and exceedingly lavish Beverly Hills estate of Edward L. Doheny, Jr., designed by architect Gordon B. Kaufmann.

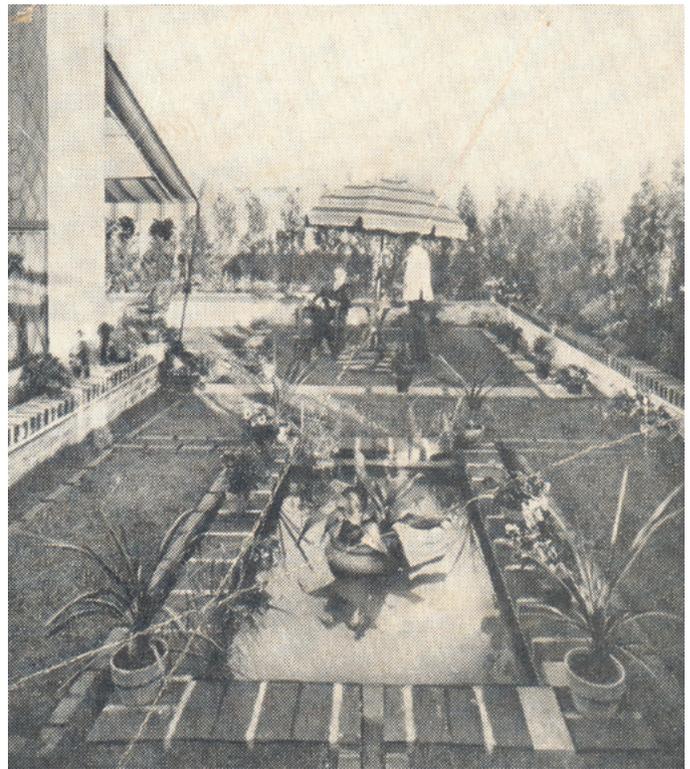
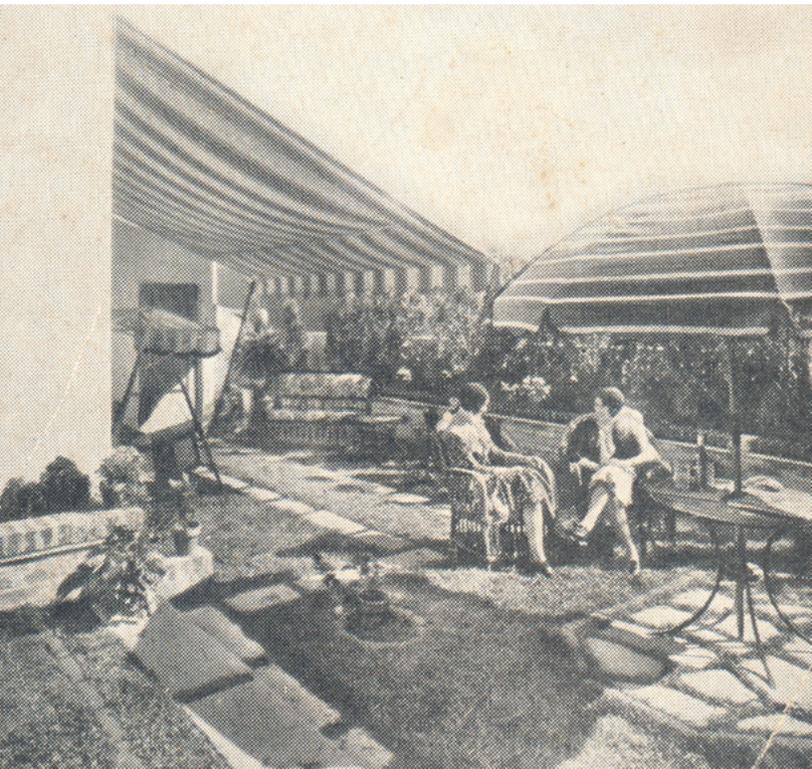
Though the landscape of Greystone is attributed to Thiene, much of its success should be credited to Alfred C. Kuehl and Fred Barlow Jr., two young and vital members of Thiene’s staff, who would become Tomson’s valued, long-time friends. Kuehl served as principal designer for the 12 acre estate, having been given a free hand by Thiene. “The sky was the limit,” he would remember.¹⁰ “I would ask Mr. Thiene what the client might want. ‘Give them everything’ was his reply.”¹¹ Fresh out of

Berkeley’s intensive landscape architecture program, Barlow was acting as supervising construction engineer on the project, overseeing the teams of workers and craftsmen who were grading, installing landscape features, planting trees, and other plants—much of which arrived by the truckload with no plan for placement.¹² The two young designers shared whatever formal training they had with the appreciative and eager Tomson. This informal education served him well for the remainder of his career.¹³

Greystone was completed in 1928. As the Golden Age of Grand Estates continued to burgeon in Southern California, Tomson felt the time was right to open his own office of landscape design in the prestigious new Architect’s Building in downtown Los Angeles. He changed his name to the catchy “Tommy Tomson,” thinking it would look good on stationery. And he got his first independent project from brother-in-law Cliff Henderson, who had just been named managing director of the National Air Races to be held in Los Angeles that year. Tomson designed the layout of the exhibition, which included three dirt runways, a large parking lot, grandstand seating for 20,000, and a huge display building. Over 200,000 spectators turned out to see sensational air shows featuring aviation stars and pioneering legends such as Charles Lindbergh, Amelia Earhart, and Jimmy

Above left: Tomson and his model for the 1928 National Air Races, Los Angeles. Tommy Tomson Archives, courtesy Duchess Tomson Emerson

Above center and right: The penthouse garden of J.C. Zancker, Portland, Oregon, 1930. Red neon tubes were hidden in the pool of the garden, while ice-blue neon surrounded the perimeter, creating a glamorous fantasy by night. Clippings from Tommy Tomson’s scrapbook, courtesy Duchess Tomson Emerson.



Doolittle. After the event, the location was acquired by the City of Los Angeles, and Tomson was hired to redesign the site for an airport to be named Mines Field—the future Los Angeles International Airport.

Riding Out the Depression

In 1929 Tomson began work on a multiyear project in Portland, Oregon, for swimsuit manufacturer Carl Jantzen and his wife. Designed in collaboration with architect Richard Sundeleaf, the Jantzen estate was to be built on a private five-acre island in the middle of exclusive Lake Oswego. Tomson was brought on board at the earliest stage, as Jantzen wanted landscaping installed before his mansion was built—an unusual arrangement. Tomson and Sundeleaf started by designing a bridge and boathouse, construction of which required that the lake be temporarily lowered. After the bridge was completed, Jantzen and Tomson would motor around the island in Jantzen's V-16-powered Cadillac, and together they would dream up plans for the island estate's landscape.

The stock market crash of October 1929 took place during the early stages of the project. While many wealthy people suddenly abandoned their plans for large estates, Jantzen pushed through with his plans and deliberately ramped up work on the landscape in order to keep men employed.¹⁴

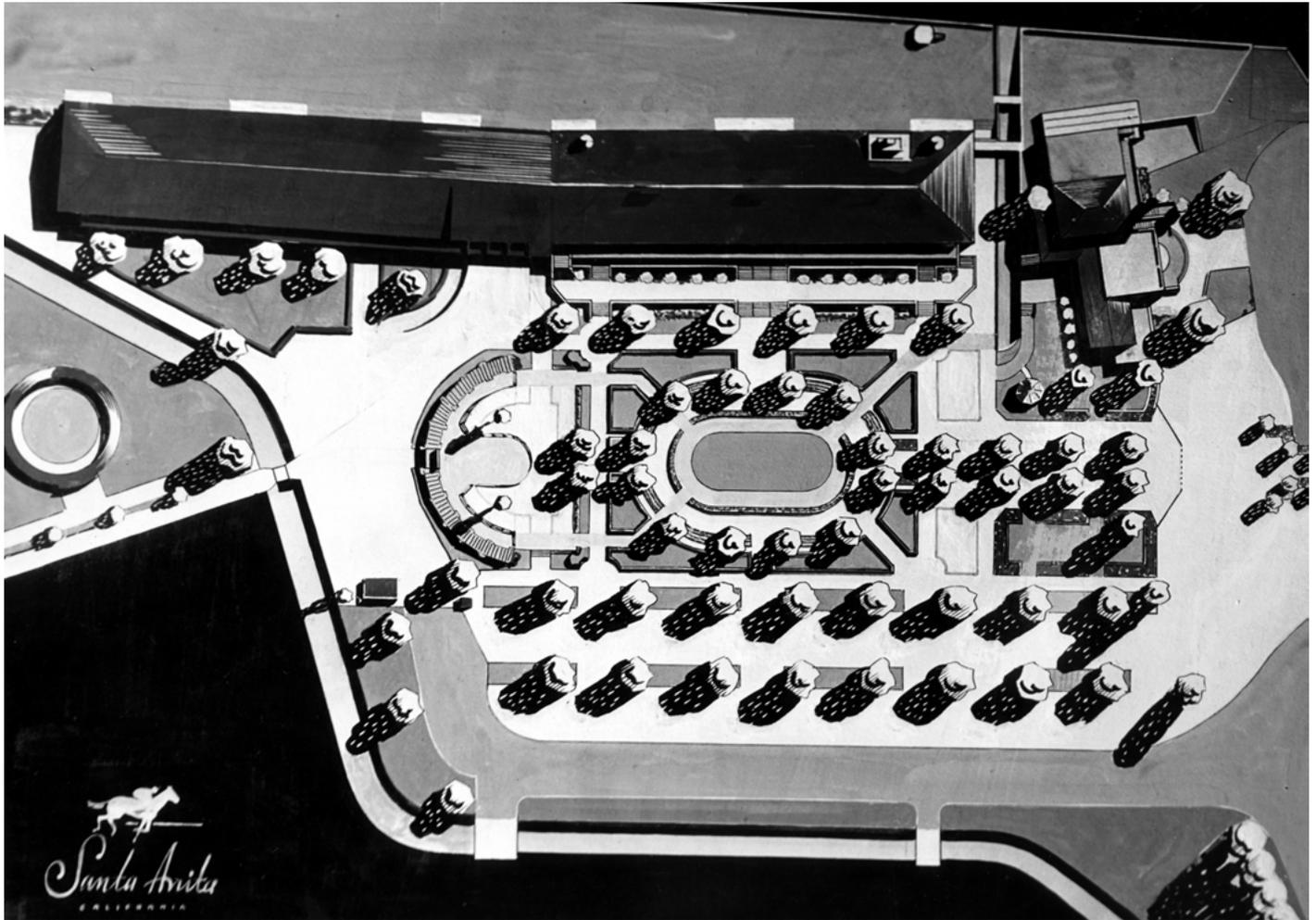
Most of Tomson's Southern California work dried up, forcing him to close his office at the Architect's Building and move his family to Portland in 1930. He was able to ride out the first years of the Great Depression in Portland, and besides the Jantzen estate, worked primarily for the Ladd Estate Company, which was still building subdivisions of large estates around Lake Oswego. Other Portland projects included Lambert Gardens and Powers Marine Park.¹⁵

A much smaller project in downtown Portland gave Tomson his first national press notice. On the rooftop of the posh Art Deco Lafayette Apartments, Tomson created a modernist garden for the penthouse of advertising executive J.C. Zancker. The center of the small garden was dominated by a panel of grass and a seating area, surrounded by a flagstone pathway. To screen out adjacent buildings and ensure privacy, Tomson enclosed the garden on two sides by a 10-foot-tall, continuous hedge of 26 perfectly matched arbor vitae specimens, leaving one end open to spectacular views of the mountains beyond.

The highlight of the other end of the garden was a raised terrace with a wisteria-covered pergola sheltering a fountain and formal lily pool. It was here that the dramatic glamour of the garden was revealed at night, when the garden became

a “fairylnd—a breath-taking experience.”¹⁶ Since Zancker was head of a large advertising firm specializing in electric signage, Tomson had access to state-of-the-art lighting. He concealed red neon tubes in the water under the edges of the lily pond. According to a news clipping of the time, “the effect is charming beyond words, the fountain is revealed as a bit of fragile rose-hued crystal. The goldfish flirt their double fan tails in a pool of liquid moonlight.”¹⁷ Tomson added ice-blue neon under the coping of the perimeter walls. With the flip of a switch Zancker could transform the garden from darkness to an ethereally soft blue glow, as if “the new moon itself [were] suspended over the garden.”¹⁸ The innovative Zancker garden is indicative of what would become part of Tomson's design approach. Whether designing a modern garden or something more traditional, Tomson was always eager to experiment.

By early 1932, after nearly three successful years in Portland, Tomson was having trouble finding new work. Money was getting tight. Fortunately, Tomson's luck prevailed and he was able to get secure three large commissions in Southern California, one of which was for aviation executive Donald Douglas, a friend and colleague of Cliff Henderson.¹⁹ As Douglas was planning a large estate in Santa Monica, Tomson returned to Los Angeles and opened an office at Pershing Square. Other work



followed, but it was one enormous and fortuitous project that really kick-started his career, ensuring him unsurpassed recognition and respect.

Santa Anita Race Track

Tomson's daughter Kay remembers how, one day in early 1934, her father burst through the front door, shouting "I GOT THE JOB!!!!!" He had every reason to shout, as the "job" was the Santa Anita Race Track—a project that would seal his success and reputation.²⁰

Architect Gordon B. Kaufmann, familiar with Tomson's work from Greystone,

Above: Tomson's conceptual rendering for the Paddock Garden at Santa Anita Race Track, 1934. Tommy Tomson Archives, courtesy Duchess Tomson Emerson.

Opposite: This 1953 detail of the Paddock Garden at the Santa Anita Racetrack shows the comfortable and intimately scaled setting carved out of the grand garden. Photo by Tommy Tomson, Tommy Tomson archives, courtesy Duchess Tomson Emerson.

personally chose Tomson to work with him on the mammoth project. Given only 30 days to produce drawings before ground would be broken, Kaufmann and Tomson first conceived a long-term master plan for the property while starting work on the immediate tasks at hand. They collaboratively designed elements that were contemporary in function and feeling but adorned with classical detailing to impart a refined aura of respectability. This was important because horse racing had been illegal from 1910 to 1933. They took care to develop a setting not only of great beauty, but also one that would be informal and relaxed, inviting visitors to linger (and bet) as well as return. Kaufmann designed crisply detailed structures, including the massive Clubhouse (general admission seating for 6,000) and the exclusive Turf Club, offering more luxurious accommodations, the residential scale showcasing a beautiful "Colonial entrance [that] might very well grace an old southern mansion."²¹

To harmonize with Kaufmann's graceful structures, Tomson's axially organized

landscape design featured a six-acre formal Paddock Garden in front of the Clubhouse. Its dignified restraint was enlivened by the muscular sculptural qualities of a wide variety of mature trees for which Tomson scoured Southern California to find the most ideal specimens. The garden was arranged around the dirt walking ring where spectators gathered to see horses parade before being led to the track. This important feature had an oval panel of turf at its center and was surrounded by a white fence and a spectator's pathway of decomposed granite. A still wider oval, this one a bed of colorful flowers, was punctuated by the twisting trunks of 12 full-grown, beautifully matched Brazilian pepper trees, each with a unique low-spreading habit, surrounding the central walking ring. Eight pathways of decomposed granite radiated from the oval walking ring, creating geometric parterre panels of lush green grass enclosed by expertly manicured knee-high boxwood hedges. Four, 60-foot *Washingtonia robusta* palms anchored the remainder of the Paddock Garden, which included 30 mature multi-trunk Manzanillo olive trees



(many planted in allées), 16 Washington navel orange trees, 12 California pepper trees, and 3 enormous European laurel trees—originally planted in 1855 before being transported to the site. Sixteen bird of paradise plants, numerous tubbed trees and topiary shrubs (pittosporum, pyracantha, eugenia, *Cocos plumosa*, and kentia palms), several thousand feet of *Viburnum suspensum* hedge, and a half mile of Japanese boxwood completed the perennial features of the garden. Higher-maintenance flowering annuals were confined to broad beds whose color palette of orange, yellow and blue, Tomson discovered, were “the three colors found in flowers that would not freeze”—an important consideration, since opening day was December 25, 1934. Tomson and his design for the Paddock Garden won the AIA Southern California Chapter Honor Award.

For the 1935 racing season, Tomson turned his attention to the 40-acre infield, which was the foreground to a most dramatic borrowed background. All landscape decisions, Tomson said, took into account “the

proximity of the Sierra Madre Mountains, first of all. Any planting and designing must be done with a careful thought as to the changing blues of the mountain backdrop.”²² Twelve 50-foot *Washingtonia robusta* palms were added in clusters of three, anchoring the four “corners” of the oval track, while the enormous grass infield was dressed up with several purple and gold flowerbeds at the finish line. A \$900,000 expansion at the track in 1937 included a newly landscaped entry from Huntington Drive, more palm and orange trees, honeysuckle vines on all the fences, and flowerbeds everywhere. From the stands, spectators could admire an infield completely filled with a huge geometric creation composed of 900,000 silvery Dusty Miller, 150,000 calendulas, and thousands upon thousands of pansies. Just beyond the infield, on a low hill across the racetrack, 350 new trees were planted—yellow-flowering acacia and flowering peach in red, pink, and white, producing a riot of color when all in bloom.²³

For the 1938 season, Tomson designed

the dramatic \$25,000 Kenneth R. Kingsbury Memorial Fountain in the Paddock Garden, which would adorn a new entry structure designed by Kaufmann. The basin of the circular pool was engraved with the names of winners of previous Santa Anita handicaps and derbies, and had water jets reaching towards a towering mirror-polished stainless steel reflecting ball.

While the basic framework of the infield was set by 1938, each following year people eagerly awaited Tomson’s new design. Some examples of his flowering patterns were variously inspired by butterfly wings, Scottish plaid, peacock feathers, or the fanciful paving patterns of Copacabana beach in Rio de Janeiro. His palette expanded to incorporate vegetables like beets and Red Chard. Tomson completely reworked the infield for the 1958-59 season with fountains and more palms, and would continue to work on the landscape at Santa Anita into the 1970s. It was one of the most beloved projects of his long career.

Author's Note

This article is dedicated to my dear friend Duchess Tomson Emerson, whose dedication to her beloved father and his work has made this article possible.

The winter issue of *Eden* will continue the Tommy Tomson story and will showcase the rest of his work prior to World War II. Find out why *Sunset* magazine named him "Landscape Architect to the Stars."

Endnotes

1. William O. Tomson was married three times. With his first wife Mary, he had at least six children. After Tommy Tomson's mother Emma died, William married Melissa Alice Barringer.
2. The name Golden Sands is derived from Emma's maiden name Sands, and her mother's maiden name Golden.
3. "Texas Stories," unpublished short story by Tommy Tomson, ca. 1975. Tommy Tomson archives. Also, interview with Duchess Tomson Emerson, Hayden Lake, Idaho, May 4, 2015.
4. "Texas Stories," unpublished short story by Tommy Tomson, ca. 1975. Tommy Tomson archives.
5. Ibid.
6. Ibid.
7. Interview with Duchess Tomson Emerson, Hayden Lake, Idaho, May 5, 2015.
8. "Palm Desert Serendipity," *The Hourglass*, Spring 2011, p. 4.
9. The couple had two daughters, Kay in 1926, and Duchess in 1936.
10. Alfred Carlton Kuehl was born November 5, 1902 in Davenport, Iowa, and graduated from Iowa State program of Landscape Architecture. Began firm McKown and Kuehl 1928 with Russell L. McKown, they both went into Civilian Conservation Corps in the early 1930s, and stayed with the National Park Service for the remainder of their careers. He was elected with an honorary fellowship in the ASLA in 1958; died in California in March, 1979.
11. "Greystone Historical Report," Charles Lockwood and Peter V. Persic, submitted to the City Council, City of Beverly Hills, August 30, 1984," unpaginated. Kuehl interview by David C. Streatfield.
12. "Half a Century as a Southern California Landscape Architect," Ralph D. Cornell Oral History, UCLA, 1970, p. 336.
13. Tomson apparently made an impression while on this job, for Kaufmann and Mrs. Doheny would call on Tomson throughout the 1930s and '40s whenever alterations were made on the property. Tomson would landscape the Edward L. Doheny Memorial Library (Wallace Neff, architect, 1940), and after Mrs. Doheny remarried, becoming Mrs. Battson, he designed the lavish landscape for her new home, designed by Roland E. Coate, adjacent to Greystone in 1955. Tomson also designed landscapes for all of Mrs. Doheny Battson's children.
14. Email from Marylou Colver, President of the Lake Oswego Preservation Society, April 28, 2015.
15. Clippings in Tommy Tomson's scrapbook.
16. "Private Garden Landscaped on Roof of Apartment House Scene of Beauty," undated newspaper clipping from Tommy Tomson's scrapbook.
17. Ibid.
18. Ibid.
19. Telegram from Tomson to Dorris Tomson, May, 1932
20. Interview with Kay Tomson Eichenhofer, Santa Monica, California, September 8, 2015.
21. Clipping in Tommy Tomson's scrapbook.
22. Sportsclips clipping from *Los Angeles Times*, in Tomson papers.
23. "Huge Improvement Project Well Started," *Los Angeles Times*, April 25, 1937, p. E1.



Right: *The Kenneth R. Kingsbury Memorial Fountain, Santa Anita Race Track, 1938. Tommy Tomson Archives, courtesy Duchess Tomson Emerson.*





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