

CGLHS CONFERENCE 2006: SARATOGA

Enclosed in this issue of *Eden* you will find a registration form for our 2006 annual conference, to be held at Saratoga on October 20-22. Attendance is limited so please do not delay in sending your form and check for \$100. A block of rooms has been reserved at the Saratoga Inn, overlooking the Saratoga Creek from its own leafy *cul-de-sac* at 20645 Fourth Street, just off the main street. (Reservation deadline is 27 Sept. 2006 for the rate of \$159/night. When you call to reserve a room, give the name of the organization and booking #2602.) Tel: 408.867.5020. Other motels within minutes of the conference site range from \$52/night and up, that low rate being for the Vagabond Inn, San Jose International Airport, 1488 North First Street. Those who register will be sent a list of alternate choices.

Conference Schedule

On Friday evening, we'll meet for a reception at the Art & Natural Science Museum (a 1927 Spanish Eclectic-style building that was once a firehouse) at 4 Tait Avenue and Main Street in Los Gatos, known as the "Gem City of the Foothills." The History Museum is just a few blocks away at 75 Church and Main Streets, occupying the 1880-built annex to Forbes Mill. The Mill was the first building constructed in Los Gatos in 1854 and was destroyed by fire in 1872.

The garden legacy of the Santa Clara Valley's West Side will be the source of inspiration for three lectures on Saturday morning at the Saratoga Community Library, 13650 Saratoga Avenue. April Halberstadt, curator of the Historical Museum

of Saratoga will explore the regional character of the area's gardens and the social nexus that linked their creators. Phoebe Cutler will show that the Japanese and Italian imitation that dominated the estates in the foothills of the Santa Cruz Mountains was a national phenomenon with some properties encompassing an example of each type. Dr. Kendall Brown, associate professor in the Department of Art at CSU Long Beach and author of *Japanese-Style Gardens of the Pacific West Coast* (Rizzoli, 1999), will discuss the importance of Kotani-en, created c. 1928-29 by Yamamoto for Max Cohn as part of his impressive Little Brook Farm estate, and stewarded for more than thirty years by Bill Robson, its current owner. Through interviews with the children of the garden designer and carpenter, Dr. Brown has gained new information about the garden.

Saturday afternoon we will visit Kotani-en. Tucked in the banks of a creek bed, it boasts ponds, a surrounding Roji wall, and an exquisite shrine to the goddess Ben-ten, with mahogany carvings and bronze fittings. We will also see other remnants of the Little Brook Farm estate, now divided into several smaller properties. These include the rock-lined driveway and rock entry steps, as well as a small outdoor amphitheater, all designed by landscape architect

Emerson Knight, whose biography appears in this issue.

In the nearby foothills of Cupertino, we will tour Woodhills Ranch, the property of Fremont and Cora Older, now a part of the Mid-Peninsula Regional Open Space. A recent examination of Cora Older's diaries at the Bancroft Library provided some

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tea ceremony and local chocolate-dipped apricots
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interesting revelations about her garden, which turns out to have been designed, at least in part, by wild bulb specialist Carl Purdy.

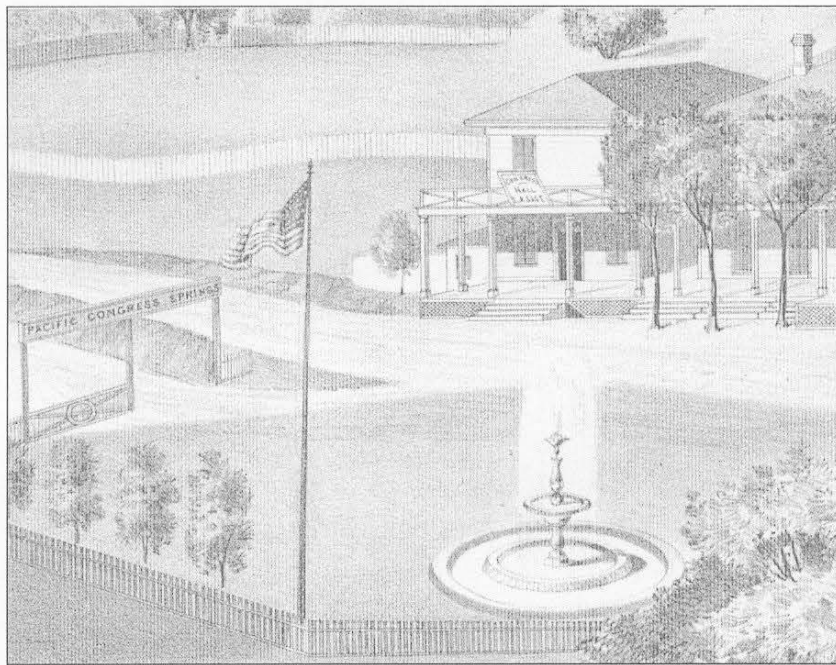
On Sunday, conference attendees will have the opportunity to tour Hakone Gardens and participate in a tea ceremony in the moon-viewing pavilion overlooking the garden. We'll also visit the grounds of Villa Montalvo, the home of former San Francisco governor and U.S. Senator James D. Phelan, landscaped in the Italianate style by family gardener George Doeltz with advice from John McLaren.

A Taste of West Side History

Those who can take a few additional days off for touring may wish to visit other historic sites of interest in this county. When New York poet Bayard Taylor first saw the Santa Clara Valley in the 1860s, he rhapsodized over its beauties, and dreamed of a time when travel between the East and West coasts would take only a few days rather than months. "Then let me purchase a few acres on the lowest slope of these mountains, overlooking the valley, and with a distant gleam of the Bay; let me build a cottage embowered in acacia and eucalyptus, and the tall spires of the Italian cypress. Let me leave home when the Christmas holidays are over, and enjoy the balmy Januarys and Februarys, the heavenly Marches and Aprils, of my remaining years here, returning only when May shall have brought beauty to the Atlantic shores! There shall my roses outbloom those of Paestum; there shall my nightingales sing, my orange blossoms sweeten the air, my children play and my best poems be written."

Hot Springs

Beginning in the 1860s, the West Side attracted tourists to its famous hot springs. On the south and east sides of the valley were Alum Rock Park, the Madrone Mineral Springs (aka Madrone Soda Springs) and Gilroy Hot



Pacific Congress Springs. Engraving from the Historical Atlas of Santa Clara County, Illustrated (Thompson & West, 1876).

Springs. The latter was purchased by H.K. Sakata in the 1930s, renamed the Gilroy Yamato Hot Springs, and served as both a recreational and spiritual center for Japanese Americans. Following World War II, it was used as a hostel for those returning from the internment camps. Listed on the National Register of Historic Places, it is located on Hot Springs Road, 9.5 miles northeast of the

junction of New Avenue and Roop Road in Gilroy. On the West Side were Mills' Seltzer Springs, located ten miles west of the town of Santa Clara, and Azule Springs, twelve miles west of San Jose, though the latter was never operated as a public resort. Even the New Almaden Quicksilver Mines were once the site of a mineral spring, though today one shudders to think of the possibly mercury-contaminated water being bottled and sold for public consumption.

Saratoga's Pacific Congress Springs was probably the most widely known of the lot, so named for the famous eastern watering place located in the town of Saratoga, New York. The California version was located one mile above the village of Saratoga, on the northwest side of the road. The water from the springs was "considered a healthful and refreshing beverage, and has gained much favor with the public, several dozens of bottles being sent away [to market] daily." Darius Ogden Mills, Alvinza Hayward, and several other wealthy investors, many of whom owned large estates on the upper regions of the San Francisco Peninsula, initially developed the resort in 1866 as a summer country retreat with its own hunting/fishing grounds. The partners "erected commodious summer cottages, which they occupied with their families," but also built a small hotel, called Congress Hall, to house visiting guests. The surrounding property of 720 acres was only lightly improved by the addition of trails, rustic seats and shady nooks which allowed proper appreciation of the scenic beauties of the area, piped-in water, etc., but immediately surrounding the hotel

were more formal gardens. Congress Springs soon was written of as "one of California's most popular and picturesque watering places, having the advantage over others of being equally popular as a winter resort." In 1872-73 Lewis A. Sage bought the property and further developed it for public use by improving access roads, enlarging the hotel, and adding a dairy, a 45-acre vineyard, 15 acres of French prunes, and a 20,000-gallon reservoir/fish-pond. He also improved and beautified the grounds, the central buildings being "surrounded by shade trees, a beautiful lawn, and rare tropical plants and flowers." By 1902, the Springs were still in operation and provided such amenities as bathhouses with both hot and cold mineral water on tap, billiards and pool tables, shuffleboard, tennis and croquet courts, a dark room to accommodate the new craze for amateur photography, a children's playground, plus both indoor and outdoor dancing areas where "up-to-date music will be furnished." The hotel burned down the following year. The property is now fenced and posted by the San Jose Water Company. Remnants of the steps descending to the baths may still be seen from the Saratoga-Big Basin Road.

Nurseries

The Valley was home to some of the earliest and also the largest nurseries in the state. For many of these, supplying fruit trees and vines to local growers was their mainstay, but they soon expanded to provide ornamental and shade trees, shrubs, perennials, bulbs and roses. In 1853, Louis Prevost, Louis Pellier (City Gardens), J.B. Bontemps, Bernard S. Fox (San Jose Valley Nursery), and E.W. Case organized the Pioneer Horticultural Society, a precursor of the Santa Clara Valley Agricultural Association. Prevost, Pellier and Fox all had nurseries in San Jose at that time, as did Antoine Delmas (French Gardens) who imported the first European grapevines. Pellier is most famous for his introduction of the French prune. Since the valley floor had the richest soil and best access

to water, most nurseries were found there rather than in the foothills. By the early 1900s, however, nurseries sprang up on the West Side to serve the increased population of the area, most of these being suppliers of fruit trees in the town of Cupertino. How they could remain in business when the California Nursery Company of Niles was offering greater volume and variety is a mystery. Flower gardeners were forced to order their plants by mail or make the trip across the valley to San Jose.

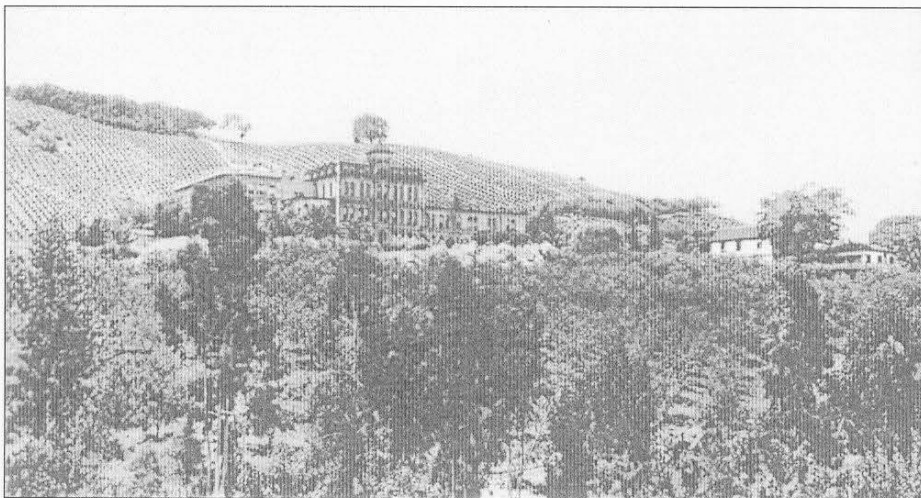
Seed Farming

The West Side was once home to two of the largest firms of seed farmers in the U.S.: Morse & Kellogg, and J.M. Kimberlin & Co. New York grower R. W. Wilson was the first to try commercial seed farming in the Valley circa 1875 on 54 acres of land a half mile west of Santa Clara. Three years later his business "passed into the hands of Messrs. Morse & Kellogg, and about the same time Messrs. Kimberlin & Co. also commenced the same business." Both firms grew flower and vegetable seed. Morse & Kellogg were doing business as the Pacific Seed Company, but by 1889, Kellogg had retired, leaving C.C. Morse & Co. as the proprietors, with some 600 acres of land under cultivation. Morse & Co. also operated a plant nursery in North Oakland on Glen Avenue, and by 1908 they had acquired the Cox Seed Co. of San Francisco. The firm merged with D.M. Ferry in 1930 to become Ferry-Morse Seed Company, with headquarters in Michigan.

Vineyards

The West Side foothills were known as the *Chaine d'Or* and provided a home for many vineyards, the oldest still in existence today being Almaden, established by Charles Le Franc in 1857. Pierre Sainsevain's Belle Vue Winery

was in production by 1865. Paul Masson also started here in 1887 and his private estate, 'La Cuesta' was located in Saratoga. Mirassou started in 1911, and while today's vineyards are on the East Side, the Mirassou Champagne Cellars



Novitiate of the Sacred Heart, Society of Jesus, in the Los Gatos Hills, c. 1900. Note vineyard on hills behind the buildings. (M. Graham)

are in Los Gatos, as is the historic Novitiate vineyard of the Sacred Heart, now operated by Testarosa. Today there is a renaissance of vineyards and wineries in the area, including Ridge Vineyard, Sunrise Cellars, The Mountain Winery, and Mariani Vineyards. We will provide visiting information for these in the conference packets.

Orchards

In a county at one time noted for its orchards, Saratoga had the largest prune orchard in the world, 150 acres of trees owned by Dr. Handy of Oakland. At the time he planted this land, people thought he was quite mad not to diversify his plantings as others did, but Dr. Handy's choice was vindicated, and today the valley still produces most of the world supply of this fruit. Extensive fruit growing soon led to the building of nearby canneries.

One end product of the fruit canning industry on the West Side is **Ainsley House** in nearby Campbell, a Tudor Revival cottage with a small garden replicated from the original 1926 sketch by Emerson Knight. Soon after emigrating from his native Yorkshire, Mr. Ainsley became first an orchardist, and then a pioneer in the fruit canning industry at Campbell. His company exported the majority of its product to England, and during the First World War, they exported fruit to the European front.

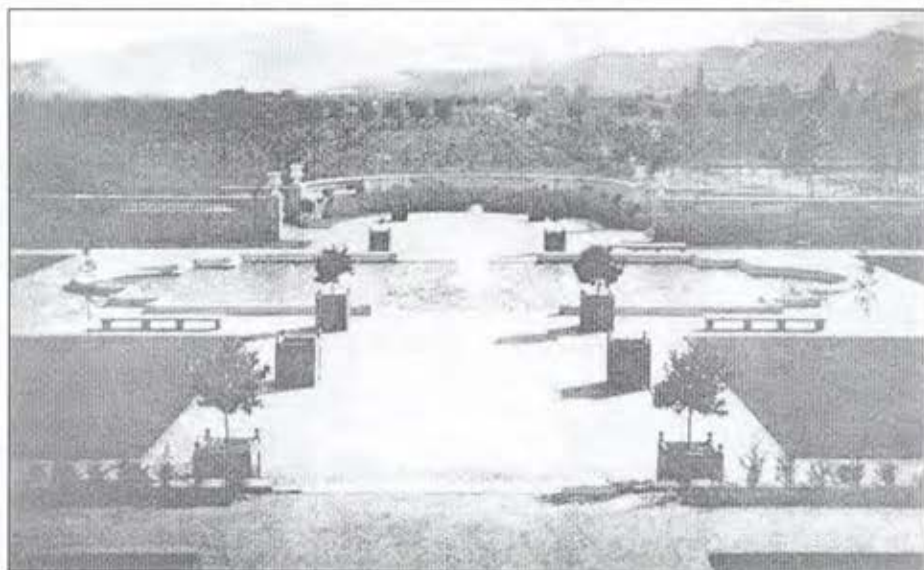
A treasured artifact on display at the Campbell Historical Museum at Ainsley House is a piece of World War I ephemera consisting of a Bluebell Brand label (one of Ainsley's) that made its way back to the company from a Belgian battlefield. Written on the label was this note: "Perched high upon the end of a demolished British tank which had ended its career in a gigantic German shell hole, I rapaciously consumed the contents of this can of California peaches. For a brief moment I forgot Huns and battles as I licked the can clean. It sure was a rare and most palatable dish to one who had not tasted such a delicacy for months. Accept

my profound thanks for the concern or individual who can grow and can such a luxury. Amid the scene of desolation, death and destruction it came like a gift from heaven. Sincerely yours, Cpl. Nelson G. Welburn."

Gordon Ainsley (1896-1942), started out working in his father's cannery, but later chose to become a nurseryman, specializing in rare and exotic amaryllids. He was a charter member of the International Bulb Society, serving as Vice President from 1933-35, and Elizabeth Lawrence wrote of her mother consulting one of Ainsley's "leaflets" in 1933. Ill health suffered since childhood cut Ainsley's new career short only five years after the death of his father. The Ainsley family gave the cottage to the City of Campbell in 1989, along with all the original furnishings. The land it stood on having been annexed by San Jose, Campbell was forced to move the house the following year to its present location near the Civic Center complex at 300 Grant Street.

Private Estate and Archives

The estate of Charles A. Baldwin, 'Beaulieu,' was long ago taken over for the campus of De Anza College, and the landscape immediately surrounding the house was razed to make way for the Flint Center, but the relocated house has been preserved on campus, as quarters for the California History Center, an archive of local area history. In 1887 Baldwin purchased 137 acres in what is now called Cupertino. Mr. Baldwin selected this land to establish a vineyard and winery, which he called 'Millefleurs.' He imported vines from Bordeaux, planting 70 acres in the Cabernets and Semillons, and built a stone winery and underground cellars. In 1896 Baldwin married silver heiress Virginia Hobart, and some time between then and the turn of the century, they hired Willis Polk to build a weekend country retreat at Beaulieu. Polk was known to use classical designs in his work, and for the Baldwins, he adopted the French style, reportedly using Versailles' 'Le



*The terrace and pool overlooking the vineyard at Beaulieu, Cupertino.
(House & Garden, December 1902).*

Grand Trianon" as his model. Surrounding the pavilion were ten acres of formal gardens. Baldwin was also reported to have installed the first swimming pool and the first polo field in the county. His wine was sold under the 'Beaulieu' label, and when the property was written up in the December 1902 issue of *House &*

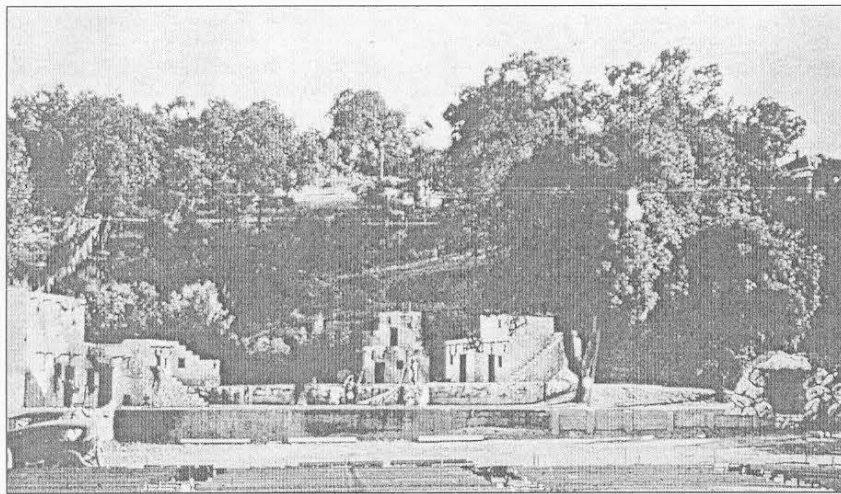
Garden, the estate was referred to by this name, rather than Millefleurs. "A drive of palms leads to the grounds, which are laid out after 18th century models. On ascending two flights of steps from the drive, one is not surprised to find a pavilion after the style which the French borrowed from the Italian." Baldwin was such a Francophile that he went so far as to import a Renault complete with French chauffeur to transport him and his wife about the countryside. Around 1900, phylloxera wiped out all the vineyards in the western and southern parts of Santa Clara Valley, including Baldwin's. Circa 1920, the Baldwins sold Beaulieu to Mrs. Francis Carolan.

Open-Air Theaters

The popular fashion for putting on outdoor historic plays or pageants burgeoned in the early decades of twentieth century California. Garnet Holme, head of the Drama Dept. at U.C. Berkeley, was instrumental in the establishment of the productions on Mt. Tamalpais, but also traveled from Palm Springs to Eureka, planning, writing scripts and directing student and local amateur actors in a variety of plays. At Los Gatos, yearly pageants were held in the park behind the Civic Center beginning about 1918, under the direction of Wilbur Hall. This event is no longer held, but the history is commemorated in the name, Pageant Picnic Grounds. For more photos from Los Gatos Pageant days, see the website www.historylosgatos.org.

Modern Gardens to Visit

San Jose has several modern gardens of possible interest to conference attendees: the Chinese Cultural Garden (part of the Overfelt Gardens); the Japanese Friendship Garden at Kelley Park; the San Jose Municipal Rose



*Open Air Theater of The Los Gatos Pageant, 1923.
(The Architect and Engineer, August 1924)*

Garden; the San Jose Heritage Rose Garden within Guadalupe Gardens on Taylor Street east of the San Jose Airport; and Prusch Farm Park which houses a small collection of historic varieties of orchard trees. There is also Bonfante Gardens on the Hecker Pass Highway in Gilroy.

Conference at-

tendees will be sent a full list of other possible activities and points of interest.

Recommended reading and partial bibliography

A List of California Nurseries and Their Catalogues, 1850-1900, Thomas A. Brown (1993).
Old Santa Clara Valley, A Guide to Historic Buildings from Palo Alto to Gilroy, Phyllis Filiberti Butler (1975, 1991).
Passing Farms: Enduring Values, California's Santa Clara Valley, Yvonne Jacobson (1984).
Santa Clara County, Harvest of Change, Stephen M. Payne (1987).
Sunshine, Fruit and Flowers, Santa Clara County, and Its Resources, *A Souvenir of the San Jose Mercury* (1896).

SUSTAINING MEMBERS

Our heartfelt thanks to those members who have helped to put us on solid financial ground by becoming Sustaining Members at \$60 and up.

Bayard & Nancy Allmond, Jr.	Mary Pat Hogan
Helen Babb	Judy M. Horton
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David Blackburn	Peggy Jenkinson
John Blocker & Thea Gurns	Aaron Landworth
Denise Bradley	Gary Lyon
Ric Catron	Carol McElwee
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Laurie Hannah	Richard Turner
Joan Hockaday	Noel Vernon

SLATE OF OFFICERS AND BOARD MEMBERS: CGLHS ELECTIONS FOR 2007-08

CGLHS bylaws (Section 7.02) require that the Nominating Committee notify the membership of the proposed electoral slate of Directors and Officers, via the newsletter or other writing at least 30 days before the Annual Meeting, to be held this year on October 21st. Additional nominations may be made by submitting a petition signed by at least 10% of the membership. (As of June 2006 we have a total of 139 paid up members.) The petition must be in the Recording Secretary's hands at least 45 days before the Annual Meeting, that is, no later than September 7, 2006. Recording Secretary: Phoebe Cutler, 445 Clipper Street, San Francisco, CA 94114. Email: ember445@pacbell.net. Any additional nominations by petition that carry the proper number of signatures and are received within the stated time limit will be appended to the ballot. There will also be a space provided for write-in candidates.

The Slate

President: Tom Brown (1st term), replacing Thea Gurns, whose second term expires at the end of 2006. Thea Gurns will remain on the Board as Immediate Past President, replacing Laurie Hannah.

Vice President: David Blackburn (incumbent - 2nd term).

Treasurer: John Blocker (incumbent - no term limits).

Recording Secretary: Susan Chamberlin (1st term), replacing Phoebe Cutler, whose second term expires at the end of 2006.

Membership Secretary: Linda Renner (incumbent - no term limits).

Members-at-Large (3):

Margaretta J. Darnall (1st term), replacing Tom Brown, whose second term expires at the end of 2006.

Judy M. Horton (incumbent - 2nd term).

Carol McElwee (incumbent - 2nd term).

THREE HISTORIC JAPANESE STYLE GARDENS IN SARATOGA

April Halberstadt

Japanese style gardens have enjoyed several periods of popularity in America, most notably the WW I era and then again in the 1950s. In Santa Clara Valley, three notable gardens appeared in the early part of the twentieth century. All three are located in the West Valley; all three are located near Highway 9 and are situated within two miles of each other. The three gardens are known as Nippon Mura, Kotani-en and Hakone.

The earliest garden was that of Nippon Mura, located near the line of the Interurban Railway. Of the three, it is the garden that has mostly disappeared, its charming structures now nearly buried under layers of more recent additions. Most of the scenic garden has been paved for a parking lot.

Today the site of Nippon Mura is known as Hacienda Inn, a restaurant and hotel located on Highway 9 between Los Gatos and Saratoga. But garden sleuths may recognize the significance of the area by the giant eucalyptus trees that still appear in the parking lot. The oriental style eaves and rooflines of the early buildings are also still visible, although finding the shapes among all the subsequent additions is a challenge.

Mr. and Mrs. Theodore J. Morris created Nippon Mura in 1901-02. They acquired 30 acres on the newly opened "Blossom Trolley Line," the electric railway that ran from downtown San Jose through Los Gatos and back down Saratoga Avenue into town. Mr. Morris was connected with the China Japan Trading Company in Yokohama for thirty years, and when the couple retired to California, they recreated a Japanese style inn.

At the time Nippon Mura was opened, the Saratoga area was already well known for its summer homes and retreats. Nippon Mura offered summer cottages in what is described as a semi-Oriental style, situated in a garden landscaped with wisteria, iris, cherry trees and chrysanthemums. The Torii tearoom was an important garden feature. Nippon Mura attracted distinguished guests from both other states and foreign lands.

The other two gardens, Hakone and Kotani-en, were both created a little later, around 1918. It is frequently noted that the Panama-Pacific International Exposition, held in San Francisco in 1915 to celebrate the opening of the Panama Canal, had a tremendous impact

on the appreciation for Asian culture. This show is thought to have influenced the appearance of these two gardens. Wealthy San Francisco families created them as Peninsula summer retreats.

Hakone was created for Mr. and Mrs. Oliver Stine. Isabel Stine was quite enchanted by Japanese culture and fashioned her garden after a mountain resort and lake in the Fuji-Hakone National Park in southeast Honshu. Mrs. Stine would frequently dress in a Japanese kimono and dressed her children in Japanese clothing when they were living at their Saratoga retreat.

Hakone was created on 17 acres and includes several buildings. The estate is built into a very steep hillside. There is a two-acre garden designed by Ihara, reportedly a court gardener of Japan. A very handsome redwood and bamboo gate marks the formal entrance to the garden that features two pools and a bridge in the Shinto tradition. Pebble walks are lined with iris, maples and many varieties of bamboo.

The Stine family sold Hakone to Major Charles Lee Tilden in 1932 and the property stayed with various members of the Tilden family until 1958, when a consortium of six concerned families purchased the garden, which was by then badly neglected and overgrown with poison oak and other weeds. These families worked many years to clean out the invasive plants and to restore and preserve the original features of the property. They enjoyed the garden but realized that it needed to be shared with the larger community, so they sold it to the City of Saratoga as a city park in 1964. Today Hakone is a local landmark. Though the garden is still owned by the city, a non-profit board of directors operates it today.

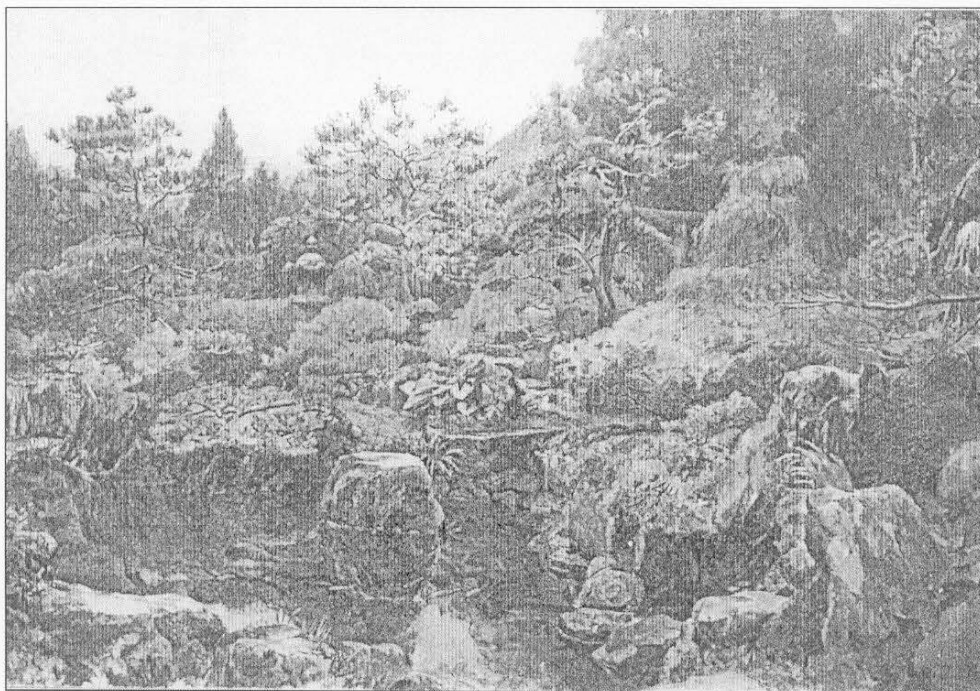
Kotani-en has been designated as a landmark property at national, state

and county levels. The present owner placed it on the National Register of Historic Places in 1976. The construction of Kotani-en is said to have commenced about 1918, though other sources indicate that 1928 was more nearly correct. The fact the garden took ten years to finish may explain the discrepancy of the two dates. The garden was commissioned by San Francisco industrialist Max M. Cohn, who was associated with Crown Zellerbach, the Clorox Company and other large corporations. It was reported that he made a substantial fortune selling printer's ink to clients such as the *San Francisco Examiner*.

Today Kotani-en is privately owned and is one of the most interesting and unusual Japanese style gardens in existence. The garden is situated in a ravine and straddles a natural creek. The creek has been dammed to create a small pond that is surrounded by many rare maples, evergreens and other specimens that were originally imported from Japan. Many of the large boulders that line the side of the ravine were also selected in Japan and shipped to Saratoga.

The creator of Kotani-en was Mr. Takahashi Takashima, an architect that Max Cohn discovered working as a cook in an Arizona resort. The garden features a pond and waterfalls, a thirteenth century style residence, a Buddhist temple, stone lanterns, iron sculptures of cranes and turtles and Torii gates. Japanese craftsmen using period tools built Kotani-en. No nails were used in construction and all structures were put together with mortise and tenon.

The structures are made of cryptomeria, cedar and mahogany with gilded bronze lanterns and a glazed ceramic tile roof. The interior of the house features traditional construction and furnishings. The garden temple is



*Hakone, Japan. Garden illustration by Walter Tyndale.
(Japanese Gardens, Harriet Osgood Taylor, 1912)*

dedicated to the deity Ben-ten and a Roji wall that is fifteen feet high in some places surrounds the entire garden.

This Japanese garden was once part of a much larger design and installation coordinated by landscape architect Emerson Knight. Max Cohn died on 2 December 1935, and his obituary notice refers to Cohn's development of the estate, "Little Brook Farm" on Bainter Avenue. The notice mentions that nearly all of the 20-acre estate was landscaped. It lists a one-acre Japanese garden as well as other gardens including wild flowers, cactus, vegetables, a barbecue grounds with hot and cold water, a dance pavilion, a small outdoor theater, dove-cotes, a swimming pool and a residence. Emerson Knight installed two known plaques on the property with his name on them; one is mounted at the entrance to the amphitheater and is dated 1924.

All three of these remarkable properties could use some additional research since most of the informa-

tion currently available comes from secondary sources. The relationship between Emerson Knight and Takashima, if indeed there was one, needs additional study. Since both Hakone and Kotani-en employed workers reportedly brought from Japan, and since the Hume apricot ranch that was adjacent to the Cohn estate also employed Japanese workers, the relationships should be explored.

Sources:

Newspaper clippings files of the Saratoga Museum.

National Register application for Kotani-en.

Cunningham, Florence Russell. Saratoga's First Hundred Years (Fresno: Panorama West Books, 1967).

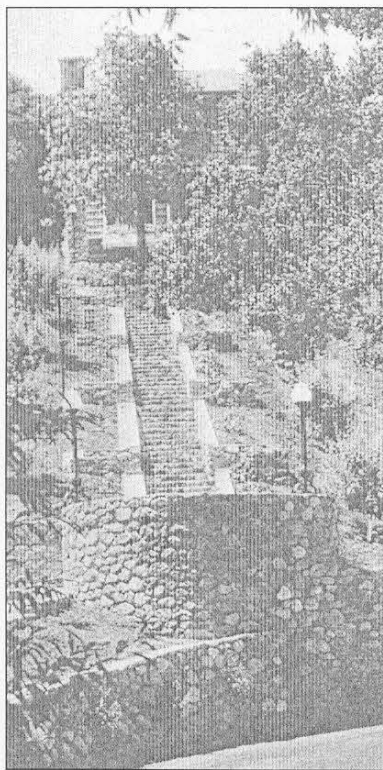
April Halberstadt is a former telecommunications engineer with a strong and active interest in historic preservation. She is the author of nine books on a variety of subjects such as vintage tractors, old barns, bungalows, railroad depots, and the Willow Glen neighborhood of San Jose. April is married to photographer/author Hans Halberstadt, and she works part-time as the curator/director of the Saratoga Museum in that town. She is also an enthusiastic and well-meaning gardener.

ADDENDUM ON EMERSON KNIGHT AND LITTLE BROOK FARM

In 1922, Emerson Knight published an article in *The Architect and Engineer* illustrated by photographs of Max M. Cohn's Little Brook Farm estate. The text of this article, "Recent Gardens in San Francisco and Environs," included these remarks about the estate:

"Mr. Max M. Cohn's "Little Brook Farm," in the foothills of Los Gatos, is charmingly situated, half a mile above the highway on secluded triple knolls that command a superb panorama of the Santa Clara Valley. Between these heights flows a creek luxuriant with native growth and provided with hidden resting spots, and pools alive with fish. A barbecue oven stands convenient to the open platform built directly over the creek, and beneath the shade of alders, bays and willows, many a delicious meal is enjoyed to the music of running water or the wind voices in the trees. The stone from Los Gatos Creek, native to the locality plays an important role in the formation of rubblework in walls, steps, seats, parapets and platforms. A gate and six lamps are of wrought iron and original design and the latter thoroughly light the climb of eighty-one steps from the drive crossing at the creek to the house terrace. The axis of the stairs at the upper end is dominated by a fine madrone.

Because of the devotion of a faithful Italian gardener, a wide variety of plants flourish here imparting a joyous abundance of color and fragrance, symbolizing a keen sense of beauty and order, a deep love for plants and generous hospitality on the part of the owners."



Rock work at Little Brook Farm. The Architect and Engineer (1922)

Though it is possible that Knight could have chosen to leave out any mention of the Japanese-style garden—given that it was not his own work—the fact that he makes a specific mention of the creek flowing through the Cohn property, yet says nothing about such a garden may be seen as supporting evidence for the later date of 1928 cited by Kendall Brown as the more likely one for the creation of Kotani-en. This may also mean that there *was* no relationship between Knight and Takashima, as by the later date, Knight had moved on to larger public projects. While the Cohn estate was later divided up into several smaller properties, the rubblework rock walls that lined the driveway entry and the stairs leading up to what once was the main house are still in fine condition today.

EMERSON KNIGHT, LANDSCAPE ARCHITECT (1882-1960)

Dean I. Luckhart

[This paper, originally written for a Landscape Architecture class at UC Berkeley in 1962, has been edited for republication here. Attempts to contact the author for permission to reprint were unsuccessful.]

In 1918 Mark Daniels, landscape engineer, moved from his office in San Francisco, leaving the office and its equipment and books to one E. Knight, a young man who had been employed by Daniels for approximately one year.* By 1920, Emerson Knight, landscape engineer, was listed with his own office on San Francisco's Market Street. Less than five years later the following announcement of practice was sent out.

Emerson Knight
Landscape Architect
Nine Geary Street * San Francisco
Telephone Sutter 751

ANNOUNCES THAT HE IS PREPARED TO RENDER SERVICE IN
THE DESIGN, CONSTRUCTION, AND PLANTING OF
GARDENS* COUNTRY ESTATES* PARKS* OUTDOOR
THEATRES* SUBDIVISIONS* TOWN & COMMUNITY PLANNING
Professional guidance will insure the expression of the feeling of both
owner & architect

*

Established 1918

The basis upon which this announcement was made was seven years of active practice in the field—in the tradition of the trained artist-gardener turned Landscape Architect.

Emerson's father, William Henry Knight, was an author, astronomer and California pioneer. The family made several trips across the states, and on one of these Emerson Knight was born—at Cincinnati in 1882. Nine years later the family moved back to California and settled in Los Angeles where, at the age of thirteen, Knight became a stock boy and later a salesman of plumbing fix-

tures for the Crane Company. Then in 1913 he journeyed to Europe where he made a six-month walking tour of England, France, Germany, Belgium, Switzerland and Italy, and spent two months studying life drawing at the Julien Academy in Paris.

When Knight returned to Los Angeles in 1916, he had apparently decided that the life of the salesman was not for him. Fond of nature and a frequent explorer of the outlying regions around his Southland residence, Knight thought little of leaving Los Angeles on foot for a 300-mile trek north to Monterey, stopping at the California missions along the way. On arrival at Santa Barbara, he paused long enough to undertake the supervision of some landscape work for real estate developer Cammillo Franceschi Fenzi, son of the renowned Santa Barbara nurseryman. The following year, Knight was associated with Mark Daniels, assuming charge of the 80-acre estate of business mogul J. Cheever Cowdin in Hillsborough. Knight's only qualifications in the field during these two years seem to have been a love of nature, an appreciation for aesthetics, and a good head.

In the intervening years between the time Mark Daniels vacated his office and the above announcement appeared, Emerson Knight designed gardens and country estates in San Francisco and on the Peninsula. Several of these are photographed in the July 1922 issue of *The Architect and Engineer*, and additional ones in the April 1924 issue.

*Mark Roy Daniels (1881-1952) received his degree at U.C. Berkeley and did postgraduate study in both city planning and landscape architecture at Harvard University. He acquired the title of General Superintendent and Landscape Engineer during his year and a half with the National Park Service c. 1914, but was best known in the Bay Area for his work on deluxe San Francisco housing developments such as Sea Cliff, St. Francis Wood, St. Mary's Park and Crocker-Amazon, and Berkeley's Thousand Oaks. In the 1916 San Francisco directory, Daniels was listed as a partner in the firm of Daniels & Wilhelm, consulting engineers, at 681 Market Street. By 1918, George H. Wilhelm left that partnership to become general manager of the East Bay Water Company. At that time, Daniels appointed himself president of a new firm of landscape engineers, Mark Daniels & Company, in partnership with Chesley K. Bonestell, Jr., who was vice president. Emerson Knight was not listed. Conversely, while Knight was listed as a landscape engineer at 704 Market Street in the 1920 directory, there were no listings for Mark Daniels or Chesley Bonestell in either San Francisco or the East Bay. Daniels apparently left the area for parts unknown. He next popped up in 1923 at Los Angeles as the landscaper of the Earle C. Anthony estate. Soon Daniels was working for the Bell-Lloyd Investment Company as their "resident landscape architect and urban planner" on such projects as the Bel-Air development and the campus of San Diego State College. He designed the landscape for the 1939 World's Fair on Treasure Island, and spoke up for preservation of the Japanese Tea Garden in Golden Gate Park when it was threatened with closure following the Japanese attack on Pearl Harbor.

Daniels was also a prolific writer. An article titled "California as a Place of Homes" appeared in the July 1915 issue of *California Magazine*, promoting his vision of residential development wedded to natural beauty: "The art of the landscape architect consists more in knowing what not to do than what to do. In other words, he must seek to retain the natural effects of the setting and, where changes are essential to utility, to disguise man's handiwork as much as possible. It is merely obedience to the familiar rule—'true art is to conceal art.'" How Knight and Daniels connected is still unknown, but Knight may have sought him out on the basis of this statement, or perhaps the two simply recognized each other as kindred spirits.

How numerous, varied and large his jobs were in these beginning stages is a matter of guesswork since the only record now of his residential work seems to be these two articles, though his philosophy of private gardens does appear elsewhere.

His approach varied greatly with the job—there being no trademark evident. The style showed a variety of influences ranging from the English meadow to the formal French lawn and reflecting pool, to the Japanese soy tub container planting in vogue during the 1960s—and clumped rather than rowed planting of largely Californian and Australian natives.

Knight was a romantic in his approach to gardens, taking great pleasure and delight in scents, colors, morning mists and the rustle of leaves. The wonder of the life of the growing plant created in him a real pride of having a hand in the creation, preservation and use of natural beauty.

In 1928 he wrote in an article for *The Architect and Engineer* that there are four phases of design in landscape architecture: first, the small garden for city and suburban lot; second, the country estate; third, the outdoor theater; and fourth, the park endowed by nature—excluding here the city park, the playground and the subdivision. He also excluded commercial developments from consideration, probably because these did not concern nor interest him during his career, except insofar as the allotment of space for such developments in his larger plans.

These four phases of design do, in fact, provide a fairly good chronological skeleton on which to place Knight's works, for after 1925, none of his writings deal with the private garden or the country estate. These two phases of garden design seem to have ended by that time.

The "third phase" of landscape design was well underway by 1924, with the completion of a garden theater on the Max Cohn estate of Little Brook Farm in Los Gatos, the Woodland Theater in

Hillsborough, and the comprehensive proposal for a scheme of development of a community of buildings and open air theater for Arden Wood in San Francisco, though the latter was apparently never carried through. Finally, in the same year, Knight completed his consultation with architects Requa & Jackson on the plans and construction of the Mount Helix Theater outside San Diego.

For many years the location on the mountain had been used for Easter Sunrise Services and the construction of the theater was to commemorate the deceased owner of the land—a nature lover—and to make permanent this tradition of Sunrise Service. The orientation of the theater is such that the audience faces the rising sun and the participants in the service face a cross—a 35-foot reinforced concrete structure that stands at the summit of the mountain.

The structures and the seating in this project are all of concrete—a material which Mr. Knight had not in the past used, except for the Woodland Theater project in Hillsborough, where again, Knight was working under the direction of architects Willis Polk & Co., as well as the advice of Lewis P. Hobart and Bakewell & Brown. Nor did he employ this substance again in the future—which leads me to believe that Mt. Helix was primarily the work of Requa & Jackson, and that Knight's part of the project was the preservation of certain native trees and shrubs and the planting of screens to provide a wind-break and to confine the attention of the audience during services from the vast valley below.

The next few years of Knight's life are not well documented, but some time was spent with the other

members of his family in the completion of a biography of his father's life, which had been undertaken by his sister Bertha Knight Power before she died in 1927. Plans for the Mountain Theater on Mount Tamalpais were done some time in this period. Records conflict, giving both 1925 and 1930 as the starting time.

In late August 1929 Knight spent four months in touring



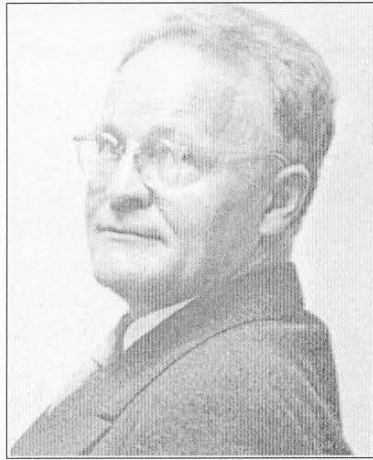
Little Brook Farm's Outdoor Theater, 1924.
The Architect and Engineer (1924)

Mexico on behalf of the National Highway Commission, making suggestions regarding areas which might best be developed into parklands and historic monuments to attract the tourist trade. His recommendations to travelers were published in the August 1930 issue of *The Architect and Engineer*. For his work in Mexico, Knight was awarded a diploma as honorary member in the Sociedad Forestal Mexicana. This seems to have marked the beginning of the "fourth phase" of Knight's career, and for the next twelve of fifteen years he spent his time working for various organizations including the Save the Redwoods League, the Monterey City Planning Commission, the California State Parks Commission, and the National Park Service. It was Knight who first surveyed the Point Reyes Peninsula, with a view to its being developed into a National Shoreline Park, a plan not realized until after his death. As part of this same study, Knight also evaluated the scenic aspects of the Mattole-Humboldt region and the Butano-Gazos Creeks area in San Mateo County. Both of these are now state parks. The largest single project done during this period was Knight's plan for the preservation of historic Monterey—only a small portion of which was acted upon at the time, and was later put into the hands of Douglas Bayliss, a leading designer and contemporary of such luminaries as Church, Eckbo, Royston and Halprin.

Knight did numerous park surveys, including one at Point Lobos, (south of Carmel on the Cabrillo Highway), in conjunction with the Olmsted Brothers. This working acquaintance was instrumental in Knight's election to fellowship in the American Society of Landscape Architects in 1931—Olmsted submitted a letter of endorsement on his behalf. Knight's San Francisco office became ASLA headquarters for the Pacific Coast chapter.

In the early 1940s, ill health overtook Mr. Knight and reduced his activities, although he maintained his office in San Francisco and continued to write some articles and poetry for pleasure and publication.

The period of his life which was devoted to landscape architecture also encompassed numerous related activities: he served as an associate editor for the journal *The Architect and Engineer* for a period of eleven years; he was a member of the San Francisco Arts Commis-



Emerson Knight (1882-1960).
Landscape Architecture (June 1960)

sion when it was first formed, serving on the Music Committee in 1932-33; and he was a member of the Commonwealth Club. From the very beginning of his practice he was keenly concerned with the problems of the expanding city—that allowance be made for the preservation of the past and that future developments take advantage of natural and historic beauty.

Emerson Knight considered his major career contribution to be the Mountain Theater on Mount Tamalpais in Marin County. The stage is more than 2000 feet above sea level and the players have for their backdrop a vista which includes the

Bay of San Francisco, its surrounding communities and the mountain ranges of the Pacific coast one hundred miles away. The site had been discovered as a natural amphitheatre in 1912 by a group of outdoor enthusiasts and conservationists. The newly formed Mountain Play Association, a group of amateur theater people whose first love was the natural environment, produced their first play there in 1913.

The land on which the theater is situated (five acres) was deeded to the group for play purposes and to preserve it as a public park (there being no public park system at that time) by former Congressman William Kent of Kentfield in memory of Sidney B. Cushing, president of the corporation formed to build the "Crookedest Railroad in the World" up Mount Tamalpais. The group later purchased additional land, bringing the total to thirteen acres.

The plays and pageants became much-attended annual events and by the mid-1920s it seemed necessary, because of problems of erosion that arose from constant use, to plan permanent seating and outbuildings. In an oral history taken in 1975, Marion Hayes Cain

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recalls that, in the early productions, "Your seating was not too comfortable and very often you'd find yourself sliding slightly down the hill; it was a source of amusement to us all." Emerson Knight was asked to do the work. The enormity of the job combined with the limited available funds made the progress very slow and by 1934 only the first four rows of seating were in place.

At this time the Civilian Conservation Corps (CCC) was actively engaged on improvement work in nearby Muir Woods National Park, and Emerson Knight was working as an inspector on similar projects for the National Park Service. Thus was he able to interest the Park Service in undertaking the work at Mount Tamalpais. Since the land was at that time still privately owned, in order to justify expenditure of public funds, the first step necessary was deeding it over to the State of California. Today the Mountain Theater is under management of the Division of Beaches and Parks.

Construction was started by the CCC in 1934 and was completed in 1938 under the supervision of landscape architect foreman Paul J. Holloway, who worked very closely with Mr. Knight to ensure that the basic concept of the theater was adhered to in letter and spirit. The Mountain Play Association used Knight's plan of the theater in their programs for promotional purposes during the years of construction.

The theater was designed to blend with the environment and to utilize the natural advantages of shape

and acoustics. In Mr. Knight's words: "Evolution of this natural amphitheater into a structure more comfortable for human use involved constancy of purpose in adapting indigenous stone and native plant materials to environment and topography. Due to this manner of development, the completed theater tended soon to take on a character of age-old ruggedness, thus preserving the spirit of the mountain."

The tiers of seats are made up entirely of huge boulders, having at least two flat surfaces at 90 degrees, which are sunk into the ground to form a smooth contour. No cement binder was used; gravel serves as a fill between the tiers. Some shrubs and trees had to be removed from the auditorium area to maintain the view to the stage, but wherever possible the trees were left in place.

In the years since the completion of the theater, it has in fact been given back to the mountain. The area (with the exception of the wooden structures) lacks any feeling of having been reshaped by man. Attempted groundcover plantings have long since fallen prey to the deer, being replaced by wild California grasses, richly green at the time of the annual pageant and otherwise brown, requiring no care and contributing obscurity to the tiers of seats.

In 1924, Emerson Knight wrote in his article on open-air theaters:

"Let the open air theatre be one of the great moulding forces for good with us all, a portal leading to a new and more wonderful existence, until we instinctively aim toward the ideal beauty in the public and personal works we undertake, not for material gain but for the pure pleasure of doing things as well and as loftily as they can possibly be done. Let us work for fundamentally sound structures, using materials indigenous to each locality, and take joy in good lines and color, using decoration with discretion and only where it will best illuminate function. Thus aspiring to the truest goal of beauty, we may perchance achieve such an architectural expression as shall in future time be regarded a new classic order of the occident."

This Knight has, in fact, done in his own way on Mount Tamalpais.



This photograph was taken by Knight in 1936, when the theater was about one third completed. The Architect and Engineer (1949).

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Also: manuscripts, letters, articles, photographs and memories contributed by Laura Cotton, Prentiss French, Ernest Higgins, Mr. Keal, the Mountain Play Association, Walco and Stella Knight Ruess, the Save the Redwoods League, and F. W. Wittlesey.

RESEARCHING CALIFORNIA GARDEN HISTORY: A PRIMER

Laurie Hannah

Being a former plant science librarian, I am sensitive to the confusion and frustration I sometimes hear when someone discusses their attempts at locating information. I thought a little bit of Research 101 might help to guide people in the right direction.

Library Catalogs

Most libraries and library systems now have a searchable online catalog. In this catalog you will find books that the library owns and periodical titles that the library subscribes to, usually with a starting and maybe an ending date, if they no longer receive it. Sometimes, you will find the actual issue numbers and dates listed of a periodical that the library owns. Sometimes you will find other types of collections, such as a manuscript or photograph collection. It depends on the level of cataloguing that has been done for that library, and the bigger libraries are more likely to have cataloged their materials in more depth than a small library, due to monetary considerations. Some

libraries list periodicals and manuscript collections in separate databases, so you might have to search more than one place. For garden history books, there are several good places to start searching.

You can search all of the UC campuses and several non-UC libraries through the MELVYL database (http://melvyl.cdlib.org/F/?func=file&file_name=find-b). Several botanical gardens in the state have excellent horticultural libraries and their catalogs can be searched online: the San Francisco Botanical Garden's (formerly Strybing Arboretum) Helen Crocker Russell Library (<http://asp.vtls.com/cgi-bin/sfbgs/chameleon/>) and the Santa Barbara Botanic Garden's Blaksley Library (www.centralcoastmuseums.org) are two places to start, and both these libraries are free to use but are non-circulating. The Council on Botanical and Horticultural Libraries website provides a large list of libraries, many with online catalogs (www.cbhl.net/librar/librar.htm).

Periodical Indexes

Indexes to periodical articles are the standard way to find a particular article, searchable by title, author, subject or keyword. *The Reader's Guide to Periodical Literature* is the most common example of a periodical index. These indexes come in hardbound and electronic formats and are usually free to use, regardless of format, by visiting a particular library. They are free online only to authorized library users and are password protected. For example, an article database service that your public library subscribes to can usually be searched online by using your public library card number to gain access. However, a database a university subscribes to is usually limited to students and faculty of that institution, unless you actually visit the library and use their computers. [One exception we recently discovered is at USC. Try the Scholar's Portal, <http://wfxsearch.org/cgi-bin/webfeat.dll>. If this link doesn't work, go to the library's home page and start from there. Working at home without a USC library card, we searched a number of databases. This may be a temporary glitch in their system.] Periodical databases cover all subject areas and there are many from which to choose. For garden history purposes, *Avery Index to Architectural Periodicals* and *Garden Literature Index* are very useful, as is *American History and Life*. (As of this writing, *Garden Literature Index* will be renamed *Garden, Landscape and Horticulture Index*, and is not yet available in libraries. Stay tuned. In the meantime, UC Davis' Shields Library is the only one in the MELVYL system that has all ten volumes of the original hard copies of *Garden Literature: An Index to Periodical Articles and Book Reviews*, published by Garden Literature Press, 1992-2001.) These indexes contain citations to articles from hundreds of periodicals, including academic journals and newsletters. Please note that the full text of an article is not available in the hardbound index; you have to go to the shelf and find the actual issue. However, full text of an article is sometimes available in the online version, if you have permission to access that database. These indexes are expensive and are most often found in university libraries.

Keyword Searching

What is a keyword? A keyword is a word that has been pulled from a bibliographic citation, an abstract, the body of an article, the subject, or the reference. These words are indexed by fields in the record and when you enter a keyword, the computer will search various indexes and pull any associated records that contain that word. Key-

word searching is not consistent across databases. For example, when searching a library catalog, a keyword may be pulled from the author, subject, or title fields in one software program and from those fields plus the notes field in another program. How that is done is invisible to the user's eyes, but it is good to know that all programs do not search the same way. Keyword searching is handy when you don't know an exact name or title, or when you are doing a broad search to retrieve as much as possible rather than just a specific item.

Other Databases

Besides library catalogs and periodical indexes, there are many other types of databases searchable through the Internet. Some are large gateways, like the ones mentioned below, while others are produced by an individual institution and may not have their own website. For garden history researchers, unique manuscript and photograph collections are important primary sources of historical information. Many collections are located in historical societies and small libraries, and if they are only available in paper form, you must visit or contact the library to find out if they exist. Fortunately for us, there is a growing trend now to create digital versions of the standard inventories, called finding aids, and upload them to a website. Two good places to start are listed here.

Online Archives of California (www.oac.cdlib.org/). Finding aids and images are indexed in this database representing libraries from all over California.

National Union Catalog of Manuscript Collections (www.loc.gov/coll/nucmc/). A database of manuscript collections from research libraries all over the U.S. that is maintained by the Library of Congress.

Further Information

The above is merely a clarification of the various places to find information. An exhaustive and well written website that we have reviewed before is the "History of Landscape Architecture" (www.lib.berkeley.edu/ENVI/histland.html#archives) created by the Environmental Design Library at UC Berkeley. This is an excellent starting point for beginning your search and systematically explains how to find different kinds of materials.

Lastly, don't forget the CGLHS website, where many additional pointers and links are listed under "Resources" (www.cglhs.org).



FIG. 280. — CURIOUSLY TRAINED PINE-TREE.

THE GETTY VILLA, LOS ANGELES

Margaretta Darnall

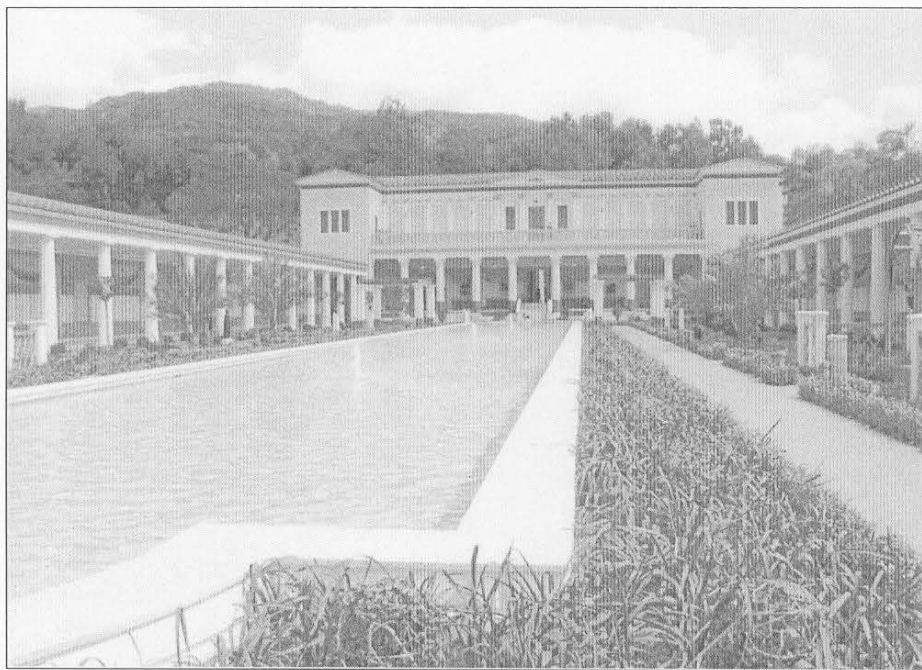
The Getty Villa reopened in January 2006. It was first completed in 1974 and had been closed for renovation since 1997. In 1974, this museum, based on the antique Villa dei Papiri at Herculaneum in Italy, was a curiosity. It was ignored or maligned by the architectural press. The public loved it. It predated post modernism, and its principal designer had been the classicist, Norman Neuerburg (1926-1997), also known for his restorations of California missions. More than one obituary suggested that his work on the Getty would stand the test of time.

In its original version, the Roman villa was placed south of J. Paul Getty's 1946 ranch house in the Sentimiento Canyon, facing the Pacific with parking hidden beneath the gardens. Visitors entered through the south end of the long outer peristyle garden, walked north through the garden or colonades to the inner peristyle court and atrium. An herb garden was parallel to and below the west side of the outer peristyle garden. The west garden was outside the atrium, and the east garden was beyond the inner peristyle. The north side of the villa had no windows, so the ranch house was not part of the experience.

This time around the architects were Machado & Silvetti, a Boston firm. Jorge Silvetti, the principal in charge of the Getty Villa, is Professor of Architecture at the Graduate School of Design, Harvard University and considered a leading figure in the profession with prestigious university and museum commissions throughout the country. And this time the Getty Villa's renovation and expansion has been favorably received in the national press, but with some chagrin, an admission that the original idea was not so bad after all. Hints of scepticism remain.

My first response, on emerging from the vast parking garage, was "The Villa has become an artifact." Silvetti uses the same phrase, and others have repeated it. The west garden is gone, replaced by a modern entrance courtyard between an outdoor theater, set into the west hillside, and the atrium. A modern museum store and restaurant are also set into the hillside, north of the theater. A state of the art auditorium is north of the villa itself. Further to the north, and up the hill, is the original ranch house, which has been renovated for use as the Research Institute. New buildings for offices, security and conservation surround another courtyard on this level. The Machado & Silvetti complex is beautifully sited, well planned, highly articulated, and generally speaking, architecturally accomplished. Ironically, in the context of the existing villa, their work appears to be high quality 1970s modernism, while the Roman villa and its gardens appear to be a post modern conceit, recently placed within the site.

The canyon site looking out to the Pacific is eerily like the Herculaneum site of the Villa dei Papiri overlooking the Mediterranean. The recreated Roman gardens were an integral feature of the 1974 villa. Since the villa has taken on a secondary role in the complex, the Roman gardens have become tertiary. With the exception of some of the large shrubs and small trees, such as pomegranates, lemons and olives, the gardens have been replanted. Like



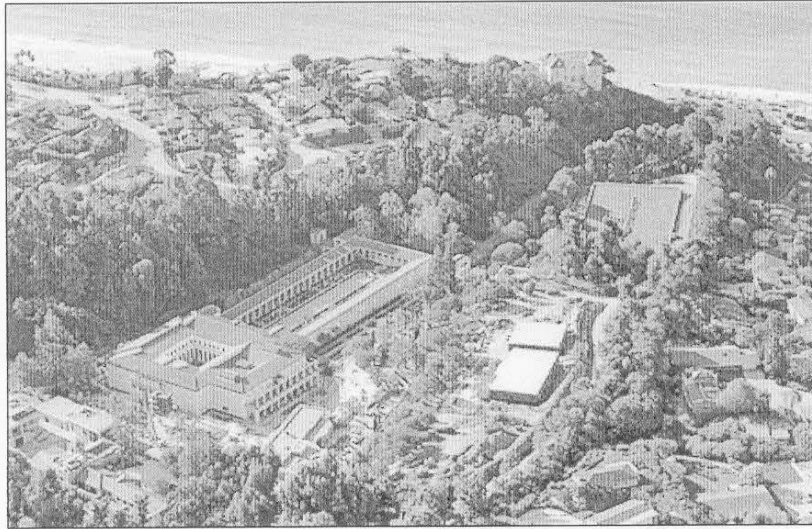
Getty Villa, Main Garden. Phoebe Cutler (2006)

their predecessors, they are based on archaeological evidence of antique gardens and filled with plants of the time. Research included visiting the natural habitats of the ancient plant materials in southern Italy. Plants in the herb garden are labeled. The 1974 gardens were the work of Denis L. Kurutz,

then project director for Emmet L. Wemple and Associates. Denis L. Kurutz and Associates were part of the new project team until Mr. Kurutz's untimely death in 2003. His work was finished by his associates, Amy Korn and Matt Randolph. The head gardener, Richard Naranjo, the foreman on the 1973 installation, was also involved in the plant selection and replanting.

A temporary exhibition on the second floor of the villa highlights the limited competition for the design commission and the evolution of the present design. The Getty Trust invited six architects, two from Los Angeles, two from Boston, one from Spain, and one from Portugal, to submit sketches. This opened the dialogue that led to the selection of Machado & Silvetti. The exhibit is unusually well presented and helps to explain the final form of the project. One of Silvetti's most interesting ideas was not implemented. This was the Roman agricultural gardens on the roof of the garage with an adjoining agricultural museum. The garage roof has instead been planted with grasses to soften its impact. The Getty Foundation initially planned to renovate the existing villa first, and later renovate the ranch house and add the garage, bookshop, restaurant, and auditorium. Entitlement considerations with the City of Los Angeles convinced them that it was best to undertake the entire project at one time.

The *Guide to the Getty Villa* (Los Angeles: Getty Publications, 2005) provides an excellent overview of the museum, its gardens, its building materials, its bene-



Aerial photo of the Getty Villa and Museum Complex, still described by some critics as a "Roman Disneyland."

(Website photo: <http://51plus.com/getty%20museum.jpg>.)

factor, and its collections. Marion True and Jorge Silvetti's *The Getty Villa* (Los Angeles: Getty Publications, 2005) details the nine-year process of reinventing the villa between 1997 and its reopening in 2006 from the standpoints of the curator and the architect. Both are recommended reading. Marion True's contributions to *The Getty Villa* and the

Guide to the Getty Villa stress J. Paul Getty's interest in ancient Greece and Rome. Getty published a novella, *A Journey from Corinth*, in 1955 with settings that included the Villa dei Papiri at Herculaneum. The novella removes the Getty Villa from the realm of stage set and takes it into the intensely personal world of its benefactor.

The Getty Villa is focussed on the architectural design and has little material about the gardens and landscaping. This is perhaps indicative of the tertiary role the landscape design played in the new project. Getty Publications plan to issue a small book about the gardens once the new plants are mature enough to photograph well. Until then, Annamaria Ciarallo, *Gardens of Pompeii* (Los Angeles: Getty Publications, 2001), published in collaboration with the British Museum, provides good background material and is aimed at a general audience. Patrick Bowe, *Gardens of the Roman World* (Los Angeles: Getty Publications, 2005) includes a description and photographs of Getty Villa gardens.

The 1974 and 2006 Getty Villas each have advantages. The 1974 villa was an intensely private Roman villa. The entrance from the garage below the villa into

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the peristyle garden isolated visitors from the immediate surroundings. The experience became internal, just the villa and its courtyards. The view to the Pacific from the south end of the peristyle garden was analogous to the view to the Bay of Naples from the Villa dei Papiri. The visitor was encapsulated *inside* J. Paul Getty's Roman fantasy. Today, visitors see the Roman fantasy from the *outside*, and from the inside they can see out to the surrounding modern attachments. This was clearly not Getty's intention.

The 2006 villa is first seen from above as visitors leave the upper level of the new parking structure and cross the rim of the outdoor theater towards the restaurant before descending to the new entrance. It is this first view from above that turns the villa into an artifact. The architects have added a civic dimension with fora, a theater, and an auditorium, all in the modern style, contrasting with the earlier villa. Visitors are nearly always aware of the whole 68-acre site, rimmed with eucalypti on the east and north. The multi-level parking garage on the west side of the site is the biggest and most unfortunate intrusion into the previous Roman ambience. The

domestic and civic spaces flowing into each other are oddly confusing and not at all Roman. At the same time, the harsh pavements of the public spaces turn the planted gardens into objects and exhibits. The gardens are no longer the private living spaces they were in the ancient Roman villa and in the 1974 Getty Villa.

Despite drawbacks, the Getty Villa is set in a magnificent landscape, and its plausible Roman gardens are worth visiting and savoring. The gardens will improve with age. The previously dark interior spaces, devoid of natural light, were designed to exhibit old master paintings in the 1974 villa and destroyed the Roman feel of the rooms. These objects have been removed to the 1997 Getty Center and the Villa interior has been restyled as antique, light filled Roman rooms displaying antique sculpture and other artifacts compatible with the environment.

Admission to the Villa is free (there is a \$7 parking fee) but advance timed reservations are required. Call 310.440.7300 or see the website, www.getty.edu/visit/. Open Thursday-Monday, 10-5 P.M. Getty Villa, 17985 Pacific Coast Highway, (entry accessible only from the northbound direction), Pacific Palisades.

BOOK REVIEWS & NEWS

The Carolands

We were recently granted the opportunity to participate in the tour of "County Place Landscapes of the Peninsula" held during the American Public Gardens Association's (APGA) 2006 Annual Conference. Those who attended our 2003 annual conference at Stanford are already familiar with four of the gardens visited: Stanford University's Arizona Garden, Filoli, Mountain Meadows (Moore), and Green Gables (Fleishacker). The added attraction was an opportunity to view the grounds and interior of the privately owned and recently restored French-style chateau, The Carolands, in Hillsborough. The original property, purchased by Harriet Pullman Carolans, consisted of 550 acres, with the house situated on a hill overlooking the surrounding land. Existing works on The Carolands include numerous articles published in *La Peninsula*, journal of the San Mateo County Historical Association, and Peggy Darnall's 1988 article for *Pacific Horticulture*, "The Carolands: An Unfinished Garden." In 1991, two books were printed. One was written by Sewell Bogart and titled *The Carolands, Hillsborough: Imperious Survivor*. (Bogart's book includes an extensive bibliogra-



phy, and may be viewed at the state library in Sacramento, or at UC Berkeley's Environmental Design Library.) The other was a softcover souvenir book titled *The Carolands*, issued to commemorate a Decorator's Show House tour organized to benefit the Coyote Point Museum. During our tour of The Carolands, we learned of plans for a new book and DVD, both still with indefinite dates of release, but hopefully they will be available some time late this fall.

The film, titled "Three Women and a Chateau," was produced by Berkeley-based Luna Productions and is presently being submitted to various film festivals. It may also appear on television before the DVD is released for sale. A review of a private screening appeared in a May edition of the *Oakland Tribune*. The film chronicles the history of the women who made the property what it is today, as narrated by local historians, architects and Hillsborough residents.

The story begins with Harriet Pullman Carolans, daughter of George Pullman, the industrialist who is perhaps best remembered for his creation of the Pullman Palace luxury railway cars. Upon his death in 1897,

BOOK REVIEWS & NEWS

Harriet became one of the richest women in the U.S. She spent some \$300,000 on building The Carolands, purportedly at least in part from a desire to outdo the Crocker family, whose Uplands estate was located nearby. She sold the property in 1946 and most of the surrounding land was subdivided in 1950. The house now sits on a mere 5.5 acres and is vastly out of scale with the grounds and surrounding neighborhood, albeit in a very grand manner. The brick heiress, Countess Lilian Remillard Dandini saved the house from the wrecker's ball and left the property to the city of Hillsborough for a library when she died in 1973. Since city zoning laws forbid anything other than residential structures within its limits, and there was no money left to finance the project, the property continued to languish. The Loma Prieta earthquake of 1989 did considerable damage to the building, opening up 6-8" cracks in the stone walls. Enter Ann and Charles Johnson, who purchased the property for \$6 million in the late 1990s, and reportedly spent another \$50 million in restoration and retrofitting work. The gardens were replanted in 2002, with a redwood hedge planted to screen what was once a vast axial view towards the south bay, now occupied by ranch houses. The Johnsons would like to see the 98-room house become a museum, and hope that the town will see its way clear to adapting zoning laws accordingly. The Johnsons were far-sighted enough to include a huge parking facility, adjacent to the house and topped by a formal gardenscape.

The book, *Carolands*, is expected to be out by October or November. The text is by New York based architect Michael M. Dwyer, with photographs by the well-known garden photographer Mick Hales, and an essay by Mario Buatta. Part I will discuss Carolands' place among other great houses of the day. Part II will explore the history of how French architect Ernest Sanson, French landscape architect Achille Duchêne and San Francisco architect Willis Polk came to build the house and



grounds. Part III will be a virtual tour of the property as it looks today—meticulously restored and lovingly decorated by its current owners. The book is priced at \$75. It will have a cloth cover, dust jacket and French folds, 224 pages, dimensions 10"x13", more than 250 color photographs

and 100 duotones, and also contain original floor plans and drawings by Sanson, Duchêne and Polk, and archival photographs. ISBN: 0-9785259-0-6. The San Mateo County Historical Association (SMCHA) is the publisher, in conjunction with the Institute of Classical Architecture and Classical America. Acanthus Press is handling the distribution. You may order directly from them at orders@acanthuspress.com or by calling 800.827.7614 starting Sept. 1st. You can also place your contact information on an interest list with SMCHA, 777 Hamilton Street, Redwood City, CA 94063. Tel: 650.299.0104. Or see the website: www.carolands.com. We'll have further details for you as they become available.

A very interesting side dividend resulting from our perusal of the Acanthus Press website was the notice of three books to be published as the landscape component of its residential architecture series, Suburban Domestic Architecture. *American Gardens, 1890-1930: Northeast, Mid-Atlantic, and Midwest Regions* is promised for September 2006. "Presenting period photographs of gardens and garden buildings of prominent estates, *American Gardens* evokes the pastoral lives of America's rich, including Gertrude Vanderbilt Whitney, John D. Rockefeller, Isabella Stewart Gardener, and R. J. Reynolds. Just as the architecture of estate houses was

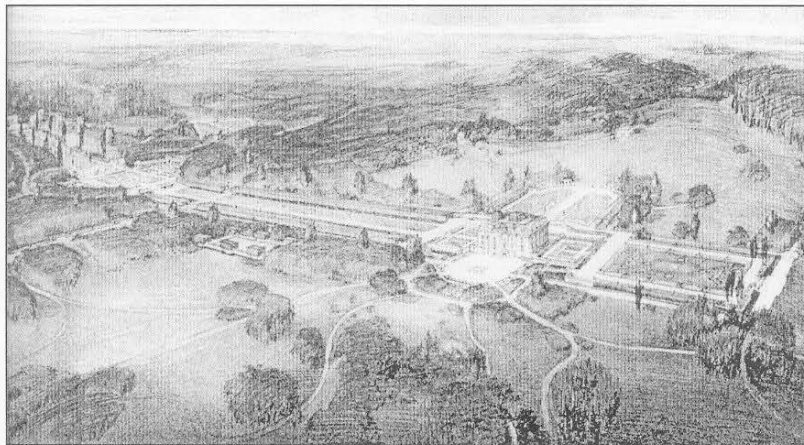


Illustration of the plan for Carolands, published in the *Gazette Illustrée des Amateurs des Jardins* (1923).

eclectic, drawing on styles ranging from French Beaux Arts to English Arts and Crafts to American colonial, so too did landscape architecture become a rich mixture of gardening traditions—the American melting pot manifesting itself through design." The book will be 12" x 9", in land

BOOK REVIEWS & NEWS

scape format, with 296 pages, 250 duotone photographs and plans, clothbound, editing and introduction by Sam Watters, \$75.00. ISBN: 0-926494-43-0.

Something else to live for—the next book in the series, promised for release in 2008, and titled *American Gardens, 1900-1935: Northern and Southern California*. There was no mention of the third volume at this time. Acanthus Press, 48 West 22nd Street, New York, NY 10010. Tel: 800.827.7614 (NY tel: 212.414.0108). Email: info@acanthuspress.com.

Spanish Revival Architecture by S.F. “Jerry” Cook III and Tina Skinner (Atglen, PA: Schiffer Publishing, Ltd., 2005. Hardcover, 240 pages, 500+ period b&w photographs, 9”x12”, \$49.95. ISBN: 0-7643-2309-1.

We recently discovered this book at the Builder’s Bookstore in Berkeley. Cook is an antiques dealer who specializes in books about architecture, and Skinner is a writer and editor specializing in design. There’s little text, The book is an assemblage of images taken primarily in California and published in regional architectural magazines of the day. Captions were drawn from those magazine images. While there are sections on Commercial Projects, Residential Projects (interiors) and Interior Detail, by far the largest part of the book is devoted to Outdoor Detailing with subdivisions such as “Outdoor Staircases,” “Patios, Cloisters, and Walled Gardens,” and “Landscaping.” Many of these subheading start with a short essay on the topic drawn from contemporary sources. The one on “Landscaping” was written by Howard Gilkey for *California Arts & Architecture* magazine in September 1929. Where the architect’s or landscape architect’s name was known, it is included in the photo captions. The book is indexed by the names of the architects and designers. The bibliography includes only two books, both by Elizabeth Jean McMillan: *California Colonial: The Spanish and Rancho Revival Styles* (2002) and *Casa California: Spanish Style Houses from Santa Barbara to San Clemente* (1996). This book is a feast for the eyes, and a must-have for anyone interested in Spanish Revival architecture.

Arthur Brown Jr., Progressive Classicist, by Jeffrey T. Tilman, in association with The Institute of Classical Architecture and Classical America, (New York and London: W.W. Norton & Company, 2006), 272 pages,



b&w photos and drawings, \$60.00. ISBN: 0-393-73178-2.

This one we found just down the road at Cody’s Books on Fourth Street in Berkeley. (It was an expensive day!) It attracted our eyes because we were already familiar with Tilman’s dissertation on Arthur Brown Jr., from which this book grew. Though Brown was first and foremost an architect, the firm of Bakewell & Brown did design some residential landscapes for such clients as William Bourn (Filoli, 1916-1922), housing developments such as Wickham Havens’ Lakeshore Highlands in Oakland (1920), and served as campus architects to Stanford University from 1913-1941, and UC Berkeley from 1910-1949. The firm won the award for design of the San Francisco Civic Center in 1912, and also designed the landscaping surrounding Coit Tower c. 1933, and laid out a couple of world expositions. This history may serve to make the book of more than passing interest to landscape historians as well as architectural historians. The Bancroft Library holds a collection of Arthur Brown Jr.’s papers and drawings, as does Stanford University. These two repositories provide many of the illustrations in this book. The text is heavily footnoted, and the Appendix contains a List of Works. There is also an extensive bibliography and listing of other sources.

Our founder, Bill Grant, wrote to say that he highly recommends Nevin Smith’s book on *Native Treasures: Gardening with the Plants of California* (UC Press: 2006). “Not only a truly great book, but a fine writer. It contains history, social criticism, plant evaluation, as well as other things we expect in books like this but never get as much as this one gives us.” The book has undeservedly been overlooked in all the publicity and round of talks given to promote the recently published *California Native Plants for the Garden*. Smith’s work is available both in hard and soft covers. Smith is giving a lecture to the Western Hort. Society (205 Covington Rd, Los Altos), “Life on the Wild Side: Exploring the California Outback,” at 7 P.M. on September 13th. He’ll be at the Santa Barbara Botanic Garden (1212 Mission Cyn Road) on 26 October around 6:30-7:00 P.M.

A book we just heard about but haven’t seen yet is Douglas Cazoux Sackman’s *Orange Empire: California and the Fruits of Eden* (Berkeley, UC Press, 2005). We hope to have a review in an upcoming issue.

BOOK REVIEWS & NEWS

Another such is *Design with Culture: Claiming America's Landscape Heritage* (University of Virginia Press). Introduction by Charles A. Birnbaum and Mary V. Hughes. Eight essays by well-known landscape historians that argue against the diminution of the work of early preservationists. "By revisiting planning studies, executed works and critical writings from the years 1890-1950, these authors uncover the holistic stewardship ethic that drove pioneering landscape preservation advocates, revealing their goal to be the imaginative transformation, as much as the conservation, of material culture."



What's New from the LALH

The Summer 2006 issue of *View*, the journal of the Library of American Landscape History, contains a number of items of interest to CGLHS members. The issue is dedicated to Charles C. McLaughlin, a LALH trustee and the founding editor of *The Papers of Frederick Law Olmsted* who died last September. LALH launched two new books last year, a reprint edition of John Nolen's *New Towns for Old*, the sixth in the ASLA Centennial Reprint Series, and Carol Grove's new book on *Henry Shaw's Victorian Landscapes*, mentioned here in an earlier issue. Forthcoming this fall is a revised edition of Blanche M. G. Linden's classic *Silent City on a Hill*—the story of Mount Auburn Cemetery in Boston, the first rural cemetery in America. This book has been not only revised, but expanded, re-designed and printed in large format. Also expected out this fall is the seventh in the ASLA reprint series, Frank A. Waugh's *Book of Land-*

scape Gardening, based on the 1926 edition. First issued in 1899, it covers many aspects of the art of landscape design. The third fall release is *A World of Her Own Making: Katharine Smith Reynolds and the Landscape of Reynolda* by Catherine Bowen. Reynolda is an estate in

Winston-Salem, North Carolina, now open to the public as a historic site. In the fall of 2007, LALH expects to release the long-awaited *A Genius for Place: American Landscapes of the Country Place Era* by Robin Karson with photos by Carol Betsch. This fifteen-chapter, large format book is based on the LALH exhibit that has been traveling the country for several years now. It features seven important American landscapes created by seven of the period's leading landscape architects, including Val Verde in Montecito.

Timber Press

We regret to inform you that Timber Press, Inc. of Portland, Oregon is in the process of being sold to Workman Press, which owns Storey Books. If you've been putting off the purchase of some of their more expensive books, we recommend you delay no longer, as there is no telling how long they'll continue to be in print. The Summer 2006 catalogue cover features a beautiful photograph of one of Austin's English roses, celebrating the release of his latest book on the subject, with photos by Howard Rice and Andrew Lawson. Timber Press, Inc., 133 SW Second Avenue, Suite 450, Portland, OR 97204-3527. Website: www.timberpress.com. Toll-free tel: 800.327.5680.

COMING EVENTS

July 29: "Rosie the Riveter/World War II Home Front National Historic Park." The Society of Architectural Historians presents a day at Richmond, "Preserving America's World War II Home Front." Notice of this event came too late to include in our last issue, [if you have email, make sure we have your current address and we'll send you notices of such events as they are received], but you can visit these sites on your own without benefit of lectures. The Port of Richmond was the site of World War II shipbuilding efforts and is being turned into a giant cultural landscape exhibit commemorating that event under

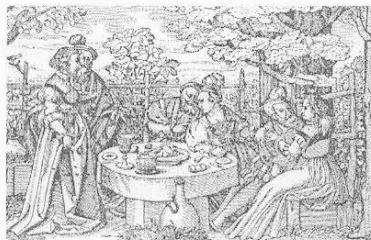


the guidance of CGLHS member Lucy Lawless, now Chief of Cultural Resources for National Parks of the East Bay. The S. S. Red Oak Victory Ship is tied up at the dock there and currently undergoing restoration. Kaiser Shipyard #3 is nearby, as is the Rosie-the-Riveter photographic display. See these websites for details on the exhibits: www.richmondmuseumofhistory.org; www.nps.gov/rori; www.ssredoakvictory.org.

First Sunday of each month: Garden tours of Rancho Los Cerritos Historic Site in Long Beach at 2:30 P.M. Next dates coming up are **August 5** and **September 2**.

COMING EVENTS

Discover the history of the gardens, started back in 1844 by John Temple, and redesigned in 1931 by Ralph Cornell for Llewellyn Bixby. There is no fee but the tour is by reservation only. Please call 562.570.1755 x48. You can also visit on your own on any Wednesday-Sunday from 1-5 P.M.



September 15-16: "Great Gardeners—Great Plants" is the theme of a symposium to be held at the Thomas Jefferson Center for Historic Plants at Monticello. For full details, see their website: www.monticello.org/chp/plant_symposium.html.

September 19: "The Role of the California Landscape in Our State's History," a lecture by **State Historian Kevin Starr**, 7 P.M. At the Barn Studio, 1660 Stanford Street, Santa Monica. Tel: 310.264.0266. Email: carolyn@nancypower.com. Fee: \$35, \$10 for students.

September 24: "History in Bloom," at the Casa del Oro, corner of Pacific and Scott streets in Monterey. September starts the round of fall plant sales in California. (Buy a copy of *Pacific Horticulture's* summer issue for full details on plant sales and other events—or better still, become a subscriber by sending your check for \$25 to Pac. Hort., PO Box 680, Berkeley, CA 94701.) In addition to plant sales, this event offers **historic garden tours**, a tea, and lectures sponsored by the Historic Garden League of Monterey. Tickets are \$30 in advance. Tel: 831.625.2909.

September 29: Those of you who do not have current email addresses on file missed the notice of the first two in this lecture series sponsored by the Garden Conservancy and Cornerstone Festival of Gardens in Sonoma. In June was a talk on "Modernism in Gardens & Architecture"; in July, "New Versions of Old Plants & Other Agricultural Stories." Coming in September are design lectures by landscape architect James van Sweden and sculptor Grace Knowlton as well as the celebration of a new Cornerstone garden, designed by the firm of Oehme, van Sweden & Associates of Washington, D.C. Hours: 3-7 P.M. Fee: \$45 to Conservancy members; \$55 to the general public. For full details, see the website: www.gardenconservancy.org or call the Conservancy's San Francisco office at 415.561.7895. Cornerstone Festival of Gardens, 23470 Highway 121, Sonoma. www.conerstonegardens.com.

October 6-10: The ASLA's 2006 national conference will be held in Minneapolis, Minnesota this year. For details see their website: www.asla.org/non-members/meetings.html. Note that in 2007, the conference will be held in San Francisco. An advertisement in *Garden*

Design magazine informs us that the second annual "Landscape Legends" Silent Auction will be held at this year's conference. The Cultural Landscape Foundation will be offering sketches, paintings, watercolors, and photographs by notable landscape architects and photographers. The Auction benefits TCLF's free, video archive, "Landscape Legends," which features videotaped oral history interviews with visionary designers who have played a key role in shaping the built American landscape. To date, such luminaries as Dan Kiley, Lawrence Halprin, Richard Haag, Ruth Shelhorn and others have been filmed. The proceeds generated by the silent auction will directly support the oral history project. Over 40 artists have donated works for the Auction. To learn more about participating in the Auction or previewing the videotaped interviews, visit www.tclf.org.

October 8: "A Passion for Plants and a Love for Place" is the theme of the third lecture in the series sponsored by the Pasadena Museum of History. Garden designer and CGLHS board member **Judy Horton** will discuss why good gardens have a context. "Understanding the context, the genius loci, of regional climate and landscape, the architecture of the house, the immediate surroundings of the property and the owners' lives and interpreting this into a garden that evokes this spirit of place is the goal of garden design." Reception and tour location to be announced. See Oct 29 for contact details.

California
Garden
& Landscape
History Society
presents

October 20-22, 2006
in Saratoga, CA

**CALIFORNIA'S
SARATOGA**

Springs, Orchards & Gardens

a conference featuring lectures, garden tours
tea ceremony and local chocolate-dipped apricots

visit www.cglhs.org or call (925) 335-9182

October 20-21: “The Influence of Mexico on California Gardens.” This is the second of a two-part seminar for professionals and home gardeners addressing plants and sustainable garden design. Offered by the Garden Conservancy in partnership with the Ruth Bancroft Garden, with assistance and expertise from the East Bay Municipal Utility District. Lectures and garden tours. To register or get more information, visit the Garden Conservancy’s website, www.gardenconservancy.org, or call their San Francisco office at 415.561.7895.

October 29: “The Arlington Garden: A Pasadena Garden of Pedigree” is the final lecture in the 2006 series sponsored by the Pasadena Museum of History. Garden designer Mayita Dinos will profile the design elements that give the garden its rich cultural, historic and horticultural pedigree. Reception and tour of the Arlington Garden to follow. PMH, 470 West Walnut Street. Reservations, 626.577.1660 x10. Tickets \$25-\$35.

November 9-11: “Patronage & Landscape” is the theme of a symposium sponsored by The Cultural Landscape Foundation (TCLF), to be held at the Cranbrook Academy of Art, Bloomfield Hills, MI. It will explore the role of landscape patronage historically and today. “It is a commonplace that one of the hallmarks of many great projects is that there is a great client. Designers are the first to mention them and their importance to their successful work.” Utilizing Cranbrook, a National Historic Landmark property, as a case study, this symposium will aim to reveal, showcase and celebrate great patrons such as George Booth, and the Ford and Vanderbilt families. Clients hire artists to do work that the client wants done. Patrons hire artists to explore their own interests—which may coincide with the patron’s—but support for the artist’s vision is primary. For details of this conference visit the website: www.tclf.org/events.htm.

November 11-12: “Gardens to Match Your Architecture III: Fresh Design West Coast 2006” in Southern California, a lecture and garden tour cosponsored by the Garden Conservancy, the Los Angeles County Arboretum & Botanic Garden in Arcadia, *Pacific Horticulture*, and Nancy Goslee Power & Associates. The focus is on recent gardens and their accompanying architecture created by Southern California designers. Lectures at the Arboretum will be followed by garden visits. Website: www.gardenconservancy.org. Tel: 415-561-7895.

2007

February 26: “Sculpture in Arcadia: Gardens, Parks and Woodlands as Settings for Sculptural Encounters from the 18th-21st Century.” A one-day symposium to be held at the University of Reading, Great Britain. See “Call for Papers” in this issue. The University of Reading is close to two of the most celebrated 18th-century gardens in Europe—Stowe and Rousham.

March 31-April 10: Tour the gardens of Morocco with Richard Turner, CGLH member and editor of *Pacific Horticulture*. For a detailed itinerary, contact Landmark Travel, 335 Village Square, Orinda, CA 94563. Tel: 925.253.2600. Website: www.landmarktravel.com.

April 11-15: Society of Architectural Historians (which has a new landscape subgroup) 2007 Conference will be held in Pittsburgh, PA. Website: www.sah.org.

Late September 2007: This is the tentative date for the next CGLHS Annual Conference, to be held in Los Angeles and to coincide with the Japanese American National Museum’s (JANM) exhibit on the social labor history of Japanese American gardeners and Japanese garden design. We hope to get the Garden Conservancy and the Los Angeles Conservancy as co-sponsors for this event, which will include a side trip tour of Manzanar as well as visits to public and private Japanese-style gardens in the Los Angeles area.

Conference organizer Judy Horton recommends the following books to get you in the mood: Naomi Hirahara is author of the novel *Summer of the Big Bachi* and its sequel, *Gasa-gasa Girl*, whose main character is Mas Arai, a Japanese American gardener. She is co-author of the non-fictional work *A Taste for Strawberries, the Independent Journey of Nisei Farmer Manabi Hirasaki*. In addition, Hirahara was the editor of *GreenMakers: Japanese American Gardeners in Southern California* (Southern California Gardener’s Federation, 2000), a collection of essays documenting the history of the Japanese American gardener’s union in the Southland. Illustrations in this book will give you a small taste of what we can look forward to seeing in the museum’s exhibit. If you can’t find these books locally, you can order them from JANM’s museum store. Toll-free tel: 888.769.5559. Website: www.janmstore.com. Hours are Tuesday-Sunday from 11-5 P.M.

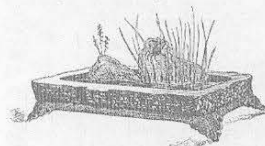


FIG. 276. — WOODEN TROUGH FOR PLANTS.

ODDS & ENDS

Walter Vaughn Guthrie (c.1932 -2006)

Walt Guthrie died in a mudslide that hit his Mill Valley home following torrential rains in April of this year. Guthrie came to San Francisco in 1959 and worked for the firm of Osmundson & Staley for two years before moving to Thomas Church's office, where he remained until Church's retirement in 1972. In recent years, Guthrie had a one-man office on Jackson Street in the City. The Cultural Landscape Foundation had filmed an oral history with Guthrie for their Landscape Legends program, and they hope to offer video recordings for sale soon. You may hear (with appropriate software) a short segment by Guthrie on their website at www.tclf.org/pioneers/oral_history.html.

Certificate Program in Garden Design

UC Berkeley's Extension Program is offering a certificate program in garden design. "Take one class or the entire comprehensive sequence of courses." Website: www.landarch@unex.berkeley.edu. Tel: 415.284.1070.

Gleanings from The Garden Conservancy

The Garden Conservancy's summer 2006 newsletter features an article on the **Ruth Bancroft Garden**, Walnut Creek. Becky Rice, who began working at the garden as a Marco Polo Stufano Garden Conservancy Fellow in 2002, was recently named the garden's executive director. Brian Kemble continues as assistant garden director. Their efforts towards preserving Ruth Bancroft's garden vision for the future are described in detail.

The newsletter also announced the publication in April of a handsome new prospectus about their garden restoration project on **Alcatraz Island**. Produced in collaboration with the Golden Gate National Parks Conservancy and the National Park Service, the new publication "describes the history of the Alcatraz gardens and the management, work, and fundraising plans they have developed to safeguard their restoration." The Alcatraz project has benefited from a gift to the Conservancy of \$150,000 from the Fernleigh Foundation. The project partners have also submitted a grant request to the federal "Save America's Treasures" program. To receive a copy of the prospectus, contact the Conservancy's California office at 415.561.7895.

We also learned that the Conservancy's Society of Fellows enjoyed a spring tour of one of **Santa Barbara's finest estate gardens, Solana** (the Spanish word for

"sunny place"), the 60-acre estate originally designed by landscape architect Charles F. Eaton, implemented by plantsman Peter Riedel, and completed circa 1915 for New York manufacturer Frederick Forrest Peabody. (For full details on the history of Solana, see David F. Myrick's *Montecito and Santa Barbara Volume II: The Days of the Great Estates* [1991, 2001]). Conservancy Fellows will have further unique opportunities this summer and fall to visit gardens in Vermont, New Hampshire and St. Louis, MO. To join the Conservancy and receive their newsletter, or to become a Fellow, see their website, www.gardenconservancy.org or call their New York office at 845.265.2029.

Gleanings from Garden Design

The current issue of *Garden Design* contains a number of items of possible interest to CGLHS members. First is an article on The Cultural Landscape Foundation's "**Landslide 2006**" program, which raises the red flag on 18 threatened landmark gardens around the U.S., including one in Los Angeles. Known as **Village Green**, "this residential 'superblock' development typifies Clarence Stein's 'Radburn Idea.'" Radburn, New Jersey is the site of a development that features the idea of autonomous 'green cities' or the principle of village living. The Irvine Ranch development was also conceived as a series of urban villages patterned after Radburn. The Village Green owners' association now seeks to protect the site's historic character and manage its aging trees. For more information, call 323.294.5212 or visit the website: <http://villagegreenla.net>.

Also in *Garden Design*, we learned that there is a **Isamu Noguchi Museum** in Long Island. The address is 9-01 Thirty-third Road at Vernon Blvd., Long Island, NY. Tel: 718.204.7088. Website: www.noguchimuseum.org. On display through October 15th is the exhibit, *Best of Friends: R. Buckminster Fuller and Isamu Noguchi*. Noguchi (1904-1988) is famous for his designs of plazas, playgrounds, and gardens, including the Noguchi Sculpture Garden in Costa Mesa (see *Eden* Spring, Summer 2001 issues on preservation efforts for that garden).

Best for last is the brief writeup by Donna Dorian on the restoration of a historic piece of statuary in the landscape at **Rancho Los Alamitos**, Long Beach. Executive Director and CGLHS member Pam Seager found the dilapidated statue looking out of place in a pond on the property soon after she took over there in 1986. She

ODDS & ENDS

had it placed in storage for further attention at a later date, and eventually discovered that the figural piece was one of only two of its kind known to have been made by Louise Able of the famous Rookwood pottery in the 1930s. A few years later, she discovered a small notation on a site plan: "The Bather." This spring a replica of the original fountain was finally placed in its rightful home, next to a stream, with water flowing out of the frog's mouth. The original has been restored and is kept safe indoors on display. "The final *coup de grace*: Seager found an entry in an old ledger belonging to Fred Bixby, whose family owned the property from 1881 to 1968, showing he had purchased the fountain for his wife, Florence, for her birthday, 2 July 1930."

Historic Plant Sources

The new catalogue (Fall 2006-Spring 2007) from **Old House Gardens**, heirloom bulb specialists, is out now. You can also visit them online anytime at www.oldhousegardens.com. Of particular interest to our members is the offer of a book on *Hortus Bulborum*, Holland's answer to Noah's ark. Founded in 1928, the Bulborum today preserves 2500 rare and historic varieties. This book is priced at \$36.50 (plus shipping) and includes antique images, color photos, and a list of the entire collection. Softcover, 177 pp., 68 color photographs. Proprietor Scott Kunst also offers his services as a lecturer on heirloom bulbs. Visit the Lectures page on the website for details.

Job Offers, Grants and Prizes

The **Beverly Willis Architecture Foundation (BWAf)** offers funding to individuals and institutions to support innovative projects that advance the study and expand the recognition of women in architecture and *related professions*, and that lead to the dissemination of this knowledge to professional and public audiences alike. BWAf gives support in particular to research or activities that focus on the contributions of women architects, designers, urban planners, as well as architectural historians and critics, active in the United States during the period 1950-1980. Grant funding is divided into two categories: Fellowships of up to \$10,000 for Scholarly Research, Publication, Exhibition, or Documentary in film or other media; and, Grants of up to \$3000 for Honoraria to Plenary Session Speakers at professional meetings, conferences, or symposia whose focus matches the mission of the BWAf; and Travel Grants of up to \$1500 for research trips or professional conferences at which the re-

cipient will be making a presentation related to the purpose of the BWAf. The deadline for applications this year is September 15. Contact Wanda Bubriski, Beverly Willis Architecture Foundation. Tel: 212.577.1200. Email: director@BWAf.org. Website: www.bwaf.org.

The **Foundation for Landscape Studies** invites applicants for the **David R. Coffin Publication Grant** for the year 2007 to be awarded to a book in production that will make a significant contribution to the study and understanding of garden history and landscape studies. The Coffin grant, named in honor of an eminent scholar of landscape and garden history, is a publication subvention for a book in the English language that advances scholarship in this field. It is awarded without restrictions on the period or subject treated or the nationality of the author and will be selected by a jury appointed by the board of directors.

The Foundation also invites applications for the **John Brinkerhoff Jackson Prize** for the year 2007, to be awarded to a book that has made a significant contribution to the study and understanding of garden history and landscape studies. The J.B. Jackson prize, named in honor of one of the founding figures of American landscape studies, honors a distinguished book in the English language that was published between 2003 and 2006. All awards of up to \$1500 are made by a jury appointed by the board of directors. To determine eligibility and application procedures, write to Elizabeth Barlow Rogers, President, Foundation for Landscape Studies, 7 West 81st Street, New York, NY 10024.

Website: www.foundationforlandscapestudies.org.

The **University of Virginia School of Architecture** is seeking a landscape historian to teach one or two courses during the Spring 2007 semester, the required lecture course in the history of gardens and landscapes and an elective seminar, the topic to be determined by the lecturer in consultation with the Landscape Architecture Program Director. For more information about the program, see their website: www.arch.virginia.edu/. Qualifications: Scholarly focus on the history of gardens and designed landscapes as evidenced in publications and advanced studies, such as a Ph.D in landscape architecture, architecture history, art history, or cultural geography. Prior university teaching experience and Spring 2007 residence desired, but not required. To apply, send a letter of interest, CV, course description and/or syllabi of a landscape history lecture course you have taught or would like to

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teach, and contact information for three references to: Elizabeth K. Meyer, Assoc. Prof., Program Director in Landscape Architecture, Dept. of Architecture and Landscape Architecture, University of Virginia School of Architecture, Campbell Hall, Box 400122, Charlottesville, VA 22904-4122. Application review begins August 24 and will continue until the position is filled. Questions may be directed to Lisa Shifflett, LA Program Asst., Tel: 434.242.3285. Email: lms4r@virginia.edu.

The Historic American Landscape Survey

The HALS - Northern California Chapter held its quarterly meeting on 16 May at the Western Regional Office of the National Park Service in Oakland. Kimball Koch was our host.

Diane Einstein gave a brief report on the history of Olompoli State Park. Her group was recently successful in obtaining a grant of \$100,000 from the California Cultural and Historical Endowment Program to finance drawing plans for proceeding with restoration of the formal garden areas adjacent to the house. The CCHEP awards grants each year.

Steven Cancian Rasmussen handed out copies of the proposal for a webpage that he has submitted to the UC Berkeley Dept. of Landscape Architecture and Environmental Planning (LAEP).

Frederica Drotos reported on the progress being made by the Friends of Piedmont Way. Drawings showing current conditions have been completed with the assistance of Cathy Garrett and Karen Krowlewski of PGAdesign. Cathy discussed the difficulties encountered while feeling her way through the set of HALS procedures required for this process. "There is no fatal flaw in the guidelines; it is a good document." It just took several readings to figure it all out.

Progress on the HALS report for the Kaiser Roof Garden is slow but sure. Chris Pattillo acquired a copy of Ted Osmundson's original planting plan from Deb Lindsay, who worked as gardener at Kaiser before moving to the NPS at Alcatraz Island. Chris is in the process of preparing measured drawings for the project. Margaret Mori has interested Tom Fox of the SWA Group in doing the photography work, which he started in May. Marlea Graham has been gathering documentation on the garden from newspaper and magazine articles. She presented a tentative timeline for the life of the garden, including historic photographs. There is still much to be done, and we welcome volunteers to assist on this project.

Cathy Garrett is our official representative for HALS at the national level, and she reported on a recent telephone conference call including representatives from 24 states. Currently 37 states have joined the HALS project, but 13 of those have no HALS reps. California has two: Cathy in the north, and Noel Vernon for the south. Much discussion focussed on how to increase the visibility of HALS and get funding to do the work needed.

Our next meeting will be on August 8th, 4 P.M., at the San Francisco Presidio, the office of the Garden Conservancy. Please *RSVP* at 415.561.7895.

Friends of the Environmental Design Archives

The mission of the Environmental Design Archives (EDA) a self-supporting research facility at UC Berkeley, is to collect, preserve, and provide access to the primary records of the built and landscaped environment in Northern California. "The Archives is presently forming a broader and more diverse support group, the Friends of EDA, that will advocate and fundraise for the program, as well as contribute ideas for collection development, educational programming, and public service. Its members include former Advisory Board members as well as long-time Archives supporters, researchers, and enthusiasts from the Bay Area's design, art, and research communities. We invite you to join the Friends of EDA at the level that works best for you, beginning at \$100 and up. You will be kept in touch with the EDA's activities through the lively newsletter *Tracings*. Other unique membership opportunities will be offered from time to time, including special lectures, tours, publications, and collection-inspired merchandise. Donations to the EDA are tax deductible." For more information or to join, contact Waverly Lowell, Curator, EDA, College of Environmental Design, University of California, Berkeley, 230 Wurster Hall #1820, Berkeley, CA 94720-1820. Tel: 510.642.5124. Email: designarchives@berkeley.edu.

Members in the News

Congratulations to **Margaret Mori**, who, along with Katherine Howard, received an award in the category of grass roots activism at the April meeting of the California Preservation Foundation for their group's work as Friends of the Music Concourse (Golden Gate Park) in preserving the historic grid of pollarded trees.

PGAdesign (partner **Cathy Garrett**) was recently in the news for their collaboration with Mario Schjetnan to design the newly opened eight-acre Union Point Park on the waterfront at 2311 Embarcadero in Oakland.

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We are pleased to announce that **Carola Ashford**, who recently completed her Garden Conservancy Fellowship on Alcatraz Island, has now been appointed to a part-time position of Alcatraz Historic Garden Project Manager. "Her focus in the new position is managing volunteer groups, preservation planning, and outreach. The Cultural Landscape Inventory of Alcatraz has been completed and an overall plan for restoration and a rehabilitation plan for the main road landscape have been adopted by the NPS." [Excerpt from the *Garden Conservancy's newsletter*, Winter 2006.]

The Summer issue of *Pacific Horticulture* features an article by CGLHS member **Carolyn Bennett**. Carolyn is a landscape historian on the staff of Nancy Goslee Power & Associates, and the article promotes the Garden Conservancy's Los Angeles symposium on "Fresh Design," to be held on Nov. 10-11. (See "Coming Events" in this issue.)

Institute for Garden and Landscape History

Phoebe Cutler sent us a clipping from the *Financial Times* of 1 April 2006, "Jekyll and the Hidden Garden," by Min Wood. "This week a process of ratification began for a proposal that Hestercombe Gardens Trust should join Bristol University in the creation of an Institute for Garden and Landscape History under the direction of the garden historian Timothy Mowl. Mowl is known for his broad vision of garden history, including his study of the relationship between owners and artisans, *Gentleman Players*. The objective of the institute will be to foster a world view of designed landscapes recognising the debt of all cultures to the best in others."

Somerset County's Hestercombe estate was landscaped by Lutyens and Jekyll. In 2003 it underwent a £4.9 million restoration supported by the Heritage Lottery Fund. The Institute may prove to be a valuable resource for landscape historians.

Hugh Evan's Botanical Garden

Rob Ulin wrote to say that he lives at 501-24th Street in Santa Monica, on part of the land that was once Hugh Evans' Botanical Garden. "My wife and I have restored the house and are researching the history of the garden. We are particularly eager to find old photographs of the house and garden from its heyday. We have uncovered quite a bit of information so far. We would love to share what we have learned and, of course, we would like to learn more."

According to Victoria Padilla (*Southern California Gardens*), Evans was a native of Britain who came to California in 1892 at the age of 18. He had his first nursery in Los Angeles c. 1900, but later made his fortune in real estate. Horticulture was always an avocation, and by the 1920s, he was able to purchase three acres in Santa Monica to realize his dream of creating an exotic plant nursery. Ozro W. Howard, considered to be one of the best landscape designers of his day, originally laid out the property, though Evans greatly expanded the plant content. The 1930s depression decimated Evans' fortune and he was forced to form a partnership with Jack Reeves, moving the nursery to a five-acre parcel in the Brentwood Heights section of Los Angeles. Where feasible, the plants at the Santa Monica garden were removed to decorate the new nursery and the old homestead was subdivided. The Los Angeles nursery was closed in 1958 and Evans' three sons continued as landscape designers. The eldest son, Bill Evans, is perhaps the best known of the three—for his work on the Disney amusement parks. You may write to Rob Ulin care of the above address, or by email at ruhin@paysonulin.com.

Call for Papers

A one day symposium is planned at the University of Reading on the theme of "Sculpture in Arcadia: gardens, parks and woodlands as settings for sculptural encounters from the 18th-21st century" on 26 February 2007. The focus will be on characteristics of sculpture planned for Arcadian and pastoral settings. What is the nature of the sculptural encounter when viewed outside the museum or urban setting, and what are the sculptural meanings generated in such contexts? How have gardens and sculpture trails been planned so as to propose scripts for the visitor's viewing experience? What kinds of audiences have been imagined for such works? What connections can be traced between eighteenth century garden sculpture and their modern equivalents? How have the uses of terms such as 'pastoral' and 'arcadian' changed? What kinds of connotations—gendered, aesthetic or political—are invoked when 'nature' and 'sculpture' are brought into juxtaposition? We are interested in the settings for sculpture including architectural structures such as pavilions and plinths, and formal and informal plantings in gardens, parks and managed woodlands. While eighteenth century gardens and modern sculpture have been studied extensively in the context of their particular periods, this symposium aims to trace the con

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nections, continuities and discontinuities between the earlier period and contemporary pastoral settings for sculpture, including the contemporary preservation and representation of eighteenth century sculpture for modern audiences. Though the University of Reading is close to two of the most celebrated eighteenth century gardens in Europe—Stowe and Rousham—we invite papers from all periods from the eighteenth century to the present day and in all European and North American contexts. Please submit proposals for papers along with a 300-word abstract to Dr. Sue Malvern, Dr. Eckart Marchand and Dr.

Gerhard Bissell by **8th October 2006**, care of the Department of History of Art and Architecture, School of Humanities, The University of Reading, Whiteknights, PO Box 218, Reading RG6 6AA, United Kingdom. Email: arthistory@reading.ac.uk. Fax: ++44/(0)118/378 89 18.

CGLHS member Molly McLain writes that, as an editor of the *Journal of San Diego History* she would like our members to know that they are looking for papers on both garden and landscape history and the environmental history of San Diego. The journal is available online at www.sandiegohistory.org/journal.htm.

WEBSITES TO VISIT

Clark B. Waterhouse Photo Collection

www.oac.cdlib.org/findaid/ark:/13030/kt809nd1td

We reported previously on the search to identify Clark B. Waterhouse, the creator of a photo album of historic landscapes, primarily in Southern California c. 1915-16. It turned out that Clark had been a student in the landscape design program at UC Berkeley and took these photographs while traveling to see gardens as part of a summer class conducted by John W. Gregg and Ralph T. Stevens. Now this album is in the process of being scanned for viewing through the Online Archive of California. The Waterhouse biographical information is in place and the finding aid titles have been completed. It only remains for the digital scanning to be finished.

The Society of Garden Archaeology

www.gardenarchaeology.org

The May/June 2006 issue of *Archaeology* magazine has an interesting article on Kathryn Gleason at Cornell and the Society for Garden Archaeology. Dr. Art Tucker of the Dept. of Agriculture & Natural Resources at Delaware State University commented that the piece is well-written but has two discrepancies, probably the author's errors rather than Gleason's. "The first is that we can't identify plant remains in gardens. In fact, within the last decade, the science of phytolith analysis has evolved so that a good botanist can actually give the families (and sometimes even the species (see Meunier, J.D., and F. Colin, editors 2001. *Phytoliths: Applications in Earth Sciences and Human History*. A.A. Balkema Publ., Lisse) from soil samples, and this technique is being applied to medieval monastery herb gardens in England, Colonial herb gardens in Maryland, and gardens and farms in Argentina, France, New Guinea, etc. Phytoliths are opaline silica formed in leaves and stems and they persist

in aerobic soil. Phytoliths are also being used in forensic analysis of stomach contents, as well as to examine diets of both grazing animals and humans because they leave characteristic striations on tooth enamel. They are very common in grasses but also found scattered in many other families as well. If the soil has remained anaerobic, pollen is also available, and sclereids also are good for identification in similar situations. The other statement is that the ancient balsam does not exist any longer. Actually, *Commiphora gileadensis* is identified by most botanists as being the ancient balsam."

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Deadline for copy for the next *Eden* is: September 01, 2006

California Garden and Landscape History Society

Aims and Purposes

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

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

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

*

To visit on occasion historical gardens, landscapes, archives and libraries in different parts of the state.

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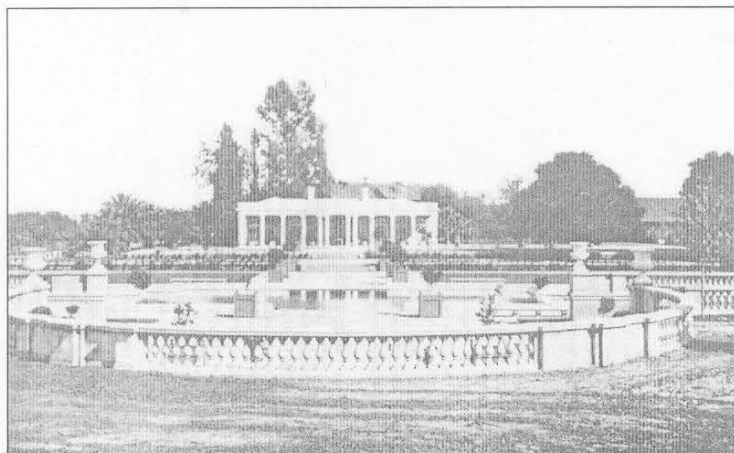
To enjoy one another's company at meetings, garden visits, and other get-togethers.



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*Looking towards the house across the terrace and pool, Beaulieu, Cupertino.
(House & Garden, December 1902).*

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