



EDEN



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WORLD'S FAIRS AND CALIFORNIA'S HORTICULTURAL HISTORY

PART III

Carol Greentree

California's expo sagas are only small pieces of the larger horticulture mosaic of our state, yet I hope some aspect of this series may pique your own interest in the garden stories of these fairs. Here is a scattering of idea-teasers to entice you.

For a landscape history sleuth, nothing can substitute for a hands-on examination of an expo garden guide from *any* fair. I have one of my own, from the 1934 extension of Chicago's 1933 Century of Progress fair. Those were Depression years, and this 25-cent, 96-page handbook mirrors the mixture of hopeful pride and wishful pretensions that seem to have pervaded those very difficult times. For me, the ads and photos of this souvenir guide strike a strong chord of nostalgia: I can *remember* when people dressed like that and aspired to having gardens like that! The roster of organizing committees is fascinating, because some of the people listed remain familiar names in the California horticulture world: George Ball (commercial flower grower), Otto Amling (cut flowers) and Alfred Hottes (garden editor). Hottes retired to La Jolla and contributed to a local garden magazine for a number of years, and some of the younger Amlings started a

popular nursery in Newport Beach. George Ball's firm remained intact to set standards for postwar California wholesale growers.

In 1933-4, many expo garden themes were staged as dioramas: compact *précis* presentations of a Chinese or Egyptian or Loch Lomond or Persian motif, complete with painted backdrop and foreground props. Dioramas were first introduced from European expos at that 1933 fair, and have proved to be useful garden exhibit formats ever since, as a way of making a styl-

ish statement in a small space. Today's garden shows perpetuate the diorama tradition with miniature theme-landscapes.

Garden historians might like to know that there is even a GGIE alumni group of persons associated with the two-year Treasure Island expo. The alumni hold an annual reunion, and have

contributed oral histories to the published lore of that fair. In fact, a GGIE video was produced from old film clips, by the Hayward Museum, and in late 1989 the Petaluma Historical Museum sponsored a 50th anniversary lecture series, which included a talk by George Kelly, landscape architect for the fair. The 1989 issues of *World's Fair* quarterlies provide good leads for these anniversary events and nostalgia books about the GGIE.



YEAR	PLACE	OFFICIAL TITLE/STATUS	INITIALS
1894	Golden Gate Park San Francisco	CA Midwinter Int'l Exposition	CMIE
1915-1916	Balboa Park San Diego	Panama California Exposition	PCE
1915	Marina/Presidio San Francisco	Panama Pacific Int'l Exposition	PPIE
1928	New Harbor Long Beach	Pacific Southwest Exposition	PSE
1935-1936	Balboa Park San Diego	California Pacific Int'l Exposition	CPIE
1939-1940	Treasure Island San Francisco	Golden Gate Int'l Exposition	GGIE

World's fairs didn't aim to keep local citizens "down on the farm," as the song goes, but expos did succeed in bringing "Paree" (and the rest of the world) right to a host city's doorsteps. The Philadelphia Centennial expo of 1876, for example, was where America first met Japan, released only a decade earlier from centuries of self-imposed isolation. Thus began the "Japan craze" that forever altered our garden ideals and brought us hundreds of Asian plant imports...and which also powerfully influenced our decorative arts and architecture for the next full century. Japanese pavilions were much-loved features of subsequent expos; they seem never to have lost their appeal.

Many other cultures (and their garden styles) were represented repeatedly at successive international expos. The "oriental" pavilions of Near Eastern countries—Egypt, Turkey, Morocco, Algeria and Tunisia—introduced Americans to the idea of building around a sheltered inner courtyard. Such privacy-gardens appealed especially to the very wealthy, who often maintained Moorish-influenced second homes in Florida or California. The delight of getting acquainted with Islamic gardens through expos lives on, even in our own era. A hundred years after "Little Egypt" brought her famous hootchy kootchy (belly dance) to Chicago, the Moroccan pavilion stole fair-goers hearts at Expo '92 in Seville with its beautifully tiled fountain, crafted by artisans skilled in ancient techniques still practiced in modern Morocco.

Regional aspects of our own country that seemed exotic to most Americans were of special interest to fair-goers. Variations upon that aforementioned Arizona garden of the 1894 Midwinter Fair

appeared in much later expositions. Chicago's 1933-4 fair featured a smallish cactus collection as a novelty display, but at San Diego's 1935-6 expo the cactus exhibit became a full-size strolling garden with a separate twin, a substantial agave/aloe garden—both displays fully appropriate for the dry landscape of the far Southwest.

The pueblo-inspired Santa Fe building style made its expo debut at the 1915 San Diego fair, being representative of the construction traditions of New Mexico. This regional archetype has enjoyed a hugely popular revival in recent years, as our appreciation of the distinctive culture of our Southwest borderlands has expanded. Today, the New Mexico garden can hold its own with the Arizona garden as an authentic up-to-date style.

The Mission Revival style that we Californians take so much for granted first appeared at the 1893 Chicago fair, again at the 1894 Midwinter Fair, and again at the 1904 St. Louis expo. Eventually this regionalist style morphed into the streamlined Deco interpretation of the Mission Trails Building at the 1939-40 Treasure Island fair...for which plant lists were so handily documented in Eugen Neuhaus' book.

The Mayan craze—initiated at the 1893 Chicago fair, and made *moderne* by Frank Lloyd Wright—emerged afresh in Spain, in 1929, strongly emphasizing Latin American relations during the Seville and Barcelona fairs, both held the same year. The Mayan motif re-appeared in American fairs of the 'thirties. It would be instructive to learn more details about how the landscape settings of all these Central American pavilions were presented to the public.

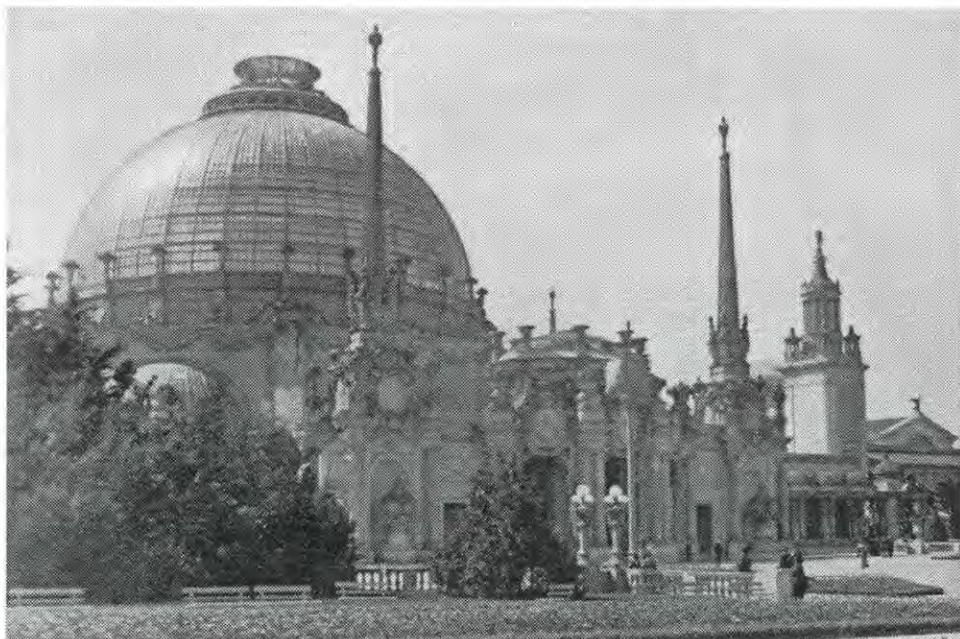
In fact, the stories of landscaping the eclectic expo pavilions deserve serious scholarly research, if only to help us understand what plants may have been introduced to us along with architectural styles and cultural presentations from around the globe. The horticultural enlightenment of studying the landscape of California's world fairs has—like so much of our horticulture history—scarcely begun. And as an extra bonus, expo-related research always promises to reveal many intriguing politico-cultural side-adventures. Studying *any* expo is guaranteed to broaden one's perceptions about world history, global politics, art, economics, geography and human inventiveness. Sound like fun? It is! I look forward to reading some of *your* findings on the pages of *EDEN*, as we all get to know our state's garden history more thoroughly. You may find the accompanying resources to be useful.

Although I am not aware of one single book that treats the diverse uses of glasshouses at world's fairs, books like *Glasshouses and Wintergardens of the Nineteenth Century*, by Stefan Koppel Kamm (Rizzoli, 1981), are helpful in building an understanding of the importance of conservatory-type architecture as airy horticulture display houses and sunlit exhibition halls for the last century and a half. A paperback edition was published in 1984.

Through *World's Fair* quarterly, I learned of two other specialized books that may be of interest to landscape historians: *Displaying the Orient—Architecture of Islam at Nineteenth-Century World's Fairs* by Zeynep Çelik (University of California Press, 1992), and *Cultural Excursions—Marketing Appetites and Cultural Tastes in Modern America*, by Neil Harris (University of Chicago Press, 1990). Both are well illustrated with period photographs and engravings. The first treats the exoticism of Turkish, Egyptian, Arab and North African pavilions (and—in pictures—of their companion plantings) at universal expositions. The second contains only two chapters directly germane to world's fairs, but those two are packed with relevance. "All the World a Melting Pot? Japan at American Fairs, 1876-1904," details the introduc-

tion of a perennially popular garden style to a fascinated public. "Great American Fairs and American Cities: The Role of Chicago's Columbian Exposition" has sharp relevance to the City Beautiful ideals of most California fairs. Moreover, this book's leading chapter, "Four Stages of Cultural Growth," explores the broad range of meanings of the versatile term "cultural," in the context of urban development...which, of course, includes our expo parks and public landscapes.

An additional three books on architecture deal primarily with structures, but also reveal associated landscape treatments in drawings and photographs. *The Mayan Revival Style—Art Deco Mayan Fantasy*, by Marjorie Ingle (University of New Mexico Press, 1984), contains many references to the presentations of ancient Central American culture at expos from 1893 to 1935. *Creator of the Santa Fe Style: Isaac Hamilton Rapp, Architect*, by Carl D. Sheppard, (University of New Mexico Press, 1988), highlights the role of world's fairs in the development of a unique regional construction type that has good applica-



tions—along with its landscape adaptations—in the dry Southland. *California's Mission Revival*, by Karen Weitze (Hennessey & Ingals, Inc., 1984), is perhaps the most thorough documentation of a fanciful building style that had its origins—and continued to intensify its interpretations—at American expositions.

References to various Golden State expositions appear over and over again in Kevin Starr's *California Dream series*, which gives his readers a solid over-

view of the fables and foibles of our state's history. Starr's series is rich in garden and landscape metaphors, and the first volumes (five, to date) help put California's succession of expos into the socio-cultural contexts of their eras. (And as a set of true tales, the California Dream series is just plain good reading, quite apart from its garden-savvy vignettes of local histories.)

The first book of the series—*Americans and the California Dream: 1850-1915* (1973)—contains a useful capsule summary of the ideals of the City Beautiful movement, suggesting the scope of its influences in solidifying California Dream images through San Francisco's 1915 fair. Starr's second book—*Inventing the Dream: California Through the Progressive Era* (1984)—highlights the 1894 Mid-winter Fair in the context of Arthur Page Brown, who, along with Bernard Maybeck, had pioneered the Mission Revival style in the California Building at the 1893 Chicago fair. Indirectly related to the development of world's fair gardens, Starr's chapter, "Works, Days, Georgic Beginnings," in *Inventing the Dream*, tells us how firmly horticulture fit into the making of that California Dream.

Starr's third book—*Material Dreams: Southern California Through the 1920s* (1990)—includes scattered references to several fairs, with a cursory mention of the 1928 Long Beach expo. And the fourth—*Endangered Dreams: The Great Depression in California* (1996)—concludes with a full-chapter description of the 1939 Treasure Island fair (California's last expo), a revisitation of the City Beautiful planning ideal, and a penetrating glimpse into the future of the California Dream. All titles are available in paperback, published by Oxford University Press.

The fifth book in this series, *The Dream Endures—California Enters the 1940s* (1997), is not yet available in paperback, but it too highlights some of California's world's fair history. The chapter entitled "Gibraltar of the Pacific: San Diego Joins the Navy" encapsulates the stories of both of San Diego's two-year expositions. Although brief, his sketches accurately place the horticulture of these fairs into the wider picture he paints of the evolving regional landscape of California's southwestern-most county—balancing his earlier portraits of the roles that San Francisco's expos played in molding Northern California's image.

In each volume of his series, Starr's densely referenced bibliographic essays are veritable chapters unto themselves. They tell us what resources to look for and where to find them. (The **Bancroft Library at the University of California- Berkeley** is, of course, a prime starting place.)

In sum, I consider Kevin Starr's California Dream series to be *must* reading for landscape historians—for its over-arching views of our state's varied regional landscapes, for its apt use of garden images throughout, and for its choice evaluations of the meaningful people and events that have shaped the character of the places where each of us has chosen to live.

SOME FURTHER OBSERVATIONS ON THE SAMARKAND HOTEL

Laurie Hannah presented the curious history of the Samarkand Hotel, previously "Boysland," in the Spring 1999 issue of *EDEN*. That landmark connects with San Francisco, San Diego, and Santa Barbara history in a number of overlapping ways. Bernice Scharlach's entertaining book, *Big Alma: San Francisco's Alma Spreckels*, published in 1990, follows part of the course of that site, because the redoubtable Alma de Brettville Spreckels was the entrepreneur who bought it in 1920 and turned it into an exotic hotel. In San Francisco, Alma had previously launched the Spreckels Mansion at 2080 Washington Street (currently home to author Danielle Steele), the art museum of the California Palace of the Legion of Honor, and would later be pivotal to the founding of the Maritime Museum in Aquatic Park. Although the Spreckels family's pre-existing ownership of the Hotel del Coronado is another interest tangential with the causes of the CG&LHS, it was not of particular use in preparing Alma for hotel management.

Alma's struggle to keep the Samarkand afloat ultimately failed but not before it changed her life twice. First it led to an unlikely second marriage to Elmer Awl, the "hard-riding, hard-drinking" manager of J. Ogden Armour's ranch. (Armour also owned El Mirador, one of the most prized of Santa Barbara gardens). Second came Awl's eventual defection to Alma's young cousin, whom she had sent to Santa Barbara to help him run the hotel. (Yet another coincidence in this tale, and a highly suspect one, is the attribution in a past lecture by Timothy Padgett, author of a

planned book on Montecito, of the garden for El Mirador to Elmer Awl.)

After a series of schemes for unloading the white elephant failed, in 1940 Alma finally traded it for a dairy farm in West Marin. The new owner promptly made a tidy profit subdividing the 32 acres that adjoined the hotel. Few properties in Santa Barbara could boast a more colorful history than the Samarkand.

—Phoebe Cutler, San Francisco

REPORT ON THE LONG BEACH CONFERENCE

On August 21 & 22, CG&LHS members met in Long Beach for our 1999 Annual Conference and General Meeting, jointly hosted by Rancho Los Alamitos Historic Ranch & Gardens and Rancho Los Cerritos Historic Site. Their hospitality was overwhelmingly impressive and they treated us royally.

Saturday morning began with our Annual Business Meeting—the official report will be in the next issue of *EDEN*. Then came the presentations from the three guest speakers on the general theme of “The Art and History of the Garden.” Professor Streatfield, now head of the Dept. of Landscape Architecture at the University of Washington and the author of *California Gardens: Creating A New Eden*, led the way.

Are gardens to be considered art? Well, they are certainly not pure nature. Even the most “natural” garden is not truly natural, but rather an idealized form of nature as interpreted by man, so gardens may be viewed as a union of art and nature. Whenever a landscape designer attempts to recreate a historical garden, that creation is, in fact, a new work of art, the designer creating the garden according to his, or society’s current interpretation of that past garden and the context in which it occurred.

Prof. Streatfield gave many examples of the influence on style resulting from European tours taken by California designers such as Lockwood de Forest, Florence Yoch, Charles Greene and others, as well as private individuals who later designed

their own gardens. It was also pointed out that many of those European gardens were themselves reinterpretations of earlier gardens as perceived from the period of creation. In some instances, ideas were taken from written accounts of historic gardens, a further interpretation, filtered through the screen of the writer’s perceptions. While some recreations were simply copies, it is clear that a designer such as de Forest was not copying someone else’s work, but going beyond what he had seen, creating his own interpretation of that work in a new environment. That is the work of an artist.

We regret that Russell Beatty, originally scheduled to speak at the conference, was unable to attend due to ill health. Kenneth S. Nakaba, Chair and Professor of the Dept. of Landscape Architecture College of Environmental Design at Cal-Poly, Pomona kindly filled in for him, sharing with us the creative processes involved in designing a Japanese garden from scratch on a difficult sight—a new departure for him at that time. While on a consulting visit to Manzanar, the World War II Japanese-American internment camp that is to become a national monument, Prof. Nakaba found many rock arrangements that clearly were remnants of ornamental gardens built by these prisoners of war. Some of his sketches and photographs of these remnants became incorporated into the final garden design. Linking with Prof. Streatfield’s earlier remarks, Prof. Nakaba pointed out that “oriental” gardens are a western interpretation of perceived Asian traditional garden styles.



Maureen Murphy, a photographer specializing in garden subjects, presented us with a slide display of her finished products. Later in the day, she took some conference members on tours of the Los Alamitos gardens to discuss techniques. Other members elected to take the Garden History, Restoration or House/Archive tours. Those of us not already acquainted with the difficulties involved in finding compromises between what is historically correct and what is safe for the general public received quite an education on the subject from Los Alamitos director, Pamela Seager. She also pointed out the problems that can result if fundamentals such as drainage are not handled correctly at the beginning of a restoration. Chief Horticulturist Doug McGavin taught us how one becomes a "garden detective", searching out buried features such as old ponds, drains, and pipes, finding clues which lead to a greater understanding of the original design layout. One interesting tidbit: After the rose garden's famous elephant sundial was restored to all its former glory, it was necessary to hire someone from the Smithsonian to come and set it so it would keep somewhat accurate time.

During the house tour, we noted that someone had taken the trouble to borrow photographs of the 1928 Pacific Southwest Expo from the Long Beach library collection for display, along with the last issue of EDEN—which mentions the collection—on a table in the Los Alamitos library. A very nice touch, indeed. The RLA archives include over 4,000 images of the gardens. Archivist Margaret Monti gave us a demonstration of the new computer database software she is using for digitizing and cross-referencing these images. Los Alamitos expects to have its own website in the near future.

After the tours, we were given plenty of time to sit and get to know one another better—a luxury that is all too often missing from such events, and we were immensely grateful for the opportunity. We then adjourned for an evening tour of the Museum of Latin American Art, with an excellent dinner following at the adjacent restaurant, Viva. In conversation there with Peggy Park Bernal, we learned that botanical history had been made at the Huntington Botanic

Gardens in August. Their *Amorphophallus titanum* came into bloom, the first-ever flowering of one of these rare plants in California, and only the eleventh recorded bloom in the United States. Record numbers of visitors came to see it—76,000 people over a period of nineteen days.

Sunday morning, early birds had a chance to take a stroll through the neighborhood adjacent to Rancho Los Cerritos, seeing many homes in an assortment of styles ranging from English Tudor (J. H. Roberts) to Arts and Crafts (Greene & Greene) and the California Style (Kirtland K. Cutter). On returning to Los Cerritos, we learned that Cornell didn't label all his plants on the original layout, (kept in their library), so photographs and letters are the last line of resort to determine what was used where. Marie Barnidge-McIntyre is gradually restoring the original Cornell design, but once again, compromise is the name of the game. The famous Moreton Bay fig tree is *not* going to be cut down in order to restore adequate sunlight to what was originally the cutting garden. The cutting garden thus has converted to a shade garden. After tours of the house and grounds, we had the opportunity for a closer view of three



private gardens in the neighborhood, including the Clock/Stanton property designed by Ralph Cornell.

All in all, this was a thoroughly enjoyable and educational conference, and we extend our heartfelt thanks and appreciation to all those who had a hand in making it so successful.

"We will conserve only what we love, we will love only what we understand, and we will understand only what we are taught."

—Baba Dioum, African conservationist of natural landscapes. [*American Horticulturist*]

NOTES FROM THE BOARD MEETING

The official version of the meeting minutes wasn't ready to send out at publication, so this is just the Editor's unofficial rendition. We'll have the real deal with our next issue. The high points:

The financial report indicates we are spending more money than we're taking in at present, thus cutting into the cushion established with contributions from Founding Members. We must make some cutbacks in spending (for now, dropping the ad in *Pacific Horticulture*), and increase revenue. Thus, we are reinstating a third level of membership (to be called Sustaining Membership) at \$50 per year. From this issue forward, anyone who wishes to renew or join as a Sustaining Member may do so.

Barbara Barton resigned as Membership Secretary due to health considerations, and Glenda Jones has taken on that Board position now. We would like to take this opportunity to thank Barbara for all the work she has done for the Society in this capacity. Glenda has some big shoes to fill, but we know she can handle it. As of now, we will use the same address—P.O. Box 959, Palo Alto, CA 94302—for the Treasurer and the Membership Secretary. Renewal notices reflect this change.

Our efforts to arrange a 2000 conference in San Luis Obispo have not been successful to date. Bill Grant has offered to host the next conference at Santa Cruz again, possibly in conjunction with the Mediterranean Plant Society, but he will also approach the Monterey gardening community with an eye to keeping our proposed Mission theme. We will let you know when we have firm details on this. The Stanford program is delayed until 2002 per Besty Fryberger, so we are also looking for a 2001 host in the South again. Let Mitzi know if you have a proposal.

There was more: bylaws, coming elections, etc. But our notes were insufficient to report accurately so we'll have to wait for the official version from our Recording Secretary, Thea Gurns.

GETTING TO KNOW YOU

Glenda Jones:

Glenda is our newest Board Member, having volunteered (honest, we only twisted her arm a little!) to take over the duties of Membership Secretary from Barbara Barton. Here is Glenda's "bio":



I have been a gardener all my life, earning my allowance as a child in Stockton by mowing the lawn and helping my mother with her roses and perennial beds. It's only been in the last ten years, since I began my gardening maintenance business (Glenda's Gardens) and attended the Ornamental Horticulture program at Foothill

College in Los Altos, that I began to truly appreciate and enjoy the depth and breadth of the horticultural field. This latest career path follows others too numerous to mention here.

My interest in CG&LHS began when I was a member of the Garden Preservation Oversight Team for the historic Williams House & Garden in Palo Alto. My eyes were opened first to the difficulties surrounding preservation when there are conflicts of interest, and also to the importance of adhering to established preservation methods while working towards a historically valid restoration.

Isabella C. Greene:

Isabella Greene is a landscape architect and the principal of Isabella C. Greene & Associates in Santa Barbara. We would like to take this opportunity to offer her our congratulations, because this year, she was chosen for induction as a Fellow of the American Society of Landscape. The honor provides formal recognition for her contributions to the field in the area of 'executed works', the creation of gardens and landscapes that have had influence not only in Southern California but also throughout the United States. This recognition continues the Society's tradition to give special acknowledgement to peers whose practice has led to advancements in the field of land-

scape architecture. The award is distinguished by the fact that she is the only landscape architect in the Western States to be elected for her designs during this centennial year.

Through her work over the past 35 years, Ms. Greene has designed and constructed some of the country's most photographed contemporary landscapes. Her work embraces the genus of place and the unique visual qualities of the plants themselves. An eye for detail and proportion acknowledges her legacy as the granddaughter of Henry Mather Greene, of Greene & Greene Architects of Pasadena, pioneers of the early Craftsman movement in Southern California. Peter Becker, co-author with Charles W. Moore of *The City Observed: Los Angeles*, wrote, "Although her large body of work covers a wide range of styles, one element in particular runs throughout: the effortlessness with which each design takes advantage of existing forms, allowing the buildings, garden, and adjacent features to appear as one—and as if they had been that way for many years."

Ms. Greene's work has been featured in a number of magazines. You may also see photographs of her work in the book, *Montecito - California's Garden Paradise*, by Eliabeth E. Vogt (1993). The Smithsonian Institute has established an archival collection of Isabelle Greene designs. One garden open to the general public is La Casita del Arroyo, 177 South Arroyo Blvd, Pasadena. The original garden dates from the 1930s, and was redesigned by Ms. Greene in 1988 to illustrate water-wise and low-maintenance plantings.

CALIFORNIA GARDEN RESTORATION PROJECTS— WHAT NEEDS SAVING NOW?

First Mayor's House of Salinas City

This is a project that doesn't need saving, but rather implementing. David G. Baker, President of The First Mayor's House of Salinas City, a non-profit corporation, wrote to tell us about it.

After an exploratory trip on his own to the California gold fields in 1850, Isaac Julian Harvey returned to Indiana and brought his family back out to settle in Quincy. Like many who played a part in the

Great Migration, Isaac failed to find his pot of gold. After 17 years in the gold country, the Harvey family moved into the agricultural valleys of California and in 1866 arrived in "Salinas City," which then consisted of twelve buildings in a valley of wild mustard.

In 1868, Isaac built his family a home of Santa Cruz redwood lumber hauled from Moss Landing. Isaac and his eldest son established a general merchandise store, and the entire family became active participants in the life of early-day Salinas. The town was incorporated in 1874, and Harvey was appointed the first Mayor of Salinas.

The house was most recently occupied by Mr. Baker's great aunts. It has now been moved to a piece of land leased from the City of Salinas, adjacent to the Steinbeck house. The yard is bare except for two old palm trees. The corporation is in the process of restoring the house

and landscaping the garden. They need volunteers to help with this project. There is some documentation as to how the original garden looked in 1880. Florence Margaret Baker's work for the Monterey County Historical Society, Inc., *Isaac Julian Harvey, A California Pioneer*, quotes from journals kept by Harvey's daughter, Mabel:

"When a caller would come through the front gate, he could see the Potato Vine, a pale blue flower when in bloom. Inside on the walk to the left was a Cloth-of-Gold rose [*'Fortune's Double Yellow'*], a lovely yellow color, a red rose, and a lilac bush, and one could smell the fragrant Lemon Verbena tree. Around the house on the left was a pink Arbutelan [*Abutilon*], which attracted many hummingbirds. A bit farther on was another Cloth-of-Gold rose. Then there were clumps of Naked Ladies, a pink *Amaryllis*. To the left of the front porch were beautiful lavender Clematis, my favorite flower of all. All around were beds of sweet smelling violets, smilax, green-leafed plants with tiny white flowers that turned into berries. At the end of the porch grew a Bankshire [*Rosa banksiae banksiae*] rose. Every well-ordered house was supposed to have one.

"Geraniums bloomed under the bay windows on the south front of the house and the Cabbage Rose bloomed great pink blossoms. Roses grew on the right hand side of the front walk—a white Moss rose and a common red one next to it. The Yellow Canary rose



186. *Amaryllis Belladonna*.

[possibly 'Canary Bird' (1907)] and another white one were under the north side bay window. I remember the Ragged Robin red rose ['Gloire des Rosomanes'] and a bright red fuchsia [*sic*] covered with violets hugging the ground. We had tiny single pink carnations. Every room in the house had bowls of flowers cut from the garden. We never sat down to dinner without flowers on the table."

If you are interested in contributing your time and/or expertise to this project, please contact the corporation at 20 Station Place, Salinas, CA 93901. Their website was listed as www.firstmayorshouse.org, but we were unable to open it; perhaps it's still under construction.

Rowntree Native Plant Garden

The Lester Rowntree Native Plant Garden was built to honor the memory of this famous Carmel resident, California naturalist, sometime garden designer, wild-flower seed vendor (under her own label) and author of several books, including *Hardy Californians* and *California's Flowering Shrubs*, as well as numerous articles—35 of which appeared in the *Santa Barbara Gardener* between 1925-1942. Her third book, on trees, never reached publication, but manuscripts can be found in the Rowntree Archive at the California Academy of Sciences in San Francisco. Lester's own hillside garden in Carmel Highlands was world

famous, but is no more. The memorial garden was planted adjacent to an old 1920s house called Flanders Mansion. Both are part of Carmel's Mission Trail Preserve, encompassing the trails used by the padres as they walked from the Carmel Mission to Monterey. The garden is thriving.

Jan Hardy, who has worked as a volunteer at the Rowntree Native Plant Garden for



nearly twelve years, along with six or eight other old stalwarts, wrote to tell us of a problem that has arisen with the threatened sale of the Flanders Mansion. The property has been owned by the City of Carmel since 1972, stands unoccupied at the moment, and is subject to being sold. If that should happen, the garden will be threatened as well, because they will close off a large part of the road and try to take as much of the Garden as they can. The parties who have bid on the house are Clint Eastwood and Alan Williams. The political pressure has come about because the current mayor of Carmel wants money for a project known as Sunset Center. Because Flanders Mansion has been vacant for a long time, the City would like to unload it. Immediate neighbors are also keen to have it sold.

A non-profit Foundation has been started to save the house, possibly for use as a historic house museum. The group is working to raise money through grants, corporate gifts and individual contributions, to bring the Mansion up to code and establish a fund for its long-term maintenance and operation. They need to raise \$250,000 first to qualify for matching funds and reach the estimated \$1 million that will be needed to accomplish their goals. The Foundation is committed to keeping the house and grounds in the public domain as part of the Mission Trails Preserve, and is looking for low-key uses for the house that would help cover expenses.

If you wish to make a donation or obtain more information, write to Flanders Foundation, Box 1414, Carmel, CA 93921. Or call (408) 626-3826. You may also like to visit their website at <http://www.englisher.com/flanders>.

SOURCES FOR ANTIQUE PLANTS

Attention Kelly Norris (and any other interested party): Regarding your inquiry on where to find heirloom sweet peas, Barbara Barton informs us **The Fragrant Garden Nursery**, P.O. Box 627, Canby, OR 97013 specializes in sweet peas and sells a number of varieties from the turn of the century. You may also try **Select Seeds**, 180 Stickney Hill Road, Union, CT 06076-4617. For a free color catalogue (the new one is due out sometime this winter) call (860) 684-9310 or see their website <<http://www.selectseeds.com>>. They list 23 varieties of antique sweet peas in the catalogue, the earliest being the 'Painted Lady' (1737), along with many other sorts of antique flower seed,

plants and a few books on the subject of historic gardens as well (Brawley Hill's *Grandmother's Garden* and Ann Leighton's *American Gardens of the 19th Century* and others). Apologies for being unable to respond immediately to your inquiry—we misplaced your address, and hope you will see this, wherever you are!

Perennial Pleasures Nursery, P.O. Box 147, East Hardwick, VT 05836. Address: 63 Brickhouse Road. Phone (802) 472-5104. Catalogue \$3.

This is fine place to shop for heirloom seeds, plants and some books on the subject of historic gardens. The catalogue contains a wealth of information. Proprietor, Rachel Kane, provides advice on conducting a garden restoration, and information about the history of each plant listed in the catalog, including dates of introduction. She has also provided plant group listings by date, for 17th, 18th and 19th century plants, a boon to those who have a particular project in hand. Furthermore, there is an index by common plant names, advice on starting plants from seed, information as to which are most fragrant, best for cutting, self-sowing, long-blooming, and much more.

The Thomas Jefferson Center For Historic Plants, Monticello, P.O. Box 316, Charlottesville, VA 22902. Phone: (804) 984-9821. Fax: (804) 977-6140. Website: <www.monticello.org/shop>. Catalogue \$2.

The annual Journal and Catalogue No. 11, 1999 provides some interesting reading. There are articles on the new historic Noisette Rose Garden at Tufton Farm and "The Garden World of Williamsburg's John Custis" (1678-1768), a "likeable and cranky" eighteenth-century gardener. The catalogue lists antique varieties of seeds and plants, including a new offering of four roses of the Noisette class and one Musk rose, as well as other flowers, and vegetables such as 'Paris White Cos Lettuce' (<1800) and 'Brandywine Tomato' (late 1800s).

BOOK NEWS & REVIEWS

Gretl Meier of Quest Rare Books has written to inform us she is offering a Special Listing of Books from the library of Thomas Church, issued in early October. These choice selections, offered for sale, include many scarce and important books, many of them signed by Church. If interested in receiving this "keep-sake" catalogue, please send payment of \$5.00 to Gretl Meier, Quest Rare Books, 774 Santa Ynez, Stanford, CA 94306.

More Sources for Garden History Books

Landscape Books, P.O. Box 483, Exeter, NH 03833. Phone: (603) 964-9333.

Fax: (603) 964-5739. E-mail: landscapeb@aol.com. Annual catalogue, \$5.00.

These folks carry new, used, out-of-print and rare books on garden history and landscape architecture.

Franz Bader Book Store, 1911 I Street NW, Washington, D.C. 20006. Phone: (202) 337-5440. Fax: (202) 337-5441.

Specialty in the Visual Arts, among which they include architecture, city planning and landscape design. They deal only in new books, put out a list of new titles monthly.

Anchor & Dolphin Books have changed their name and address (though not their ownership) to **Hinck & Wall**, 1820-35th Street NW, Washington, DC 20007. Phone (202) 965-3785. Catalogues three times yearly, free on request.

They continue to specialize in old and rare books on garden history, early horticulture, landscape architecture, town planning, architecture and related subjects. They no longer handle books on things nautical.

The American Botanist—Booksellers, P.O. Box 532, Chillicothe, IL 61523. Website <http://www.amerbot.com>. Phone: (309) 274-5254. Fax: (309) 274-6143. Catalogue on request.

The catalogue contains many sections, including one on "History" and another on "Landscape Architecture," but check them all because we found Jo Ann Gardner's *The Heirloom Garden* listed under "Specific." Prices range from \$10.00 for a copy of a "Bibliography of Books, Pamphlets and Films" from the *Living Historical Farms Bulletin*, December 1970-May 1976, 73 pages (see our Webpages section this issue for a more comprehensive listing) to \$125.00 for a run of *The Horticulturalist and Journal of Rural Art and Rural Taste*, July 1849 – June 1850—A. J. Downing was an editor of this magazine.

Books with A California Focus

An Arcadian Landscape: The California Gardens of A. E. Hanson, 1920-1932, Number 5 in the Hennessey & Ingalls series on California Architecture and Architects (mentioned by Susan Chamberlin in our Spring

1999 issue). Published in 1985, this paperback edition is available for \$24.50. Found on the Amazon.com website.

Books of General Interest

100 Years of Landscape Architecture – Some Patterns of a Century, by the American Society of Landscape Architects, (Spacemaker Press for ASLA Press, 1999), 370 pp., full-page photographs throughout. Publishers price \$49.95.

This volume celebrates the 100th anniversary of the ASLA, covering a century of landscape projects from Frederick Law Olmsted to Dan Kiley, with full-page photographs—many reprinted from the historic collection of the Francis Loeb Library at Harvard University.

Washington's Garden at Mount Vernon – Landscape of the Inner Man, by Mac Griswold. Photographs by Roger Foley. (Houghton Mifflin, 1999). 192 pages, 150 color photographs. Publishers price: \$40.00.

"Like any obsessive gardener, [George] Washington no sooner 'finished' an area of the garden before starting it all over again, and eventually completed two full-scale renovations of the Mt. Vernon gardens before his death in 1799. Griswold chronicles the additions and changes, providing copious horticultural advice from Mt. Vernon's present staff. Supplemented by archival material from Mt. Vernon's own library." [excerpt from *Garden Book Club catalogue*]

COMING EVENTS

November 2 & 3: Heirloom Gardening and Seed Saving, two-day workshop on history, culture, and saving of heirloom and traditional native seeds (vegetable), in Occidental. Sponsored by the Collective Heritage Institute of Santa Fe, NM (sustainable agriculture and permaculture). Phone: (505) 986-0347. Website: www.bioneers.org/heritage.html.

November 9 thru 11: Los Angeles Garden Tour with Roger Raiche: on the UCLA campus, the Hannah Carter Japanese Garden, the Mildred E. Mathias Botanical Garden and the Franklin Murphy Sculpture Garden; plus the J. Paul Getty Museum Gardens, Descanso Gardens, and the Huntington Botanical Gardens. The \$350 cost covers hotel, transport, some meals and garden admission fees. Sponsored by UC Berkeley Botanical Gardens. Call (510) 643-2755 for further information.

November 9 thru 14: A tour of the Gardens of San Diego (listed last issue), sponsored by the American Horticultural Society. For full details, contact The Leonard Haertter Travel Company, Attn: San Diego Coordinator, 7922 Bonhomme Ave., St. Louis, MO 63106. Phone: 1(800) 942-6666. Fax: (314) 721-8497. E-mail: <Info@haerttertravel.com>.

ODDS & ENDS

Laurie Hannah advised us the ASLA lobbied successfully for a new 33-cent stamp to commemorate their 100th anniversary. The stamp features a collage of Frederick Law Olmsted in portrait, plus bits of Olmsted projects: Central Park, Prospect Park, and Buffalo Park (see the front cover of this issue). If your local post office does not carry the stamp, you may order by calling 1-800-782-6724 and remaining on the line for an inquiry agent.

A new biography of Olmsted is out—*A Clearing In The Distance*, by Witold Rybczynski (Scribner) soft cover, \$28. One chilling comment from the review appearing in *Garden Design*: "The book ends with Olmsted, suffering from dementia, committed to a Massachusetts asylum whose grounds he had, in better years, designed."

Judy Triem in Santa Paula reports that her firm, San Buenaventura Research Associates, is completing the last phase of a cultural heritage survey of the Santa Clara Valley. Funded by the California Office of Historic Preservation, the survey earlier established the area as a rural landscape district eligible for the National Register. Those who have grown up in the area are fully aware how fast the rural aspects of that landscape are disappearing. This survey is an important step in attempting to preserve a piece of that past. [excerpt from the Spring 1999 newsletter of *The Alliance for Historic Landscape Preservation*—thanks to Margaret Mori for donating her copy to EDEN]

SOME DIRECTORY ADDITIONS & CHANGES

Rhett Beavers: email is <rbeavers@ucla.edu>
Kathleen Craig:

P.O. Box 959, Palo Alto, CA 94302; area codes (650)
Carol Greentree: area code (858)

Laurie Hannah: day phone (805) 682-4726 x 107

Susanne Haffner: email <sue_haffner@csufresno.edu>

Tim Lindsay is now @ Virginia Robinson Garden
 Russell Library: phone (415) 661-1316 x303
 Roger Scharmer: home area code (616)
 MitziVanSant:
 email <"mitzi"@thefragrantgarden.com>
 Lucy Warren:
 home phone 295-2489; email <growink@aol.com>
 G. & O.R. Waters: day phone (510) 849-1627

Please welcome (and add) these new members:

Elizabeth R. Carter:
 1400 Geary St. #2404, San Francisco, CA 94109
 Caroline Norris:
 1835 North Ave. #50, Los Angeles, CA 90042
 Virginia Robinson Society:
 1008 Elden Way, Beverly Hills, CA 90024
 Maury Treman:
 30B North Santa Ynez St, Santa Barbara, CA 93103
 Chris Van Dyke:
 40 Mt. Foraker Drive, San Rafael, CA 94903

WEBSITES TO VISIT

Last issue, we said we wouldn't list the whole address as it wasn't necessary. Laurie says it's better to list the whole address if you have it, so from now on, we will.

Archives of American Gardens

Please note this correction from Laurie for a site previously listed. "There is no way to get to the database from the address I gave in the last issue. Sorry about that."

<http://www.siris.si.edu/webpac-bin/wgbroker?new+-access+top>

San Diego Historical Society

Carol Greentree sent us another address correction:
<http://edweb.sdsu.edu/sdhs/>

California Views Historical Photo Collection

<http://caviews.com>

The Editor found this interesting and, we hope, useful site. This is a huge collection of photographs dating from the late 1800s, including the work of such well-known names as Gabriel Moulin Studio, Isaiah West Taber, and many others, with the Central Coast area being the primary focus of the collection. An e-mail query to the proprietor, Pat Marc Hathaway, resulted in a six-page list of photos cross-referenced to

the word "garden." An example of one listing: #72-017-005 Arizona Garden of Hotel Del Monte [Cactus] Glas, 5x8 Hotel Del Monte, Tuttle, Charles K., circa 1900. You won't necessarily be able to see the photos you want on the Webpage—not all have been digitized yet. Copies are available for purchase. If you want to see the collection in person, go to the shop at 1469 Pacific Street, Monterey, CA 93940-2702. Phone: (831) 373-3811. Hours: Tuesday thru Saturday from 11-5.

GardenNet

<http://gardennet.com/GardenLiterature/glitriv11.htm>

Laurie writes: "I was cruising the net and came across something I periodically check up on—Sally Williams' book reviews on GardenNet. I noticed she has a list of resources in garden history, and though it is somewhat dated, still worth a mention here." We checked it out, and agree. For the benefit of non-webbies, here are two of the items we found there, with up-to-date corrections:

A now-defunct newsletter, *The Historical Gardener*, with back issues still available at \$4.00 a copy. The newsletter ceased at Volume 4, Number 4, Winter 1995. We will request permission to use some of this material in future issues of *EDEN*. If you can't wait, send for your own copies care of Kathleen McClelland, *The Historical Gardener*, 1910 N. 35th Place, Mt. Vernon, WA 98273-8981.

Association for Living History Farms and Agricultural Museums, Inc.

<http://www.alhfam.org/> is the correct address now.

Dues are \$15/year for a regular subscription. Write to Judith M. Sheridan, Secretary-Treasurer, Brownwood Farm, 8774 Route 45 NW, North Bloomfield OH 44450-9701. Phone/Fax: (216) 635-4410. E-mail: sheridan@orwell.net. They offer a great deal: a Bibli-



DUES DUE???

Please check the date on your *EDEN* newsletter label. Renewal dates are quarterly, relative to when you joined. **If there is a big red star on your label and it says LAST ISSUE: Sept 1999 and you see "RENEWAL FORM ENCLOSED" next to the label and there is a colorful renewal form enclosed with your newsletter, your dues are due now.** We want you to continue as a member of CG&LHS so please send your check for \$20, \$30 or \$50 to Glenda Jones, Membership Secretary, Box 959, Palo Alto, CA 94302. Thanks.

ography of Books, Pamphlets & Films listed in their quarterly Bulletins from 1970 to 1986; a Guidebook for Institutional Members (150 sites); a Replica Source List; all three for just \$15 to non-members. There is also an index to Bulletin articles for \$3. For any of these, send to E. Alvin Gerhardt, P.O. Box 5026, Tusculum College, Greeneville, TN 37743. In addition to the national Bulletins, each Region has its own newsletter. Some have their own websites, but there was none indicated for the Southwest at this time. There *are* links to other related sites in California though. We found these three:

Ardenwood in Fremont:

<http://www.stanford.edu/~wellis/ardenwd/>

Workman & Temple Family Homestead Museum in the City of Industry:

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

Los Encinos State Historical Park in Encino:

<http://www.sfvalley.org/losencinos/>



Illustrations By Order Of Appearance:

1. The Palace of Food Products - The Portal From The Gardens, *The Architecture & Landscape Gardening of the [S.F.] Exposition*, Mullgardt (Elder, 1915).
2. Table of California Exposition Designations.
3. Palace of Horticulture - The Dome and East Entrance, also Mullgardt, etc.
4. Photo of conference speakers from left: Prof. Streatfield, Maureen Murphy, Prof. Kenneth S. Nakaba (courtesy of Bill Grant).
5. Photo of Board Members at RLA (also Bill Grant)
6. Glenda Jones (courtesy Glenda Jones)
7. *Amaryllis belladonna*, *The Standard Cyclopaedia of Horticulture*, L. H. Bailey.
8. Lester Rowntree, *Hardy Californians*, Rowntree (Peregrine Smith, 1980)
9. Farm cart, *Old English Cuts & Illustrations*, Bowles & Carver (Dover, 1970)
10. Single-flowered Grenadin carnation, Bailey
11. Garden Scene, Bowles & Carver

EDEN

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Lucy Warren.....San Diego

Deadline for copy for the next *Eden* is: Sept. 15, 1999

California Garden and Landscape History Society

Aims and Purposes

To celebrate the beauty, wealth, and diversity of California gardens and landscapes.

*

To aid and promote interest in, study of, and education about California garden and landscape history.

*

To identify, document, restore, and preserve gardens and landscapes depicting California's culture and history.

*

To collect and/or coordinate resources and expertise about the history of California's gardens and landscapes.

*

To visit on various occasions historical gardens, landscapes, archives and libraries in different parts of the State.

*

To enjoy one another's company at meetings, garden visits, and other get-togethers.

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