



The Other McLaren: Part I

Marlea Graham

It is likely that my first awareness of John McLaren having had a son who was involved in the nursery trade stemmed from finding an article on “San Mateo County Nurseries” written by local historian Donald Ringler in 1972 for *La Peninsula*, the journal of the San Mateo Historical Association.¹ To the left of the title page, under the photograph of D.O. Mill’s head gardener, a Scot named Laughlin McLain dressed in full Highland regalia, was this caption: “Scottish gardeners seem to have been popular in early San Mateo days. One of John McLaren’s assistants was William Brown who had been a gardener at Buckingham Palace. His home was on the site of present Bay Meadows [racetrack] and the Brown & MacRorie Nursery preceded the one in which McLaren’s son was a partner (see Mr. Ringler’s article).” This interesting statement was not touched on in Mr. Ringler’s article, and the editor’s name was not mentioned in the journal. Ringler said only that “Another prominent nursery of the early twentieth century was the MacRorie-McLaren Co. in San Mateo. Donald McLaren, the McLaren partner of the firm, was son of the noted John McLaren who planned Golden Gate Park. The nursery gained fame by erecting the first steel-frame commercial greenhouse on the Pacific Coast. It covered twenty thousand square feet.”

This nugget not being central to that day’s pursuit, I pushed it to the back of my mind. Then later, after obtaining a copy of Tom Girvan Aikman’s biography of John McLaren, I found that, not only had McLaren’s son been a nurseryman and a landscape engineer, but also a thwarted and tragic figure whose father had supposedly denied him the opportunity to become a professional baseball player.² Furthermore, he had lost his beloved wife after less than two years of marriage, and then died before his own time, at the age of 46, and possibly by his own hand.³ As Aikman put it, “To live in the shadow of a famous father so completely in control of himself must have been difficult for him.”

As I began to search for more details elsewhere, nearly every reference found for Donald included—immediately after his own name—the smothering explanatory note “son of John McLaren, superintendent of Golden Gate Park,” as though he had no identity or importance apart from his father’s. John McLaren casts such a long shadow that one keeps finding the father being erroneously credited as a principal of MacRorie-McLaren Co. Was John McLaren a partner in the business after all? Why did Donald die young? And who were those other mysterious Scots—Brown & MacRorie?

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This family photograph was published in Aikman's biography, Boss Gardener: The Life and Times of John McLaren (1988). The caption reads "McLaren, right, with unidentified man." It is Donald McLaren who is standing at left. The photo was probably taken in Golden Gate Park during the 1915 Panama-Pacific International Exposition.

[The author is a founding member of CGLHS and served as editor of Eden from 1997 to 2009. Next to working in her large cottage-style garden, her favorite occupation is digging up the dirt on the forgotten players of California's landscape history.]

Donald McLaren (1878–1925) was the only child of John and Jane McLaren.⁴ Named for the Scots paternal grandfather he never met, Donald was born on 5 August 1878 at San Mateo, California, while John McLaren was still employed as head gardener on William H. Howard’s San Francisco Peninsula estate, “El Cerrito.” From the age of nine, he grew up living with his parents at the Lodge, Golden Gate Park, and the park became his personal playground.⁵

Never intending to follow in his father’s footsteps, Donald took no formal training in landscape gardening, though he undoubtedly absorbed much through osmosis during this idyllic childhood, and probably earned his pocket money by working in the park. Aikman wrote that Donald’s “dream growing up was to be a baseball player, but parental direction dictated otherwise and he became, instead, a landscape gardener like his father. He was skilled as such, and prospered. Nevertheless, throughout his life he remained a frustrated baseball player.” A *San Francisco Call* article (“New Baseball Captain”) published on 3 May 1898 noted his election as varsity team captain at UC Berkeley. “Before entering college he played baseball at the Lowell High School, San Francisco, from which he graduated in 1895.... For years even before he entered High School he played ball in the park.”



The 1897 Cal Varsity Baseball Team. Donald McLaren is seated at far left. University of California, Blue & Gold 1898 Yearbook. (Courtesy of the Bancroft Library, UC Berkeley.)

While there is ample supporting evidence that Donald was an avid baseball player, there’s little initial proof of parental direction towards a career as a landscape gardener. There was no school of landscape gardening at Cal in those days, but Donald attended the College of Letters (liberal arts) rather than majoring, for example, in Civil Engineering, which would have provided some useful knowledge for a career in landscape work. Possibly he knew he hadn’t the application for the more demanding

subject. Perhaps he chose what he thought would be an easy major, leaving more time for baseball. The fact that he joined no literary societies at Berkeley, but only the Sigma Alpha Epsilon and Theta Nu Epsilon fraternities and the associated and rather rowdy Skull & Keys club, seems to reduce the possibility that Donald had selected Letters because of a particular love for fine literature. Though Aikman (and others) wrote that Donald graduated “in a timely fashion and with a good degree,” university records do not agree.⁶ Of course, not receiving a degree didn’t carry the same stigma of failure then that it would today. During his four years at the university, Donald had made valuable social contacts that would help to ensure his later business success.

It appears that neither was he a good enough baseball player to turn professional. The *Call* described him as “one of the most earnest and conscientious players in college,” but not the most skilled, though Cal did beat Stanford while McLaren was team captain. On leaving college, Donald took employment as a clerk with the Pacific Mail Steamship Company and remained with them for the following nine years. Again, there is little sign in this of any fatherly coercion, though it is easy to imagine that when Donald’s employers sent him to serve for two years in their office at Kobe, Japan, John McLaren saw an opportunity to use his son’s connections there to import plants for the park.

During Donald’s years at Berkeley, he met and fell in love with Martha C. Leonard, known to family and friends as Mattie. Becoming engaged just prior to Donald’s departure for Japan, they were married soon after his return, in September 1905, and the couple took up residence in San Francisco. Unfortunately, Martha died less than two years later from complications following the birth of a daughter.⁷ Aikman wrote that Donald never overcame the sorrow of her loss. Given that the change in Donald’s employment from office clerk to landscape engineer took place not too long after his wife’s death, one may speculate that John pushed Donald into the landscape business at this time as a diversion from his grief. However, the advent of the Panama-Pacific International Exposition (PPIE)] may have provided an even more powerful impetus for both father and son.

In his book *The City of Domes*, John D. Barry wrote that as early as 1904, San Francisco department store owner Reuben Brooks Hale was proposing to fellow directors of the Merchants’ Association that San Francisco host an exposition to celebrate the future opening of the Panama Canal in 1915.⁸ Then following the Great

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Earthquake of 1906, hosting such a momentous attraction was seen as a way for San Francisco to restore its reputation with the world as a thriving metropolis. Certainly canny John McLaren, with his political savvy and wide connections, knew the city fathers would eventually call on him to landscape the Exposition, as they had done in 1893 for the Mid-Winter Fair. He had resigned that position in protest due to conflicts with the director as to whether the event should be held in the park itself (with the consequent damage that it would—and did—cause), but this time he was determined that things would be done his way. Still, already in his early 60s, John McLaren knew he would need some help with this monumental task—and who more likely to turn to for support than the only child who had grown up imbibing the father's principles and skills? He may also have felt that there was a profit to be made out of this venture, and why should not some of that profit come to his son?

Whatever the reasons behind it may have been, the firm of MacRorie-McLaren Company was formed in 1909. An announcement appeared in *The Weekly Florists' Review* 24, no. 600 (27 May 1909): 48 ("Pacific Coast"), <http://archive.org>, 5.25.10: "The MacRorie-McLaren Co. has succeeded to the business established by Daniel MacRorie individually at 721 Crocker Building, San Francisco, Cal. An importing and jobbing business in trees, shrubs, plants, seeds and bulbs is done, Phalaenopsis and Philippine orchids being a specialty." Contrary to some reports, John McLaren was never a partner in the company, though he did own a few shares of stock. Incorporation papers show that the only partners were Daniel MacRorie, President; Henry Maier, Vice President; and Donald McLaren, Secretary-Treasurer.⁹

Daniel MacRorie (1870–1923) had much in common with Donald McLaren. Eight years the elder, he was a native of Scotland, born in 1870 at Perthshire, the same county from which Donald's father originated.¹⁰ Daniel immigrated with his family at the age of five, settling in the village of Orange in Essex, NJ. His father, Malcolm MacRorie, was head gardener on the country estate of Dr. H.A. Mandeville and was active in the New Jersey Floricultural Society. Daniel followed in his father's career, beginning his apprenticeship at the age of 15 as gardener to General George B. McClellan and soon moved on to Llewellyn Park, the home of Thomas Alva Edison. He then spent a year at the Cockcroft estate in Saugatuck, CT, before joining the nursery firm of Pitcher & Manda at Short Hills, NJ. When Manda left the firm in 1894 to start his own business, he took MacRorie with him, and there

Daniel remained until January 1909, when he decided to head out west and set up his own establishment at San Francisco.¹¹ Just five months later, he and Donald McLaren entered into their new partnership with Henry Maier.



Daniel MacRorie made the cover of Horticulture's August 21 1915 issue, on the occasion of being named president-elect of the Society of American Florists and Ornamental Horticulturists for 1916.

Though a native of Germany and at age 47, the eldest of the three, Henry Maier (1862–1953) outlived both his partners, but had a work history similar to MacRorie's. He came to the US in 1888 and was soon thereafter employed as chief gardener at Woodward's Gardens, San Francisco's earliest version of a public park.¹² When they closed their doors in 1893, Maier moved across the bay to Oakland, where he was first

engaged as gardener on the estate of Frank Tillmann, Jr. in the Fruitvale District, East Oakland, and then on the Dunsmuir estate, also in East Oakland. He was a founding member and first president of the German Horticultural Society of Oakland in 1900, but by 1906 had moved on to the San Francisco Peninsula, where he was in charge of the William Sanders Tevis estate at Burlingame. When that property was sold to Miss Jennie Crocker in 1911, Maier continued as head gardener under her ownership.¹³

And that brings us back to that intriguing *La Peninsula* statement about "the Brown-MacRorie Nursery" preceding the one in which McLaren's son was a partner. Clearly this remark was added by the journal's unknown editor, and it seems likely to have had some basis in fact, but to date, nothing has been found to substantiate it. In the first six months of Daniel MacRorie's residency in California, the San Francisco directories show he was living in Oakland, had an office in San Francisco and no listed business partner. Certainly *The Weekly Florists' Review* did not acknowledge William Brown as preceding McLaren in the partnership. In fact they seemed to be laying a certain amount of pointed emphasis on the phrase "established by Daniel MacRorie individually." Nor was there any indication of a Peninsula nursery in the first six months of 1909. That the Oakland directories of the same period did not list MacRorie merely signifies that he was probably living in some unincorporated section of East Oakland. And, as usual, at least one source said that it

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was John McLaren who had been in partnership with William Brown before MacRorie came on the scene. This remains a puzzle for the present.

The Early Years

MacRorie-McLaren Company's first commission was announced in the 10 July 1909 issue of *Horticulture* magazine: "The MacRorie-McLaren Co. has secured the contract for planting the ground belonging to the Spring Valley Water Co. in San Francisco and vicinity. Over 5,000,000 trees of various species will be required to complete the work." *The Gardeners Chronicle and New Horticulturist*, a British publication, added that the work was expected to extend over a number of years.

A letter published in *Horticulture's* 17 July issue announced another commission of a different sort: the boxing and removal of two mature palm trees from the burned-out H.E. Huntington estate to his new property down in Southern California, a journey of some 400 miles. True to their name, the *Phoenix canariensis* had been burned along with everything else in this part of town during the Great Earthquake of 1906, but had "risen" from the ashes to put out healthy new fronds. "The work of removal was under the supervision of D. MacRorie, and from start to finish was done without a hitch."¹⁴

As late as December 1909, the *San Francisco Home Telephone Company Directory* was still listing MacRorie-McLaren Co. as "importers and jobbers," but by January 1910 they had won their first known landscape commission: a relatively simple job laying out the county Courthouse Park in the city of Madera. A series of letters relating to the commission has been preserved in the county library and can be seen on their Website (<http://www.maderacountylibrary.org>. 1.10.10). With one exception, they were all signed by Donald McLaren, and the stationery letterhead reads, "Landscape Department: landscape architects, horticultural builders, advisors, valuers and general horticultural experts. New places laid out and old improved, care taken of gardens and greenhouses." An item in *The Weekly Florists' Review* 26, no. 645 (May 1910):50 noted that "The MacRorie-McLaren Co. has commenced the erection of its new range of glass near San Mateo, Cal."

Philip W. Alexander wrote quite a long description of the MacRorie-McLaren nursery in his *History of San Mateo County* (1916), noting its location near the Beresford train depot just south of San Mateo.¹⁵ In describing the division of labor among the partners, he wrote that "In

addition to the nurseries in San Mateo, this Company has an office in San Francisco where they carry on an extensive landscape business. Mr. Donald McLaren ... is at the head of this Department and his great ability has been displayed in the many estates and private gardens which have been laid out under his supervision." Henry Maier's role appears to have been largely a silent one. He was named in the official incorporation announcement and in the incorporation papers, but never appeared in any capacity thereafter.¹⁶

It is still undetermined exactly how long Maier remained a partner in the firm. He was not holding any stock when the company was dissolved, the partnership was not mentioned in his obituary notice, and from 1912 to 1917 he was described as the manager or superintendent of the Hillsborough Nurseries, which were located on the Jennie Crocker (formerly Tevis) estate.¹⁷ However, the same article that announced the incorporation also stated that MacRorie-McLaren Co. had "taken over all the nursery and greenhouse stock of the Stockdale Nurseries and has opened an office in Burlingame." The Stockdale Nurseries were not listed in the 1910 *American Florist Company's Directory*, but there may have been a link between Will Tevis' Stockdale Ranch at Bakersfield and the nurseries on his Burlingame estate. This requires further investigation.

By October 1910, the firm had enough work to justify a move into larger quarters. Their November 17th ad in *The Weekly Florists' Review* noted the new address as 711-714 Westbank Building, 830 Market Street, San Francisco, with nurseries in San Mateo. An invitation was also extended from MacRorie-McLaren Co. "to the members of the gardening fraternity, as well as the florists and growers, to be their guests on their grounds near San Mateo, Sunday, December 11." Presumably this was intended to acquaint potential customers with what the nursery had to offer. A later issue reported that "about forty" members of the Pacific Coast Horticultural Society turned up for this event.

While the nursery was gearing up to cope with the quantities of plants that would be needed for the coming Exposition, landscape commissions were also increasing. From 1910 to 1912 the firm was restoring the grounds of the Agnew State Asylum at San Jose and planting quantities of trees in Strawberry Canyon on the University of California's Berkeley campus. John McLaren is, perhaps mistakenly, credited with being involved in both of these projects as well. Working on the assumption that properties illustrated in articles written

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by or about Donald McLaren represent commissions completed, his earliest known article indicates that during this period his company also landscaped the A.B. Spreckels Stock Farm at Napa, the Henry P. Bowie estate in San Mateo, the Misses McKinnon estate in Menlo Park, and the William T. Sesnon estate at Aptos.¹⁸

The Sesnon Estate

The history of this property should be of particular interest to *Eden's* readers, since CGLHS will be holding its 2010 Annual Conference reception there on October 15th.

Given the name “Piño Alto”—supposedly after a tall pine tree already growing on the property—the Sesnon estate has been fairly well preserved since it was built in 1911. It was held by the family until after WWII, when they sold it to the Salesian Order, which maintained it as a seminary and school until 1978, when Cabrillo College acquired it. The house, damaged in the Loma Prieta earthquake of 1989, was restored and is now rented out for special events. The land is still largely intact,

though most of the original landscape has not been preserved.

Wealthy landowner and rancher Benjamin Franklin Porter purchased this parcel, with its beautiful ocean view, back in 1858. Mary Sophia Porter was his only surviving child and married William T. Sesnon in 1896. Sesnon had a law degree and held various government offices in San Francisco and Sacramento. (He was at one time Secretary of the State Railroad Commission, and at another, Sheriff of the State of California.) Sesnon was also active in the San Francisco Chamber of Commerce, and was a vice president of the Panama-Pacific Exposition Company.

In 1910, the Sesnon's principal residence was in San Francisco and “Piño Alto” was built as their summer home. Costs for building and landscaping exceeded \$60,000, quite a large amount in that time and place. San Francisco architects Ward & Blohme (best known for their work at the Panama-Pacific International Exhibition), described the architectural style of the house as

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This image of Sesnon House as it appears today comes from a college brochure advertising its availability for hosting special events. The tree at right is probably one of the original ones planted by MacRorie-McLaren in 1911.

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“Californian”—a blend of Moorish, Mission, and American styles.

The Sesnons were great collectors of Oriental art, and in his book *The Japanese in the Monterey Bay Region: A Brief History* (1997) local historian Sandy Lydon noted that Sesnon was one of the most outspoken critics of the efforts to restrict Japanese immigration.¹⁹ Lydon also stated that the grounds of the Sesnon estate had a very strong Japanese theme, including a traditional Shinto gate, along with extensive plantings of bamboo. Unfortunately, he, like many others who have never heard of Donald, credited “John McClaren” with the design.

The Shinto gate and the bamboo are gone, but a small 100-year-old Japanese pavilion still decorates the back lawn, though at present it is in need of some restoration. Historic photographs hanging in the dining room and upper hallway document the presence of Japanese stone lanterns in the garden as well. Local author Josephine Clifford McCrackin (“Piño Alto, Country Home of the William T. Sesnon Family,” *Overland Monthly*, 1915) mentioned copious plantings of rose-pink hydrangeas.²⁰

McCrackin described looking down from the back veranda onto “a chain of lakes, a graceful, pretty bridge thrown across, the ground terraced all around and planted to shrubs and flowers.” Photographs of this water feature, constructed in what is known as Porter Gulch, also exhibited an Asian influence, with more stone lanterns and weeping willows planted at its edge.

Local legend also has it that Makoto Hagiwara, the designer of the Japanese Tea Garden at Golden Gate Park, was involved in the garden design. While no confirmation of this allegation has, as yet, been discovered, it seems entirely reasonable that might have worked as a consultant for MacRorie-McLaren, given the close working relationship that existed between John McLaren and Hagiwara.

A large parking lot now occupies the front of the property. Only a few of the original trees remain today, and the lake has reverted to its natural state as a slough, the area now overgrown with trees, brush, and poison oak. Yet the potential for landscaping restoration remains.



The Sesnon pond as it appeared in Irving F. Morrow's article, "The Work of the Landscape Engineer," for The Architect & Engineer (March 1923).



Aerial view of the Sesnon garden, c. 1915. (Sesnon family photograph; courtesy of the Capitola Museum, Capitola, California.)

Donald McLaren's article about country estates, mentioned earlier, was one in a series of similar pieces, all urging potential clients to hire a professional landscape engineer to plan their properties. He made reference to this being the second period of the country house era in California, when the larger estates established before the turn of the last century were now being subdivided into smaller estates "and the portions around the old homes have been more highly embellished by the landscape gardener's art." He pointed out that land was becoming too expensive to be used in the old way of the great estates,

... with the result that only sufficient grounds surrounding the homes are maintained in order to give a fit setting to the house and to permit of the necessary graceful approaches thereto. Even before the work of building is commenced, it is always advisable to have a reliable landscape engineer work out a general plan to cover the entire grounds and gardens which are under contemplation.... We [the firm] find with reference to landscape effects on this Coast that there is a distinct desire on the part of the country landlords in most cases to confine themselves to natural effects ... although we also find many notable examples of high-class formal gardening.

He was to reiterate these themes in several later articles.

The Approach of the Panama-Pacific International Exposition (PPIE)

Though in the second decade of the 20th century MacRorie-McLaren Co. made a specialty of landscaping country places for the wealthy, their largest enterprise during its mid-years was undoubtedly the Panama-Pacific International Exposition. In February 1912 came the official announcement appointing John McLaren as Chief of Landscape Gardening at the PPIE. His son Donald's appointment as Assistant Chief was not made until May of the following year.

Writing a biographical series of articles on John McLaren for the *San Francisco Call-Bulletin* in 1943, newspaperman J.L. Toole wrote that "Under his father's direction, Donald McLaren had carried out much of the work at the 1915 Exposition and gave promise of great things."

(The Endnotes follow on page 8.)



Part II of Marlea Graham's "The Other McLaren" will appear in the Fall 2010 issue of Eden.

Endnotes for The Other McLaren

1. Donald Ringler, "San Mateo County Nurseries," *La Peninsula* 16, no. 5 (June 1972): unpaginated.
2. During the late 1890s-1920s, landscape specialists who had trained as civil engineers often called themselves landscape engineers.
3. Tom Girvan Aikman, *Boss Gardener: The Life and Times of John McLaren* (San Francisco: Don't Call It Frisco Press, 1988), 81-89.
4. The 1900 US Census noted that Jane McLaren had borne a total of three children, only one of whom was still living. It is presumed the others must have died in early infancy, though nowhere else was this fact ever mentioned. <http://search.ancestry.com/>, 9.18.09.
5. According to Raymond H. Clary, author of *The Making of Golden Gate Park, the Early Years: 1865-1906* (San Francisco: Don't Call it Frisco Press, 1984), the first lodge built for the park superintendent was a large two-story Victorian on the Oak Street side of the park's Main Drive. The tile-roofed stone building today known as McLaren Lodge was not constructed until 1895-96, when Donald was at university.
6. Donald McLaren's name did not appear in the Class of 1899 *Commencement Program*, and *The Golden Book of California, 1860-1936* (Berkeley, CA: California Alumni Association, 1937) noted that he did not graduate.
7. Donald's daughter was named Martha after her mother, and given the same nickname of "Mattie" as well. She and her father both continued to reside with his parents at the Lodge and she was raised by a faithful family servant, Maggie Miller. Clary (1984).
8. John D. Barry, *City of Domes: a Walk with an Architect about the Courts and Palaces of the Panama-Pacific International Exposition with a Discussion of Its Architecture, Its Sculpture, Its Mural Decorations, Its Coloring and Its Lighting, Preceded by a History of Its Growth* (San Francisco: John J. Newbigin, Blair-Murdock Company, 1915): 1-28, <http://books.google.com>, 5.20.10.
9. "Articles of Incorporation, MacRorie-McLaren Company," 27 September 1910. California State Archives, Sacramento.
10. Author/editor undetermined, "Daniel MacRorie," *The Gardeners and Florists' Annual for 1916* (New York: A.T. De La Mare, 1916): 179. According to Margaret MacLaren, author of *The MacLaren, A History of Clan Labhran* (Edinburgh, Scotland: Pentland Press, 1976, 2nd ed. 1984), the MacRorie family name constitutes the second largest sept or branch of Clan MacLaren, <http://www.clanmaclarennna.org/>, 5.20.10. These links of shared nationality played an important role for American immigrants. Listings in city directories show that John McLaren was more inclined to hire other native Scots as gardeners at Golden Gate Park, just as Henry Maier later hired a disproportionate number of German immigrants at Stanford University.
11. William Albert Manda was the son of a Bohemian (now Czech) forester, born near Prague on 11 November 1862. Manda came to the U.S. c. 1883 and accepted a position with the Harvard University botanic gardens. In 1888, he left Harvard to form a partnership with James Robertson Pitcher at Short Hills, NJ, doing business as the United States Nurseries, specializing in orchids, palms, and other such exotic plants. Pitcher had founded the initially very successful United States Mutual Accident Association in 1877, but was also an avid horticulturist and orchid collector. Manda left the firm in 1894 and three years later, it was in receivership. Michael Barker, ed., "Men of Note - W.A. Manda," *The American Chrysanthemum Annual* (1895): 21, <http://books.google.com/>, 5.24.10; *New York Recorder*, "James Robertson Pitcher," *New York, the Metropolis: Its Noted Business and Professional Men Part II - Biographical, Illustrated* (1893): 107-08, <http://www.archive.org>, 5.24.10; W.A. Manda, "The United States Nurseries," *Garden & Forest* 1, no. 31 (26 September 1888): ii; Pitcher & Manda, "Important Notice," *Garden & Forest* 7, no. 311 (7 February 1894): ii; W.A. Manda, "Announcement," *Garden & Forest* 7, no. 314 (28 February 1894): 314; "John N. May, Receiver," *Garden & Forest* 10, no. 501 (29 September 1897): iii; all at [u](http://www.archive.org), 5.24.10.
12. This connection alone ensured that Maier and John McLaren would have been well acquainted. Considerable trading of plant material went on among nurserymen, gardeners of private estates and such collection holders as Golden Gate Park, the Hotel del Monte, and Woodward Gardens. Newspaper reports show these men all belonged to the same horticultural societies. It is likely that the elder McLaren had some previous acquaintance with the MacRories as well. Park records show that plants had been purchased from WA Manda in earlier years. John McLaren, "Bills Paid Month of June 1897, San Francisco Park Commissioners' Report," *San Francisco Municipal Reports for the Fiscal Year 1896-97, Ending June 30 1897*: 214, www.books.google.com, 5.10.10.
13. "Hillsborough School Director Moves Out. Henry Maier Will Reside in San Mateo," *San Francisco Call* 109, no. 101 (11 March 1911): np, <http://cdnc.ucr.edu/newsucr>, 6.4.10; "Henry Maier, Sr." *The History of San Mateo County, California, Volume II, Illustrated* (Chicago: S.J. Clarke Publishing Co., 1928): np, <http://archiver.rootsweb.ancestry.com>, 6.10.10.
14. William J Stewart, ed., "San Francisco, Cal.," *Horticulture* 10, no. 2 (10 July 1909): 61, www.archive.org/, 5/28.10; Author undetermined, "Planting in San Francisco," *Gardeners Chronicle and New Horticulturist*, no. 1,180 (7 August 1909): 97; William McMillan Brown, "Relics of the San Francisco Fire," *Horticulture* 10, no. 3 (17 July 1909): 74, www.archive.org/, 5/28/10. The "Articles of Incorporation - MacRorie-McLaren Company" folder also holds the "Decree of Dissolution," filed following the death of Donald McLaren, and showing that "McMillan Brown" owned five shares of company stock; but the extent of William McMillan Brown's involvement in the business remains another mystery for now, as does the man himself. Aside from two known letters he wrote publicizing MacRorie-McLaren Co., he is mentioned only occasionally in local newspapers as a judge or committee member of various horticultural events.
15. Philip W. Alexander and Charles P. Hamm, *The History of San Mateo County from the Earliest Times: with a Description of Its Resources and Advantages and the Biographies of Its Representative Men, Part III, Industries of the County* (Burlingame, CA: Press of Burlingame Publishing Co., 1916): 196, "The MacRorie-McLaren Company," <http://www.sf.genealogy.com/sanmateo/history/smhsm9.htm>, 1.11.08.
16. "Incorporated... San Francisco, Calif.," *Horticulture* 12, no. 16 (15 October 1910): 544, www.archive.org/, 5.28.10.
17. "Henry Maier, Pioneer, Dies." *San Mateo Times* (18 May 1953): 17/1, <http://search.ancestry.com>, 5.15.10.
18. Donald McLaren, "The Country Estate in California," *Architect & Engineer*, October 1911): 35-43.
19. Sandy Lydon, *The Japanese in the Monterey Bay Region: A Brief History* (Capitola, CA: Capitola Book Company, 1997): 60.
20. Josephine Clifford McCrackin, "Piño Alto, Country Home of the William T. Sesnon Family," *Overland Monthly* (February 1915): 1.

Joaquin Miller's Trees: Part 1

Phoebe Cutler

"Joaquin Miller's Trees, Part I" is the first two installments in a series of articles that will trace the history of one of Oakland's premier parks. Joaquin Miller Park's past is characterized by heroic arboriculture and impressive feats of taming the land. It is also a past peopled equally by the famous and the obscure. If one leaves aside such frequenters as Jack London and the poet father of the Japanese-American sculptor Isamu Noguchi and ignores the unusual domestic arrangements, the network of stone monuments, the funeral pyre, and "Cross of Trees," then this ranch with its barn, its chickens, and its orchard can be seen as not atypical of the agricultural landscape that surrounded Oakland at the turn of the last century. Studying this notable, one-time ranch is a way to discover one of the area's unique personalities and his circle, as well as to view the manner, both odd and conventional, in which a forbidding hillside was civilized in the decade before and after 1900. The series will end with a summary of the current status of the much-expanded park.

*Enrolled in the MLA program at UC Berkeley, Phoebe Cutler first explored this park in the early 1970s for her thesis, later published as *The Public Landscape of the New Deal* (Yale 1986). Until she revisited the topic several years ago, she knew as much about Joaquin Miller as you do.*



Sunlight streams through grove of trees at edge of a meadow in Joaquin Miller Park.. (www.oaklandnet.com/joaquinmillerpark.)

Expanded several times over the last, nearly 100 years, Joaquin Miller Park currently comprises 500 acres of land in the hills above Oakland. It was the city's first expansive open space. Today the park ranks in size just below Knowland Park several miles further south. Endowed with numerous trails, a 1930s amphitheater backed by an Italian baroque cascade, picnic facilities, and dramatic views of the San Francisco Bay area, Joaquin Miller Park is little visited. While the park is virtually unknown to most residents of the region, its progenitor, the eponymous poet Joaquin Miller, is even less recognized; yet Miller ranks high among the colorful characters that Oakland has produced over the course of its history.

Not only the park's name but a number of structures, including the "Poet of the Sierras" small house, and three stone monuments honoring heroes in his personal

pantheon, commemorate the once-famous personality, who, along with verse, wrote copious journalistic pieces, a few novels, and a couple of hit plays. Almost all his writings have been forgotten, although his semi-autobiographical novel *Life Among the Modocs: Unwritten History* (1873) is considered a uniquely, for its day, sympathetic view of the indigenous California people and, as a result, experienced some currency during the counter-cultural 1970s.

For a quarter-century Miller lived on the hillside and hilltop property, the core of which he bought in 1887. Four years after his death in 1913, the city agreed to acquire the site that Miller from the outset had promoted as a potential park. (In 1888 he offered 15 acres to the city, which was in the middle of one of its perennial parkland debates. But this offer was hardly realistic, as the property at the time was 1½ miles outside the city limits.)

(Continued on page 10.)

Joaquin Miller's Trees (continued)

When Joaquin Miller settled down permanently in the house he built on "The Hights" (deliberately spelled that way "to save time and to save ink"), he had already passed through about five normal people's lifetimes. By the age of about 50 (Joaquin's exact birth date has been debated for years, but the most recent and authoritative surmise is 1839),¹ he had crossed the plains in a covered wagon as a boy; both mined for gold and been a camp cook; fought Indians and lived among them; been arrested for stealing a horse; been employed as a pony express rider, a judge, and a newspaper editor; and had, he claimed, a special audience with Queen Victoria.

In 1870, while Cincinnati Hiner Miller was visiting the San Francisco Bay area, resident poet, and literary muse Ina Coolbrith suggested that he change his name to "Joaquin" (wah-KEEN) after the flashy Mexican *bandido* Joaquin Murieta. Failing to find an appreciative publisher or receptive readers in his home country, Miller sailed to England, hoping his talent might be better appreciated. It was. After publishing a collection of poems, *Song of the Sierras*, in the early 1870s, this talkative, real-life representative of the Wild West became the toast of the London salons and, with his bearskin rug as a constant companion, journeyed around Europe, hobnobbing with nobility.

Eventually he returned to the US, where people now proved more receptive. Joaquin Miller's popularity rested on a prolific production of poetry as well as articles in newspapers and magazines, a hit play, a few novels, including the purposely misnamed "*Modocs*," a fictionalized memoir of the time he spent among the Wintu tribe in Northern California. In the mid-1880s he spent a couple of years in a log cabin he built a mile and a half from the White House. Disillusioned by this turn of events, his aspiring socialite wife of five years' duration returned, toddler in tow, to New York. (The cabin, following a stint putting in an appearance at the 1893 Chicago World's Fair, was relocated to Washington DC's Rock Creek Park. Today it hosts an annual series of poetry readings.)

Miller himself had, a number of years earlier, relocated to California. Soon after his arrival in 1886 in the Bay Area, he marshaled the Pacific Coast's inaugural celebration of Arbor Day. He led a throng on a boat over to San Francisco's Yerba Buena Island (then also known as "Goat Island"), where he partnered with Comstock Lode tunnel-builder Adolph Sutro and the regional military commandant to install a 150' x 650' arboreal cross composed of Monterey cypress (*Cupressus macrocarpa*), eucalyptus (mostly, it is assumed, *Eucalyptus globulus*), and cluster pines (*Pinus pinaster Aiton*).² The poet claimed credentials for this kind of wholesale tree-planting, boasting that during his Italian sojourn in

the 1870s he had led, as part of an anti-malaria campaign, a mass setting-out of eucalyptus in the Roman Campagna. (At the time, before this debilitating and often deadly disease was traced to microscopic parasites carried by mosquitoes, its outbreaks were blamed on "miasmas" in swampland.)



Joaquin Miller in 1887.

Soon afterwards, in 1887, the Poet of the Sierras acquired his 75-acre Oakland estate and began to install orchards and shade trees on the bleak slopes of the then separate suburb of Fruitvale. There he confronted a task more daunting than the planting of trees on Goat Island or, for that matter, in the Roman Campagna. At that time the Contra Costa Hills (as the East Bay's Oakland-Berkeley hills were called in those years) were barren. Much of the terrain was steep, stony, and dry, with frequent strong winds. The land had accommodated the cattle of the Spanish and Mexican rancheros in the first half of the 19th century, when Miller's land was part of the Peralta family's vast Rancho San Antonio. By the 1850s the cattle industry had begun a slow decline. In the 1870s fruit farming began to be widely promoted in the area and soon supplanted both cattle and wheat.³

Miller's property was unusual in that, in addition to its open fields, it also contained redwoods. These were confined to the canyon formed by Palo Seco Creek, the Hights' northern border. As the lumbering spurred by Northern California's spectacular, post-Gold Rush growth had decimated most of the trees in the region, Miller's

Joaquin Miller's Trees (continued)

redwoods, with few, if any, exceptions, would have been second growth.

For the most part, the ranch looked as seen in the early view showing Joaquin standing proudly on the plank bridge, a view taken to memorialize the poet's purchase. Indeed, so few trees stood in all of the Oakland surrounds that a year after being established there, he was able to take the peripatetic Swedish baroness Alexandra Gripenburg for a ride in his carriage along the streets near Lake Merritt and direct her attention to his little white house in the hills four miles away.⁴

In the late 19th century California, reforestation was becoming almost a universal obsession. Joaquin Miller, an alumnus of the Indiana and Oregon woods, stood out for his dedication to the planting of trees, and he didn't need perpetual Arbor Days to inspire it. Many of his more high-flown utterances related to the topic. "The companionship of a tree is the most inspiring in all the world," he proclaimed, and, on another occasion, "Man seems to think that the trees were made for man. The truth is man was made for the trees."⁵ He backed up these maxims with actions.

Initially the fledgling rancher focused on setting out the orchard that would help subsidize the good life he intended to have in California. Ads for prime fruit-growing land overflowed the local classified pages. Fruitvale, the area below Miller's Hights, was, as its name implied, a succession of cherry, peach, and apple orchards. At the state level, in 1886, or just a year before Joaquin acquired his ranch land, the first train laden solely with deciduous fruit had taken off for the East Coast.⁶ The conservationist John Muir can serve as a notable example of a prosperous, contemporary fruit grower. From the mid 1870s to the late 1880s this reluctant exile from the high mountains of the Sierra Nevada was running his wife's family's orchard in Martinez. Only nine miles, away, as the crow flies, but on the drier, hotter side of the Contra Costa hills, Muir, by his own account, was making more money than he could spend.⁷

Eager to take part in this post-Forty-Niner bonanza, Miller, who had planted and tended an apple orchard in his days as a backwoods judge in Oregon, submitted, by his own account, an order for young bare-root stock: 200 apple trees from Nova Scotia and 200 peach trees from New Jersey, as well as "jumbo chestnuts" from a local supplier and, he claimed, over a thousand olive trees.⁸

The winter of 1887 to '88 was a cruel test of Miller's confidence in fruit farming as an avocation. Besides the multitude of olive, apple, and peach trees, the Poet of the Sierras had optimistically set out banana and orange trees. Low temperatures had killed nearly all of the former and

half of the more susceptible bananas and oranges, which had profited from more protected positions.

Writing a year later in the New York-based *Independent* to an audience that included scores of eager potential immigrants to California, the Indian fighter-turned-fruit-farmer conceded that Northern California was not a reliable region for producing tropical and semi-tropical crops.⁹ But Joaquin Miller wasn't one to give up easily. The Alameda County directory for 1889-90 reflected his agenda. The new resident's submission read, in bold letters, and in a telling order of priority, "Fruit Grower" and "Poet." The wording reflected the scribe's enduring hope that the proceeds from his land would someday free him from the constant pressure to produce copy.¹⁰



This view shows the desperate condition of "the Hights" at the time of purchase., ca. 1887. (Oakland Public Library.)

In his early tree-planting years in Oakland Miller had yet to compose his chef d'oeuvre, the much-memorized poem "Columbus," which he produced in 1892 to honor the 400th anniversary of the Italian mariner's discovery of the Americas.

Then, pale and worn, he kept his deck,
And peered through darkness. Ah, that night
Of all dark nights! And then a speck—
A light! A light! A light! A light!
It grew, a starlit flag unfurled!
It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On, sail on!"

This work secured Joaquin Miller's position for a couple of generations as one of the nation's best-loved poets, with that final stanza in particular assigned to schoolchildren for memorizing. The spirit of this verse captured the heady and persistent determination that its author had shown when he undertook the work of trying swiftly to cover the barren slopes of the Hights with trees.

(Continued on page 12.)

Joaquin Miller's Trees (continued)

The eventual lack of success of this “Byron of the Rockies” in his new avocation may be partly explained by his tendency to confuse poetry and agriculture. By embracing the olive Joaquin was joining a stampede to that tree, but he was also ignoring warning signs about its viability in the area.¹¹ Miller’s acquaintances argued that the trees wouldn’t bear. He himself was aware that in the courtyard of a convent five miles away a well-established representative of the genus was sterile. But seduced by the olive’s beauty and fired by the romance of its role in biblical and classical literature, the neophyte rancher ignored the evidence. He rationalized his stance in his customary, florid manner: “Will olives pay here? Pay? Pay? In every breath of the salt sea wind that lifts their silvery leaves in the sun I am paid—paid in imperishable silver every day.”

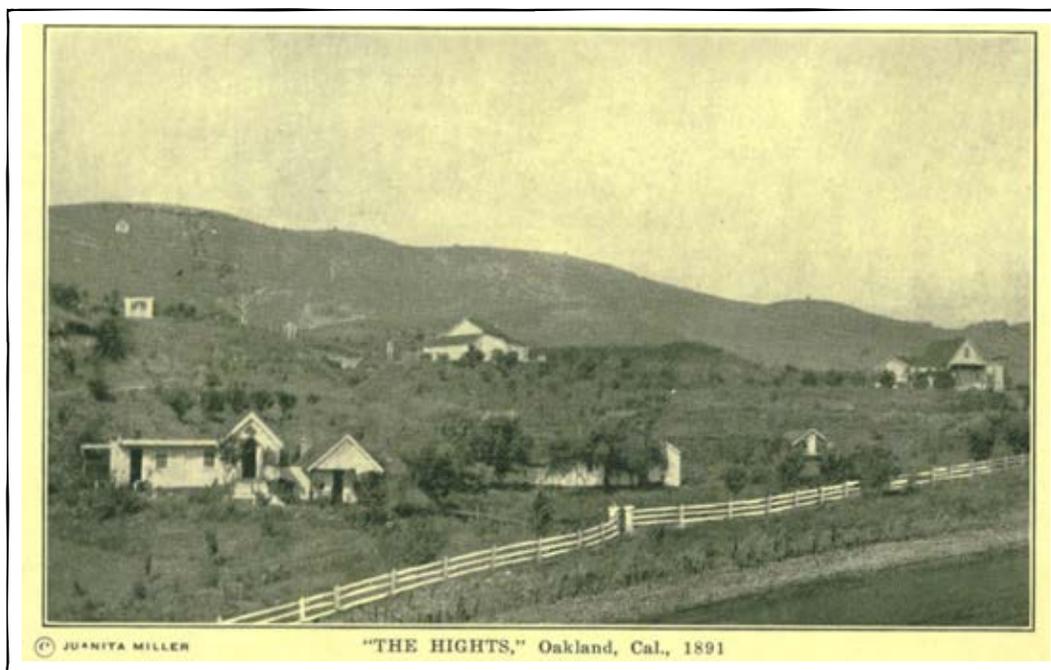
One year after he set out the first planting, Miller was effusing over the appearance of a flock of doves in his grove.¹² So convincing and frequent were the poet’s paeans to the “sheltering shade of the olive,” that a reporter visiting just a few years after the initial planting was shocked to discover that not one stripling was large enough “to afford shelter to an infant.”¹³

Ultimately Miller had to admit that his undertaking commercial agriculture was a failure. His fruit-growing efforts could only be half-hearted. Agricultural productivity at the Hights suffered from its owner’s frequent absences and a persistent lack of capital and labor. Despite these hindrances, Harr Wagner, Joaquin’s agent, and early biographer, attested that the olives and the

“silver prunes” (an Oregon varietal called Coe’s Golden Drop) were the most successful of the various fruits that Miller attempted. Yone Noguchi, the most famous of the neophyte rancher’s succession of unpaid, resident help, both Japanese and native, recounts the poet’s disgust when a local minister and his family and friends picked the plum trees clean. This anecdote suggests that not a lot of picking was necessary to clean out Miller’s less-than-bounteous crop.¹⁴

By then, anyway, the poet could tolerate a scanty return on his orchard, because planting and maintaining a veritable forest of trees all around him at the Hights had become his true passion. And they were already proving to be far more durable than their fruit-bearing predecessors. Over the years Miller added vegetation, people, and monuments to his spread. He did not stop with apples and eucalyptus, but experimented with violets as a cash crop and devoted himself to rose-growing. He entertained freely and eventually gathered quite a resident “hillside bohemia” around him, including a Hungarian count who painted history scenes and a strong-willed woman sculptor who defied contemporary mores and married one of Joaquin’s Japanese followers. His family flitted in and out, adding considerable drama to the scene. The human stories will be included because they are as critical, as the olives and the cypress, to the history of the park.

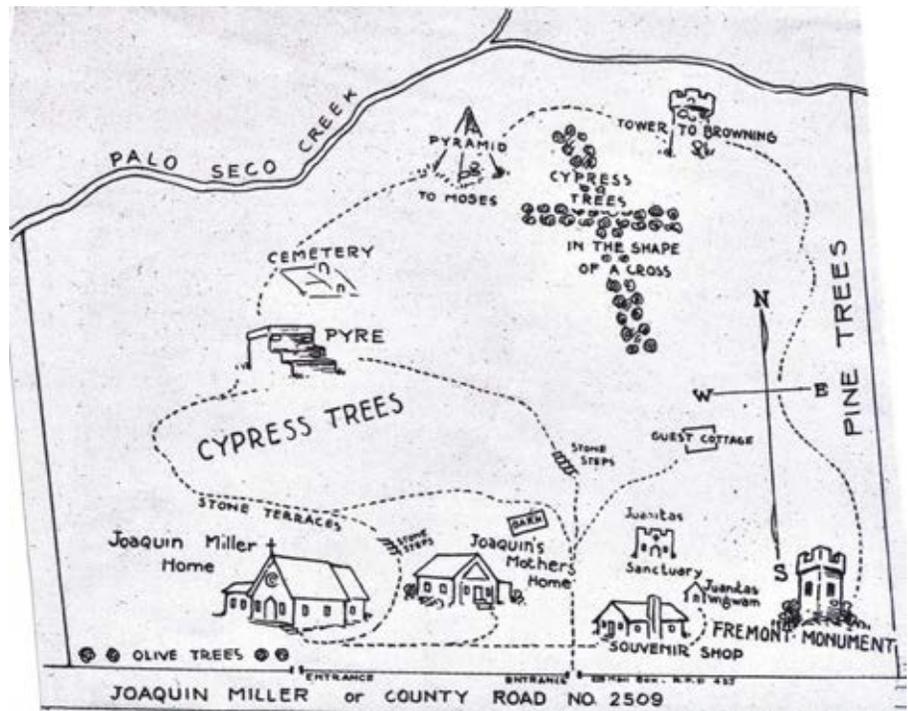
“Joaquin Miller’s Trees, Part II” will be presented in the Fall 2010 issue of Eden.



View dated 1891. Three years later, an orchard is planted behind the middle cottage on the slope that leads to the barn in the middle distance. On the highest level is the new “Cross of Trees.”

Joaquin Miller's Trees (concluded)

Joaquin Miller's daughter, Juanita, provided a plan of "the Heights" in her booklet *About the Heights with Juanita Miller* (2nd edition, Oakland: Bray & Mulgrew, 1919).



Endnotes:

1. Margaret Guildford-Kardell, reigning authority on Miller, supplied the corrected birth date.
2. "Arbor Day Happily Inaugurated," *Pacific Rural Press* 52 (4 December 1886). The three tree species represent what the donor Sutro recommended, as reported in "Tree Planting," *Daily Alta* (11 September 1886). Sutro also recommended a protective planting of two fast-growing acacias. The inspiration for the cross may have come from a poem by Longfellow published posthumously for the first time in 1886. The poem, entitled "Cross of Snow," was about the tragic, early death of his wife.
3. Judith M. Taylor, *The Olive in California: History of an Immigrant Tree* (Berkeley: Ten Speed Press, 2000): 30-33.
4. Ernest J. Moyné, "Joaquin Miller and Baroness Alexandria Gripenburg," *The Markham Review* 4 (February 1974): 69. "Joaquin Miller's Open Letters, # 2," *Pacific States Illustrated Weekly*, 24 September 1887: 1.
5. *Joaquin Miller's Poems* 5 (San Francisco: Whitaker and Ray, 1909): 214. *The Building of the City Beautiful* (Trenton, New Jersey: Albert Brandt, 1905 [1894]): 198.
6. E.J. Wickson, *The California Fruits and How to Grow Them* (Berkeley, CA; s.n., 1891): 75.
7. Idem., (San Francisco: Pacific Rural Press, 1919): 54; G. Howington, "John Muir Historic Site," *Pacific Horticulture* (Fall 1999): 29-35. Strenzel, Muir's father-in-law, focused on the Bartlett pear and Tokay grape.
8. Drew Sparks and Sally Kellman, *A Salon at Larkmead: A Charmed Life in the Napa Valley* (Berkeley: Ten Speed Press, 2000): 115. The January 1889 issue of *California Florist* reports that Miller ordered his chestnuts from James Hutchison in Oakland. Thanks are owed to Marlea Graham for discovering this item in the albums of the Schellens Collection in the San Mateo Genealogical Society, Redwood City, California. The claim of 1000 olives appeared in Miller's "Building a Ranch by the Pacific," *The Independent*, 28 March 1889.
9. Idem., "Ranch," *The Independent*, 28 March 1889. *Husted's Oakland, Alameda, and Berkeley Directory, 1889-1890* (Oakland, California: Polk-Husted Directory Co.: 1890).
10. E.J. Wickson, "California Fruit" (1891): 75. Ibid. In the 4th edition of the same manual, Wickson maintains that from 1885 to 1895 the olive was the most widely planted tree crop. Idem. (San Francisco: Pacific Rural Press, 1909): 396.
11. Joseph E. Baker, ed., *Past and Present of Alameda County, California I* (Chicago: S. J. Clarke Publishing Co., 1914): *The Independent*, 22 November 1888 (Joaquin Miller, Honnold/Mudd Library Special Collections, Claremont Colleges, Claremont, Calif.) At this time Miller claimed to have planted 2,000 trees. "The Olive in California," *Daily Alta* (3 July 1888). The *Daily Alta* a few days later gives the number as a thousand.
12. Howard R. Hurlbut, "A Day at the Heights: The Poet of the Sierras as He Is at Home," *San Francisco Call*, 22 August 1892. As a result of the overproduction of olives between 1885 and 1895, after 1900 uprooting surpassed planting. Wickson, "California Fruits," (1909): 396-398.
13. Joaquin Miller, "Ranch," *Independent*. Harr Wagner, *Joaquin Miller and His Other Self* (San Francisco: Wagner Publishing Co., c. 1929).
14. Yone Noguchi, *American Diary of a Japanese Girl*. New York: Frederick A. Stokes Co., 1902:199. Two years after "Diary" was published Yonejiro Noguchi fathered, with his Bryn Mawr-graduate editor, an illegitimate son who would become the sculptor Isamu Noguchi.

Tours and Talks

We started a new CGLHS program this year—with the title above. L.A. County’s board members Ann Scheid, Libby Simon, Kelly Comras, and Judy Horton, along with members Carolyn Bennett and Paula Panich, got together and chose five sites among this region’s many historic gardens and landscapes as our first places to visit. The purpose of “Tours and Talks” is to discover hidden historic landscape and garden treasures, to provide an opportunity for members to get to know each other, and to attract new members. Our committee shares in the work of organizing and promoting these daylong field trips.

For more information or to register for upcoming Tours and Talks, please visit www.cglhs.org, or e-mail membership@cglhs.org, or call 323-462-1413.

In April we toured the elegant 1920s campus of Scripps College in Pomona. There Professor Eric T. Haskell talked to us about the several years of careful research, aided by the Getty Campus initiative, that resulted in a master plan for the future produced by Historic Resources Group. This plan has guided recent preservation and restoration work from Elm Tree Lawn to the Sicilian Court and will guide all future work to insure a lasting landscape that continues college founder Ellen Browning Scripps’ vision “of a college campus whose simplicity and beauty will unobtrusively seep into a student’s consciousness and quietly develop a standard of taste and judgment.”



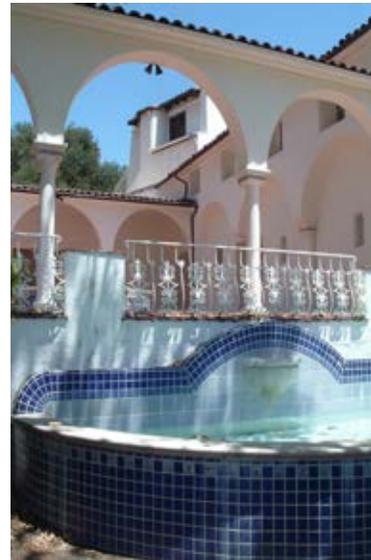
Seal Court at Scripps College. (Photo by Judy Horton.)

Here’s a brief description of our King Gillette Ranch tour with talks: Led by National Park Service Cultural Anthropologist Phil Holmes, 35 CGLHS members and their guests assembled at King Gillette Ranch in the Santa Monica Mountains to explore the multi-layered, eclectic history of this beautiful ranch property. Dr.

Holmes introduced attendees to the early history of the 500+ acre site where the Chumash Indians’ village, called Talepop, was once located. After the Spanish colonized the area in the late 18th century, the ranch became cattle-grazing land, first as an outpost for Mission San Fernando, and then Rancho Las Virgenes—a Mexican land grant to the Dominguez family. From the early 1880s until 1926 it served as the Stokes family’s homestead ranch.

In the 1920s, the property was acquired by razorblade inventor and entrepreneur King Gillette. (Yes, his first name was “King”!). He immediately hired renowned architect Wallace Neff to design a Spanish Revival-style home. Neff also furnished the interior of King Gillette’s new palatial retirement home and supervised installation of an elegant landscaping plan.

The ranch later acquired fame from its association with the newly burgeoning motion picture industry. MGM movie director Clarence Brown acquired the property in 1935, after Gillette’s death. During the subsequent 20 years, Brown took great interest in managing the property as a “gentleman rancher,” gave lively parties, which



Blue tile pool and patio area at the King Gillette Ranch’s main house. (Photo by B. Marinacci.)



The old stable—often used by movie director and gentleman rancher Clarence Brown—awaits restoration.



The Gillette mansion's large courtyard and parking area underwent many architectural and landscaping changes over time.

were well attended by Hollywood celebrities, and often piloted his own small plane to and fro, using an airstrip he built on the property.

During the following half-century, three different religious organizations occupied the ranch. The property was acquired in 1952 by the Claretian Order to use as a Roman Catholic theological

seminary, and two new buildings (including a prominent, four-story dormitory) provided living space for priests and students. A new wing was added to the mansion.

Midway during the Claretian Order's tenancy, about half of the ranch's acreage was sold. In 1977 Elizabeth Clare Prophet's Church Universal and Triumphant bought the remaining 219 acres and made additional changes.

Eleven years later, the property was acquired by Soka University of America—an educational institution operated by Soka-Gakkai International (SGI)—for use as a campus. Two beneficial results of this 18-year tenancy were the ambitious planting of a sizable California native plant garden, and the purchase of several surrounding land parcels that had been part of the original ranch, bringing the property to a total size of 588 acres.

This chronology of ownership resulted in sometimes haphazard alterations to the landscape, ill-suited remodeling of the original buildings, and mixed success with various efforts at new construction.

In 2005, SGI sold the entire premises to a trio of government agencies. The Mountains Recreation and Conservation Authority (MRCA), California State Parks, and the National Park Service pooled together an array of financial resources to fund this fortuitous acquisition, realizing a long-held dream of park supporters and environmentalists. A variety of educational programs on nature-connected subjects are now given regularly throughout the year, encouraging public use of the ranch site. Income to help pay for upgrading and maintenance is generated by renting out both buildings and outdoor sites for television programs, movie locations, and

special events. As funds permit, restoration efforts pertaining to both the landscape and architecture will move forward. Ongoing archeological work has revealed evidence of numerous artifacts and burial grounds, which will provide better knowledge of the local Chumash culture that prevailed for so many centuries.



A place to rest when touring the spacious native plant garden.

Located within the heart of the Santa Monica Mountains National Recreation Area, the King Gillette Ranch is considered the “jewel” of the park and work is now in progress to preserve and develop the site as the SMMNRA Visitors' Center. The eight different sets of site occupants who followed the Native Americans made numerous additions and alterations to this unique oak woodland landscape. Some of the structures may be removed but, because of present economic necessity, most will be rehabilitated and/or repurposed. This Talk & Tour gave participants the opportunity to learn about the process under which the history of protected parkland landscapes is studied and preserved.

We look forward to seeing you at future Tours & Talks.



CGLHS members on the King Gillette Ranch tour: Ann Scheid (recording sec'y), Carolyn Bennett (a sustaining member), Judy Horton (membership sec'y), Aaron Landworth (vice president), Libby Simon (publicity chair), Barbara Marinacci (Eden editor), Paula Panich (CGLHS member), Kelly Comras (communications committee chair). (Photo by Kelly Comras.)



Preservation Matters

Santa Barbara Botanic Garden's Expansion Approved—with Conditions

Readers have often been informed about the bitter, ongoing disputes over the Santa Barbara Botanic Garden administration's actions and its proposed Vital Mission Plan (VMP), which for at least 10 years have divided many Santa Barbara residents and Botanic Garden members. (A dozen *Edens* since 2002 have reported on them, and last year the situation was updated in all four issues of the journal.) The best news now for preservationists dedicated to maintaining the integrity of notable historic gardens and landscapes is that at least a part of the original Lockwood de Forest and Beatrix Farrand 1926 landscape design will be restored: the iconic Meadow area. Alterations and proposed remodels to this nationally significant landscape architecture led the Cultural Landscape Foundation to include it in its "Landslide 2009" listing of landscapes at risk. (Visit <http://tclf.org/landslides/santa-barbara-botanic-garden> for details on the Botanic Garden's design and its threat.)

On June 1st of this year the Santa Barbara County Board of Supervisors cast their final votes on four separate appeals concerning the Santa Barbara Botanic Garden's Vital Mission Plan that the SB County Planning Commission had already approved along with the plan's accompanying Environmental Impact Report. The VMP development plan called for:

- Paving every pathway within the Botanic Garden (including the most remote and steep historic trails) with concrete interlocking pavers similar to those available at any home improvement center;
- 20,000 square feet of new construction (some to replace aging, outdated facilities);
- A special events/exhibit area called the "Meadow Terrace"—a paved, lighted, 4,025-square-foot plaza with 240 linear feet of retaining walls that the Botanic Garden had started constructing in 2007 where an old oak tree that originally framed the Meadow was removed as a liability;
- Other components too numerous to itemize here. (For the Vital Mission Plan and other details of the County of Santa Barbara Planning and Development process, visit <http://www.sbcountyplanning.org/projects/02NEW-00138/index.cfm>.)

The first three appeals to the Supervisors were filed by the Friends of Mission Canyon, the Mission Canyon



View to the north: The large oak tree beyond the border on the left, which framed the meadow, was removed because it was diseased and deemed a liability. Instead of restoring a tree to the space, the Botanic Garden began constructing the "Meadow Terrace"—a 4,025-square-ft. paved and lighted plaza with retaining walls that extended across the path to the meadow itself. (Photo © Susan Chamberlin, 1988.)

Association, and a local Chumash Indian group: Frank Arredondo and Friends of Xana'yan. All asked that the Planning Commission's October 2009 approval of the VMP be overturned. And although these appeals were denied, the Supervisors attached numerous conditions to satisfy at least some of the complaints. Much of the VMP was therefore approved, and most of the proposed buildings will be constructed. However, limits were placed on the allowable number of visitors, especially during the high fire season; one Chumash site will not be developed; and much of the paving will not be installed.

The fourth appeal was filed by the Botanic Garden itself. It asked the Supervisors to set aside the SB County Historic Landmarks Advisory Commission's November 2009 decision on the Meadow Terrace. The Commissioners had decided that the partially constructed Meadow Terrace project would remodel the Meadow area and that the project should be removed, with the Meadow area restored to its original design by Lockwood de Forest and Beatrix Farrand (including planting an oak tree where the old one once stood). The Meadow Terrace project falls within the historic portion of the Botanic Garden that in 2003 had been designated—with the cooperation of the Botanic Garden—as County Historic Landmark #24. The project had been granted a permit as an exhibit area in 2007, but construction was halted by the County due to public controversy. It was later determined that the Botanic Garden planned to use the Meadow Terrace as a special events plaza and that it was not in compliance with the California Environmental Quality Act (CEQA) for historic resources, and the Botanic Garden was forced to

incorporate the Project into the VMP. The Supervisors denied the Botanic Garden's appeal, but added modifications. Although the Commission's actions were upheld, its future role in reviewing the restoration plan for the Meadow Terrace area will be limited.

It is widely believed that these modifications were added because the Botanic Garden has a lawsuit pending against the Board of Supervisors on the Commission's 2009 decision.

Nobody was entirely happy with the results, including the Botanic Garden's many supporters, but one Supervisor told the press the unhappiness indicated that a good compromise had been reached. (Visit <http://santabarbara.legistar.com/Calendar.aspx#current> for the "6/1/2010 minutes," which summarize the Supervisors' actions. (Full details of the many conditions attached to the Vital Mission Plan are difficult to access.)

—Susan Chamberlin



View to the west: The "Meadow Terrace" project after construction began where an ancient oak tree was removed. This construction potentially endangered the remaining oaks as the root zones under their driplines were disturbed and the soil was compacted for paving. In the foreground is the mown and irrigated lawn previously installed in the meadow for special events.

More News ...

The Newsletter of the Garden Conservancy (v. 21, no. 1, Spring 2010) features a cover story on the newly endangered **Western Hills Rare Plant Nursery and Garden** at Occidental in western Sonoma County. Memories of this famous Bay Area mecca for gardeners, along with recollections of its owners (Marshall Olbrich and Lester Hawkins) were revisited at the Ruth Bancroft birthday celebration two years ago ("An Age of Gardeners: Mrs. Bancroft & Her Horticultural Contemporaries," July 2008). The garden began with the purchase of three acres of land in 1959. The original intention was that Olbrich and Hawkins would use it to grow their own food. A year later, they had made the decision to open a nursery too. "For thirty years, they opened their doors to remarkable horticulturists, gardeners, and designers worldwide, nurturing the next generation of gardeners." Lester Hawkins died, and when Marshall Olbrich followed him a few years later, he left the nursery and the garden in the capable hands of Maggie Wych, who continued to run it until 2005. The next owners were Robert Stansel and Joseph Gatta, who had hoped to establish it as a public garden and educational resource; they continued to operate the nursery and open the garden to the public.

Since 2007, The Garden Conservancy designated the property a "preservation assistance garden" and has been working to assist them in these goals and establish a Friends of Western Hills support group. To date, the Conservancy has supported: a winter horticultural internship in 2009 to help develop a maintenance plan for the garden; creation of a garden map of important plants and the numerous buildings, paths and bridges in the garden; a tree survey and assessment, with the generous support and expertise of Ted Kipping; a volunteer team of horticulturists, gardeners, and designers that has worked many hours this past year—weeding, pruning, correcting safety issues, and addressing maintenance; nominated the garden for a Historic American Landscape Survey (HALS). The Conservancy has also sought funds to document fully the garden's history as an important garden.

To receive e-mail updates, please send your e-mail address and phone number to: info@gardenconservancy.org. Enter Western Hills as the subject. Also inform people you know who might be financial supporters or interested in the garden's sale. Check the Website www.gardenconservancy.org for periodic updates.

Do you have information to share with other CGLHS members about current preservation issues in your own community? It might be an admirable attempt to rescue and restore an historic garden or notable landscaping that is neglected, up for sale, or subject to a development project that involves its eradication ... or else an inspirational tale to tell about a successful campaign to save some noteworthy site. If so, please write to Eden's editor. (See page 26 for contact information.)



Member News



In Memoriam: Barbara Joan Barton (1933-2010)

Many of you may remember Barbara Barton only as the author of *Gardening by Mail: A Source Book—Everything for the Garden and the Gardener*. It was a godsend to gardeners before the home computer with Internet access became a commonplace. In her Introduction to the first edition, published in 1986, Barbara wrote of what she later described as “the stirring saga of the plucky librarian who forged ahead, undeterred by rejection slips, with money cascading out of her pockets and double chins set at a determined angle.”

I don't know how you fell in love with growing things, but I came home from work one day and found a Wayside Gardens catalog in the mail. It was as fatal and irresistible as Cupid's dart—soon I was carrying seed catalogs to read on the bus, rushing to second-hand books stores in my lunch hour, always trying to learn more... As this insatiable habit was developing, one of my greatest frustrations was that there seemed to be no easy way to find out everything I wanted to know.... I decided to “whip together” the ideal reference book for people like me.... Two years later I'm much wiser about “whipping together” a reference book. Complete information on each entry proved very difficult to collect. Things also changed so quickly that it was like carrying sand in a hairnet.

In the second edition (1987), she noted that her project had initially received three rejection slips. “One agent told me that the book was ‘so dry and dull that I cannot imagine a book market for it.’” Refusing to give up, Barbara started her own publishing company, Tusker Press, which produced the first two editions. She also mentioned that “I've finally moved to the country to an old house and garden in Sonoma County. My garden is almost derelict, but has lovely trees and a stream, and will provide a lifetime of work and pleasant living for me and my beloved pets.” These included her dog Alice and cats Kelpie and Trout, who did their best to help control the moles and pocket gophers. In 1990 Barbara reported “I've been whacking away at my garden, which like me seems bigger and more derelict with each passing year; it still has not progressed beyond the ‘great potential’ state!”

In 1997, Barbara had started work on the fifth and final edition of *Gardening by Mail*. “Things here at ‘Lafalot’ [as she christened her Sebastopol home] keep lurching along. In the four years since I revised this book for the fourth edition, I've been doing various things in addition to my regular part time job in a law library. I have been volunteering as a docent at Quarryhill Botanical Garden in Sonoma County.... I have been helping to get the California Garden & Landscape History Society up and running, and continue to organize the meetings of our local horticultural society.... Shortly after starting this revision ... I suddenly had to have two operations. I am fine now, but it has been a reminder of the preciousness of loving friends and family.”

I was one of the lucky ones who spent some personal time with Barbara. She was a founding member of CGLHS, and at the 1997 Berkeley Spring Conference she volunteered to become our first Membership Secretary. Most unfortunately, Barbara's cancer returned and she had to give up the board position to Glenda Jones in the fall of 1999. Sometime after our 2001 Sonoma conference, she was forced to drop out of CGLHS.

I will always remember our last discussion about what the organization's goals should be. “Remember to have fun,” said Barbara.

—Marlea Graham

If you have news to share about your ongoing professional interests or recent accomplishments, or hope to have certain questions answered about historic gardens and landscapes, or about the persons who originally owned or created them, you might contact us. Send Member News to eden.editor@gmail.com; the inquiries to www.cglhs.com.



Book Reviews & News

Romantic Gardens: Nature, Art, and Landscape Design

Elizabeth Barlow Rogers, Elizabeth S. Eustis, and John Bidwell. (New York: The Morgan Library & Museum in association with David R. Godine, Publisher, and the Foundation for Landscape Studies, 2010). 197 pages. \$50.00.

Romantic Gardens: Nature, Art, and Landscape Design accompanies an exhibition which will be on view through August 29, 2010 at The Morgan Library & Museum in New York. Unfortunately, this review only addresses the catalogue.

The purpose of the exhibition is to trace the transmission of Romantic ideals in books and prints, their origins in literary manuscripts, and their interpretation by leading artists of the time. The material is drawn from the Morgan Library & Museum, supplemented by loans from Germany, other east coast libraries and museums, and private collections. It is idiosyncratic and reflects the Morgan's extensive collection of books, manuscripts, prints, and drawings. A few historic photographs and oil paintings on paper add to the range. In the forward, William M. Griswold, the director, explains that Mrs. J. P. Morgan collected the work of botanical artists and landscape architects, which were later donated to the library by her sons.

The book is in two parts. The first is a long introductory essay titled "'The Genius of the Place': The Romantic Landscape, 1700-1900" by Elizabeth Barlow Rogers. This is followed by illustrated catalogue entries on 85 of the exhibited works. These are divided into sections covering The Romantic Ethos and Romanticism in England, France, Germany, and America. The catalogue entries are written by Elizabeth S. Eustis and John Bidwell. Astor Curator of Printed Books and Bindings at the Morgan.

The introduction focuses on the central role of nature in the Romantic Movement and its logical extension into art and gardens. However, Rogers points out Romanticism was predominantly literary and artistic in England; philosophical and theatrical in France, introspective and mystical in Germany, and essentially religious in America. In Rogers' view, the Romantic Movement in America culminated in Frederick Law Olmsted and Calvert Vaux's design of Central Park in New York. This is natural, as she was the founding president of the Central Park Conservancy and administrator of Central Park from 1979 to 1995. While she notes that the Romantic Movement has a legacy beyond Central Park, the public landscape is the ultimate achievement of the American Romantics.

The bulk of the material on exhibit is rarely seen. Highlights include Thomas Rowlandson, *The Doctor Sketching the Lake*; Matteo Ripa, *Views of Jehol*; Caspar David Friedrich, *Moonlit Landscape*; John Constable, *View of Cathanger Near Pefluorth*; William Wordsworth, *Plan for a winter garden at Coleorton Hall, in an autograph letter of Dorothy Wordsworth*; and Frederick Edwin Church, *Horseshoe Falls*. Other notable names include painters Jean-Honord Fragonard, J. M. W. Turner, and Samuel Palmer; landscape designers William Kent and Humphrey Repton; and writers Jean-Jacques Rousseau, Alexander Pope, John Ruskin, and Ralph Waldo Emerson. Each illustrated catalogue entry is well researched and includes contextual information. The American section is dominated by Frederick Law Olmsted and Central Park with vignettes along the Hudson River and other scenic spots from Mount Vernon to the Berkshires. The West is represented by an 1869 photograph of Spring Grove Cemetery, Cincinnati.

The California of Albert Bierstadt, Frederick Law Olmsted, and John Muir is discussed in Rogers' essay but is beyond the scope of the exhibition. It is all too easy to criticize omissions. Here, it is important to recognize the selectivity from the Morgan's outstanding collections of books, manuscripts, and fine arts. The catalogue is a highly effective critical commentary on Romantic gardens.

The book, in keeping with the Morgan Library tradition, is beautifully designed and printed. The only criticism is that the sizes of the works on display are not given, making it difficult to visualize them from the catalogue. It is clear that many objects are quite large and others very small. Based on the quality of the catalogue, the exhibit should be on the itinerary of anyone passing through New York this summer.

—Margaretta J. Darnall

(Continued on page 20.)

The California Missions: History, Art, and Preservation

Edna E. Kimbro and Julia Costello, with Tevvy Ball. The Getty Conservation Institute, Los Angeles, 2009.

274 pages. 9¾" x 11". \$39.95. ISBN 978-0-89236-983-6

Much has been written on the subject of the California missions, beginning with accounts kept by the mission padres themselves and descriptions by early visitors. The exhaustive compilation of information assembled by Hubert Howe Bancroft in the 1870s and early 1880s was followed by mostly romantic elaborations of the early 20th century. Between 1908 and 1915 the Franciscan Father Zephyrin Englehardt published a four-volume overview of the subject in his *The Missions and Missionaries of California*. He expanded this into individual volumes on 16 of the missions between 1920 and his death in 1934.

The lives and cultures of the indigenous peoples of California suffered enormous change and in some cases, virtual extinction from Spanish settlement. This clash of cultures remains a topic of political, social, and cultural controversy. The deeply rooted if sometimes unrecognized antipathy in the Anglocentric world to Roman Catholicism dates from the time of Henry VIII and extended to Spain and all things Spanish, even before the very real threat of the Spanish Armada in 1588. These forces have, to a greater or lesser degree, colored most of the writing on the missions. Englehardt in particular saw any unfavorable notice or criticism by Bancroft as an attack on the integrity of the mission padres and, by extension, on Catholicism itself, and he was swift and vituperative in rebuttal.

The present volume is divided into two parts. Part One provides an historical overview of the settlement of California by the Mission System, citing some of these earlier works. This debt is acknowledged by the numerous notes and a large bibliography, which provide direction for those wishing to learn more. As general history, the book is more evenhanded than most, recognizing areas of controversy and clearly identifying the basic issues—an approach that in itself makes the work a welcome addition to the literature. It is, however, an overview; the topic is treated more fully elsewhere, particularly by Bancroft.

Many early histories seem to take a certain delight in portraying the physical decay of the structures following their secularization in 1834 and the subsequent dispersal of the native labor force, leaving the reader with a satisfactory melancholic nostalgia for the vanished past. Later histories usually chronicle restoration and reconstruction efforts, which varied from mission to mission. This volume also has a chapter on Restoration and Reconstruction, but goes much farther with subsequent chapters on Artisans and Architecture, Adorning the Theaters of Conversion, Painting and Painters in Early California, and Preserving California's Missions. These chapters contain most of the new information and are the real advance this book makes.

The wealth of superb illustrations, from the carefully selected and seldom published 19th and early 20th century photographs to the evocative contemporary images by G. Aldana, makes this work particularly engaging and informative. These are interspersed with illustrations of the decorative schemes of the mission churches researched and made by artists during the 1930s. These illustrations, in watercolor, pencil, and ink on paper, were deposited with the National Gallery of Art in Washington, D.C., and are rarely seen, except by researchers. Many have never been published in color. They add a great deal to our understanding of these monuments in their glory. The published images are large enough to reveal a wealth of background detail.

Recent research indicates that many statues, paintings, and decorative items have led a peripatetic life, being transferred to surviving missions or stored in private homes after their original venues decayed and dissolved. Some of these have been returned to their rightful places; some are now on view in mission museums; and some have been professionally repaired and restored, while others await such treatment.

Part Two of the book provides a brief history with longer descriptions of the main features of each of the 21 missions, in the order in which they were founded. But these missions were not originally founded and built as we see them today. Most were rebuilt more than once, due to floods, fires, and earthquakes, or to house larger congregations. This chronological approach makes it more difficult to understand the nearly continuous building and rebuilding that took place, along with the ongoing additions of embellishments, furnishings, and decorations.

(Continued on page 21.)

On the negative side, this study limits itself to the adobe or stone mission churches and adjacent structures, only briefly mentioning the wells, dams, ditches, reservoirs, watermills, drains, corrals, housing for neophyte families, kitchen gardens, orchards, vineyards, grain fields, distant neophyte *rancherías*, and grazing lands, whether adjacent to or some distance from the church itself, and upon which the mission community depended for corporeal sustenance.

This narrow focus is understandable, given the background and interests of the author. Edna Kimbro was born in Monterey and graduated in art history from UC Santa Cruz. She was named Monterey District historian for the California Department of Parks and Recreation and became a leading authority on adobe art and architecture, consulting on proper preservation of adobes throughout the state. In 1988, she and her husband purchased and began restoration of the Castro Adobe near Watsonville. A year later, the Loma Prieta earthquake caused major damage to the building. In 2002, the Kimbros sold the property to California State Parks. Further restoration was begun in 2007 and is expected to take several years to complete, as the earthquake damage had been extensive.

Edna Kimbro had an excellent relationship with the Getty Institute, which funded several of her projects and commissioned her to write this book. She continued work on it until her death in 2005. Completion of the work was entrusted to her longtime friend and colleague Julia Costello, and to Tevvy Ball from the Getty.

This book is in a real sense Kimbro's legacy, and a labor of love from all concerned.

—Thomas A. Brown

ELECTION ALERT!

At the Society's annual meeting in mid-October in Santa Cruz (during our conference weekend), elections will be held for the board of directors' officers and members-at-large. Officers to be elected are president, vice president, treasurer, recording secretary, and membership secretary. The immediate past-president is automatically elected to serve on the board. The board members (to include officer and members-at-large) may add up to a maximum of 15. All board members serve two-year terms, with the option of reelection for one additional two-year term. The current officers and other board members are listed on page 27 of this newsletter.

The nominating committee—chaired by Ann Scheid, with members Thomas Brown, Marlea Graham, Bill Grant, and Thea Gurns—is currently putting together a slate of officers and members-at-large. Suggestions from CGLHS members for nominations, including self-nominations, are welcome. We are especially looking for a member to serve as **treasurer**, to fill the big shoes of retiring Treasurer Gerald Flom. Familiarity with the QuickBooks software program and some experience with nonprofit or small-business finances would be a plus.

Electing new officers and other board members offers the opportunity to bring different perspectives and new energy to CGLHS's activities, goals, and overall operation. We encourage members to let us know whether they might be interested in joining the board, or at least serving on one of its committees. Please send your suggestions to Ann at scheid@usc.edu for consideration by the nominating committee.

Members may also nominate from the floor at the annual meeting or by a petition signed by 10% of the membership, so long as the nominee agrees. Petitions must be in the recording secretary's hands at least five days before the annual meeting.

All CGLHS members will be notified of the proposed slate some weeks before the annual meeting takes place. Members may vote at the meeting or by mail ballot or by write-in vote. Both the nominating committee and the board of directors encourage everyone to participate.

A Message from the President

This has been another year of change for our Society. The board of directors and its officers are still adjusting (and adjusting to) the new organizational plan developed in San Diego last year. This is already beginning to bear fruit, however—especially for those of you in the Southland, where a program of day tours has been successfully initiated. We hope to follow suit soon in Northern California. This appears to be a good way to visit places that might be unsuitable for holding a full conference. Also, on our own we would be unlikely to see them in such depth, with the advantage of having knowledgeable speakers and guides on hand. If you know of any such sites—gardens or landscapes of historical interest—that you would like to visit and learn more about, please pass on the information to a CGLHS director in your area.

Another change is that our hardworking Marlea Graham has at last set down the multiple duties of editor of this journal, *Eden*. We look forward to her future contributions in articles that she now can research in what leisure she can preserve from the demands of a garden that has responded all too enthusiastically to this season's abundant rainfall.

Coincident with Marlea's stepping down, we welcome our new editor, Barbara Marinacci. You have already seen some of her innovations in the last issue, and I am sure there will be more as our Society begins to place more emphasis on electronic communication. Updating our Website is now a priority.

The decision was made a couple of years ago to keep *Eden* as an informal forum, welcoming articles by members rather than becoming a more academic peer-review publication. If any of you know of items or sites of historical interest, please share them by submitting an article, no matter how short. Such an article might be just the trigger to inspire you or someone else to tackle a longer and more thorough one.

Thanks to the hard work of NCC-HALS (the Northern California Chapter of the Historic American Landscapes Survey), a great number of California's historic gardens and landscapes of several varieties have been identified and a considerable online databank established. You may find a site near you that you aren't yet acquainted with, or additional information about a site you already know.

This fall we will be having the elections of officers and directors of the Society. These take place every other year. Usually there are directors' and committee positions to be filled, and we always welcome new blood. As a small organization, we encourage the active participation of all our members, so let us know if you would like to get more involved in some way.

Lastly, preparations are well underway for our traditional fall conference, which this year will take place in Santa Cruz. Returning to where we got organized 15 years ago, we will be honoring our founder, Bill Grant. There will be lots to see, and perhaps just as important, time for socializing and information sharing. The weather should be great in October, and it is spring for many of the Australian and New Zealand plants in the UC Santa Cruz Arboretum.

This issue of *Eden* provides some good information about the conference, and there will be more in the Fall issue, to come out ahead of the conference. We hope to see you there!

—Thomas A. Brown



Coming Events

(also see our Website for additional listings and links: www.cglhs.org)

Now through November 5: The Cultural Landscape Foundation (TCLF) celebrates its new publication, *Shaping the American Landscape: Profiles from the Pioneers of American Landscape Design*, in different U.S. cities. Visit <http://www.tclf.org>.

July 20: Cultural resource consultant Nick Tipon will discuss his perspective on Native American cultural resources. This is one of a series of Tuesday afternoon talks offered at “Archiving Workshops,” which focus on all aspects of archiving. See also listings below for August 17, September 16, October 19 (listed below). They take place at the Sonoma Valley Woman’s Club in East Sonoma. A \$5 donation is appreciated. RSVP to preservationcommittee@sonomaleague.org, or phone 707-938-0169 and press “O” to leave message.

August 17: Marlea Graham, CGLHS’s expert researcher-author-editor, talks about “How to Use Archives for Research Purposes.” See July 20, above, for venue and RSVP information.

August 22-27: “Portugal and Spain’s Influence on Garden Culture and Open Space Development,” a part of the 28th International Horticultural Congress at Lisbon, Portugal. For details, visit www.ihc2010.org/seminars.asp?page=sm03_gardens_open_space.

August 23-27: Conference in Latvia. The faculty of the Geography and Earth Sciences at University of Latvia is organizing the 24th session of PECSRL (The Permanent European Conference for the Study of the Rural Landscape)—“Living in Landscapes: Knowledge, Practice, Imagination.” For details, go to <http://www.geo.lu.lv/pecsrl/home/statement>.

September 9-12: The 2010 biennial Preserving the Historic Road conference in Washington D.C. Four days of educational sessions, special events, and field workshops will present the latest best practices, theories, and methods for identifying, preserving, and managing historic roads. Registration is open and is posted with the program at www.historicroads.org/.

September 10: In conjunction with ASLA’s (American Society of Landscape Architects’) annual meeting, TCLF will host a special garden program, with visits to three private gardens designed by Van Sweden & Associates. Website: <http://www.tclf.org>.

September 16: Carola DeRooy, author and curator at Pt. Reyes National Seashore Museum, talks at the Archiving Workshops series about photographic materials, with focus on preservation, organization with the goal of access, and copyright considerations. See July 20, above, for information about venue, etc.

September 25-26: In Washington, D.C. the Cultural Landscape Foundation will hold a “What’s Out There Weekend”—an annual, free, nationwide series of interpretive tours that focus on the nation’s heritage of designed landscapes. Attendees may visit 25 sites, with free guides. The event dovetails with *What’s Out There*, the first searchable database of the nation’s designed landscapes, and extends its focus. Website: <http://www.tclf.org>.

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

October 2: “Nature of the Place,” the 4th CGLHS offering in its “Tours and Talks” series—this one at Los Alamitos Ranch and Gardens in Long Beach, 10 a.m.-3 p.m. These events have been popular among members and well attended by others wishing to view and learn about historic landscapes and gardens in SoCal. (Information was sent in e-mails to members and also given in our Website and in the Spring *Eden*. (See the article on pages 14-15 in this issue.) Registration forms are available on our Website, www.cglhs.org. Also see listing of the 5th and last tour, given below under November 13 & 14.

October 15-17: CGLHS’s annual conference will take place this year in Santa Cruz.

See the detailed information given on page 25.

October 19: Marianne Hurley, Calif. State Parks historian at Jack London SP, talks about “Archiving and the Documentation of Historic Resources.” See July 20 listing above for information about venue, etc.

November 13 & 14: CGLHS’s two-day program, the final one in the “Tours and Talks” series. It will focus on famed landscape designer Beatrix Ferrand’s Southern California Gardens. See October 2 listing above and the write-up on our Website: www.cglhs.org.

Also of Possible Interest:

“In Search of Historic Roses,” a video/YouTube tour of old roses at historic sites in Santa Cruz County: <http://www.youtube.com/watch?v=KzZcSmXhPXI>.

Hearst Castle now offers a self-guided tour, “Gardens and Vistas.” It can be taken daily in the late afternoon to sunset, until Labor Day. Information at 800-444-4445 or www.hearstcastle.org.

Landscape History Chapter Colloquium / Call for Papers on “Landscape Architecture and Economics,” meeting in New Orleans, April 13, 2011. Submissions of article abstracts of no more than 300 words due by September 15. Inquiries to tway@u.washington.edu.

Save the Date!

The CGLHS Annual Conference

In Santa Cruz – “Land of 1001 Wonders”

October 15–17, 2010



We are holding our 2010 conference at the UC Santa Cruz Arboretum, both to honor Bill Grant's efforts as our founder and to draw attention to the present precarious financial situation at the Arboretum, where we held our first organizational meeting 15 years ago. Marlea Graham, founding editor of our journal, *Eden*, is the convener.

Schedule

Friday the 15th: In the afternoon we will tour a few historic sites before attending a reception at Cabrillo College's Sesnon House, completed in 1911. (The landscape design was done by Donald McLaren, son of Golden Gate Park superintendent, John McLaren. See pages 1-6, 17-18.)

Saturday the 16th: We'll meet at the UC Santa Cruz Arboretum, where Director Brett Hall will discuss its history and provide a guided tour of the grounds. Judith Taylor, MD, will provide us with some of the horticultural history of Santa Cruz County. (She is the author of *The Olive in California: History of an Immigrant Tree*, and *The Global Migrations of Ornamental Plants: How the World Got into Your Garden*; co-author of *Tangible Memories: Californians and Their Gardens, 1800-1950*.) Pam-Anela Messenger, who spoke on landscape architect Thomas Church at our Napa conference in 2005, will expand on Church's early Santa Cruz work at the Pasatiempo residential golf club development and his later design work for the UC Santa Cruz campus.

On **Saturday** afternoon our group will have docent-led tours of local gardens (including the Alan Chadwick Garden on the UC Campus), and on **Sunday** morning we will have more—notably the Pasatiempo Golf Club and its surroundings, which were originally conceived as a planned residential community by Marion Hollins (see opposite page), with the innovative golf course design created by Alistir MacKenze and the landscaping done by Thomas Church, based on the Olmsted Brothers' plan.

This conference will also provide opportunities for optional visits to such diverse sites as:

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

Recommended Reading:

The Sidewalk Companion to Santa Cruz Architecture, by John Leighton Chase. 3rd edition, 2005. Maps that accompany each chapter make it easy to plan walking tours. Contains a section on Pasatiempo by Daniel P. Gregory, as well as information about the notable remnants of the Victorian districts, UCSC, changes to downtown since the Loma Prieta earthquake, and more.

WE HOPE YOU'LL COME TO OUR CONFERENCE!

Registration packets will be mailed to CGLHS members, and links will be posted on our Website as soon as conference details are finalized.



***Eden*: Call for Content**

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

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

All other submissions should be sent to *Eden* editor Barbara Marinacci at: 501 Palisades Drive #315, Pacific Palisades, CA 90272-2848. Telephone: 310-459-0190 / E-mail: eden.editor@gmail.com.

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

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

EDEN

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

Locations & Years of CGLHS's Conferences:

Conferences:

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

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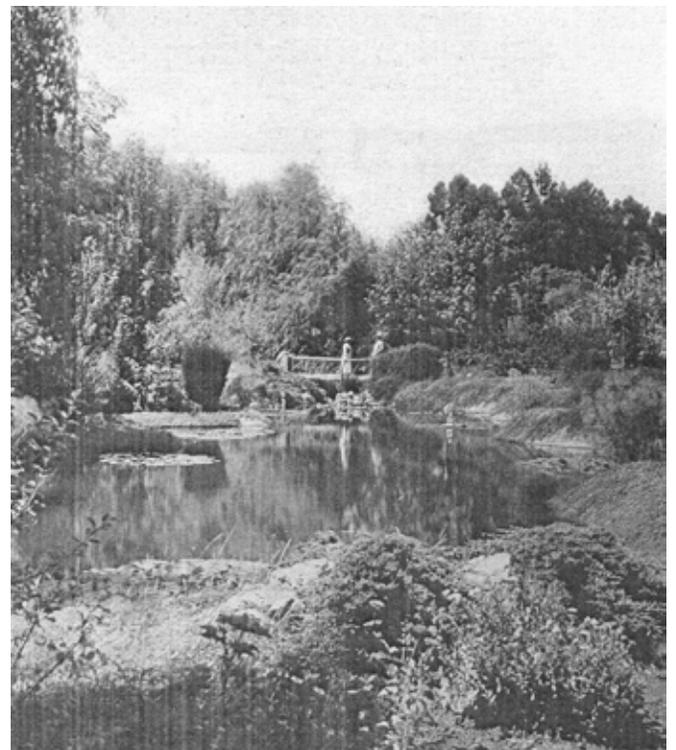
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Pond at the historic Sesnon estate in Aptos—one of the many San Francisco Bay Area landscaping features in which Donald McLaren had a hand during the 2nd decade of the 20th century. (From the lead article by Marlea Graham.)

