

Eden

Journal of the California Garden & Landscape History Society

Summer 2014 • Vol. 17, No. 3





Eden

Journal of the California Garden
& Landscape History Society

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The California Garden & 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. *Eden: Journal of the California Garden & Landscape History Society* (ISBN 1524-8062) is published quarterly. Subscription is a benefit of CGLHS membership.

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On the Cover: *Val Verde, the Wright Ludington estate in Montecito, CA; landscape design by Lockwood de Forest Jr. Photo by Laurie Hannah, 1994.*

Above: *Allée at Val Verde. Photo courtesy of Kellam de Forest.*

CGLHS Returns to Santa Barbara for 2014 Annual Conference

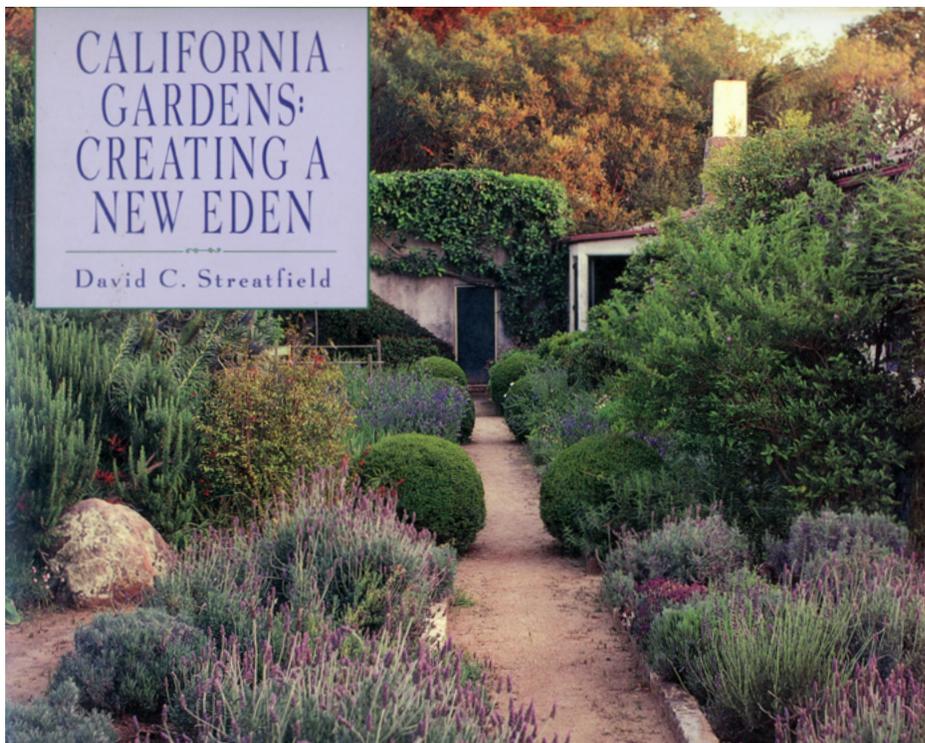
The Landscape Legacy of Lockwood de Forest, October 24-26, 2014

Santa Barbara is spread across a plain that stretches east to west between the Santa Ynez Mountains and the Pacific Ocean, creating a painterly, panoramic landscape. The Spanish Colonial Revival architecture, everywhere in evidence, lends romance, and the wide variety of plants sold in local nurseries has long made the area a plant lover's paradise.

The words "landscape legacy of Lockwood de Forest" take me back to the late 1980s and early '90s, when I was at the beginning of my career as a garden designer. I wanted to see Santa Barbara's estate gardens, learn about the plants grown in the area, see the work of Santa Barbara landscape architects Isabelle Greene and Susan van Atta, visit historic Casa del Herrero and legendary Lotusland. Through several conferences put on by the Santa Barbara Botanic Garden, I acquired an education on Santa Barbara's climate, horticulture, and plants and learned about the owners, architects, garden designers, and nurserymen who created the great estates of the '20s, '30s, and '40s. The conferences' garden tours took me to many of the famous estates, including Lockwood de Forest's Constantia and Val Verde.

The garden that influenced me most was Lockwood de Forest's own garden. I loved it the first time I saw it: Mediterranean climate plants, a magnificent mountain view, and a long border of wonderfully exuberant plants held in a formal framework of big clipped balls of *Myrtus communis* 'Compacta'. On my second visit, we went into the house. I walked into the dining room and looked out the window. In a moment I learned a design lesson never forgotten. Through the window was a garden that I had not seen from outside. It was like a secret garden. It had a diorama-like quality. It was in fact a cross-axis view of a section of the long border. Lockwood designed both house and garden, and every room looks out on a garden space.

In 1994, Abbeville Press published *California Gardens: Creating a New Eden* by David C. Streatfield, chair of the Department of Landscape Architecture at the University of Washington. The cover photo was of Lockwood de Forest's own garden. A year later CGLHS was founded. Our second organizing meeting was held at the Santa Barbara Botanic Garden in



February 1996. David, a founding member of CGLHS, speaking to the group on California garden history, foresaw "a great opportunity [for CGLHS] to act in a number of capacities to broaden awareness of gardens and participate in programs to conserve critical gardens."

For this year's conference we return to Santa Barbara with David as our keynote speaker and Lockwood de Forest as our subject (see the insert in this issue for more information and to register). Your conference committee—Carolyn Bennett, Susan Chamberlin, Kelly Comras, Ann Dwelley, Judy Horton, Steven Keylon, Christy O'Hara—is hard at work finalizing details. We are grateful to Susan Chamberlin, Kellam de Forest, Sydney Baumgartner, David Streatfield, Ann Dwelley, Frank Goss, and members of the Santa Barbara Garden Club. They have been tireless in making introductions, offering suggestions, and serving as sounding boards for our ideas.

Judy M. Horton, CGLHS President
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Lockwood de Forest ASLA and the Santa Barbara Landscape

Susan Chamberlin

The 1924 article “Do Lawns Belong in Southern California?” by Lockwood de Forest Jr. is a landmark in West Coast landscape theory. Or at least it should be, but this manifesto was quickly forgotten after it appeared in *Garden Magazine and Home Builder*. In the forefront of American landscape architects who championed drought-tolerant and native plants, de Forest (1896-1949) is acknowledged as a superb designer of regionally appropriate gardens and buildings that pointed the way to Modernism. With his wife, Elizabeth Kellam de Forest, he produced *The Santa Barbara Gardener*, one of the first magazines devoted to gardening in coastal California’s winter-wet, summer-dry Mediterranean climate conditions.¹

Written at the beginning of his career, de Forest’s seminal article reflects his love affair with California and the Mediterranean region. It lays out many of the principles that would inform his innovative designs. Bright green lawns are “foreign and unnatural” against the tawny, summer hillsides of California. Spatial considerations as well as views, including foreground and middle ground, must be considered. “Drought-resistant” plants are most suitable. Harmony between house, garden, and the natural landscape is essential—for inspiration, look to the classic examples along the southern coasts of Spain, Italy, and France. He suggests useful plants by name from similar climates, adding that for Southern California gardens the “material that is most natural is, of course, the native shrubs themselves,” including ceanothus, Christmas-berry (toyon), wild cherries, wild sumacs, and coffeeberry. De Forest specifies where lawns can be effective, but he cautions, “Don’t plant more lawn than you can take care of.”²

De Forest would put these principles into practice in the design of his own Todos Santos Lane garden in Mission Canyon (1926) and at the Wright Ludington estate known as Val Verde (1926-1949) in Montecito, the William Dickinson estate in Hope Ranch (c. 1928), the Santa Barbara Botanic Garden (he began consulting for it in 1926), Arthur Meeker’s *Constantia* in Montecito (c. 1930), and Sterling Morton’s Montecito estate (c. 1946).³ Each is now recognized as a landmark in the history of gardens and landscapes, thanks to research initially carried out by William Peters and David C. Streatfield.

De Forest had numerous other commissions, ranging from the Bay Area to San Diego. Although not a licensed architect, his architectural output included the house for his family on Todos Santos Lane; Val Verde’s servants’ quarters, garages, garden folly, and the art gallery-atrium-pool house complex surrounding the Bertram Goodhue-designed water tower⁴; the Nicholas Ludington house; the Ernest Watson weekend house; and the Griffith (Tilt) and Reese Taylor beach cottages. The latter’s window wall, made from a garage door that opened up to the ocean, landed de Forest in *The Architectural Forum* ahead of more celebrated avant-garde architects, including Richard J. Neutra, William Wurster, and R.M. Schindler.⁵

Southern California begins at Point Conception in Santa Barbara County, where the coastline abruptly jogs and the mountains run east-west, instead of the north-south axis typical of most of the state. This means that the city and about half of the county has a south-facing coast. Plants with analogues in the Old World are found here and throughout much of Coastal California: live oaks, salvia, bay, and artemisia, with sycamore and willow in the riparian creek beds. There are spectacular spring wildflower displays in the mountain meadows. Bigpod ceanothus (*Ceanothus megacarpus*) dominates the chaparral, blooming white after winter rains. This gives the entire mountain backdrop to the city a grey cast, which is perhaps the reason de Forest felt plants with grey foliage harmonized so well with the regional hues.

De Forest was from the generation of designers who were defining a regional identity for the West Coast after an initial, somewhat eclectic break from the Victorian aesthetic.⁶ Constructed throughout the United States, Victorian-style houses and informal Picturesque grounds took their inspiration from England. In California, enthusiasm for palms and subtropical vegetation was the driving force behind the gardens. Santa Barbara was noted for its concentration of outstanding examples and for its horticulturists and nurseries.⁷

As the Victorian era drew to a close, Santa Barbara became a favored destination for affluent people from the East and Midwest who wanted to escape to a warmer climate in the winter. De Forest’s parents joined them. Around this time, James

Waldron Gillespie’s El Fureidis in Montecito took its place as a nationally significant example of a new style. Designed by Bertram Goodhue and his client (c. 1902) as a Persian villa garden and widely published at the turn of the century, El Fureidis was axial, architectonic, and more thoughtful in its planting than the gardens of the Victorians. It helped establish Montecito as the status place to build in Santa Barbara and was followed by a number of “classical and Mediterranean villas whose gardens were increasingly formal in plan.”⁸ Among them were the mansions of the “Hill Barons” who controlled vast fortunes and vast properties on the hills overlooking the city and the ocean. Also “wintering” was the “Montecito squiredom” whose estates were constructed in the oak woodland east of the city.⁹

The natural California landscape is something that the New York-born de Forest had come to love as a teenager at the Thacher boarding school in the Ojai Valley east of Santa Barbara, where he was sent for an Outward Bound-style education when a Connecticut prep school proved problematic. Matilija poppies (*Romneya coulteri*) grew wild in the canyons of Ojai, which de Forest hiked with his cousin and future client, Wright Ludington, also a student at Thacher.

De Forest studied landscape architecture on and off in college. His studies were interrupted when he enlisted in the First World War, but he came down with the Spanish Flu, and the war ended before he saw action.¹⁰ By 1919 he was at the University of California at Berkeley, where he completed only a year in “landscape gardening” and planting courses and then moved to Santa Barbara to live in his parents’ house. He began working for Ralph T. Stevens, the region’s most prominent landscape architect. Son of the nurseryman R. Kinton Stevens and a former UC Berkeley faculty member, Stevens and de Forest did not get along, perhaps because he thought Stevens had “no imagination.”¹¹ De Forest soon quit and before long was on a grand tour of Europe with Wright Ludington.

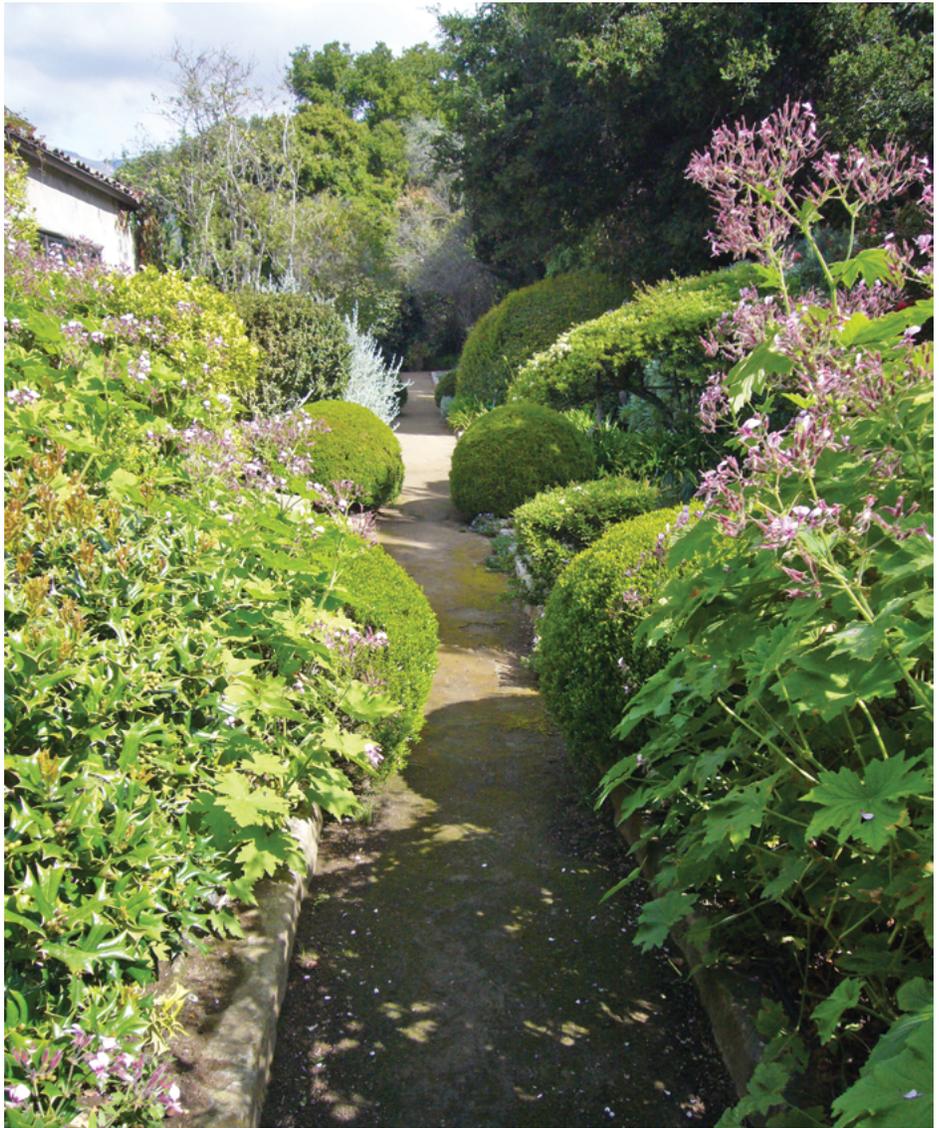
The idea that Santa Barbara should draw upon its Spanish past to create a regional identity began to develop around the time of the Panama-California Exposition of 1915 in San Diego, where Bertram Goodhue was the principal architect. Santa Barbara’s Community Arts Association,

founded in 1920 and led by Bernhard Hoffmann and Pearl Chase, had a vision to unite architecture and landscape architecture with planning and the preservation of historic buildings to create a single, unified cityscape that would draw on a “mythical” Spanish past. “The city itself was to be the designed artifact.”¹² Hoffmann hired architect James Osborne Craig to create the El Paseo open-air shopping complex, which was composed as a meandering street in Spain around the old Casa de la Guerra adobe. Completed in 1922, it charmed the public. Other Spanish Colonial Revival style buildings and *paseos* (passageways) were soon constructed nearby. In 1925, the city was rocked by a massive earthquake that damaged Mission Santa Barbara, destroyed much of the downtown, and broke many of the wedding presents of the newly married Lockwood and Elizabeth de Forest. The Plans and Planting Committee of the Community Arts Association was ready to assist individuals who needed help, and downtown Santa Barbara was rapidly rebuilt in Spanish style.

The time was ripe for Lockwood de Forest’s career to take off. Wildly creative and completely unorthodox, de Forest and his unconventional wife took Santa Barbara by storm, both socially and professionally. He was soon engaged by George Steedman to revamp the landscape design for Casa del Herrero, which Ralph Stevens (de Forest’s former employer) had completed in association with its architect, George Washington Smith.¹³

The house Lockwood de Forest designed and built for his family in Mission Canyon was completed around 1926, the same year his first son, Kellam, was born. It is abstract in its reference to Spanish style and is arranged around an open, central atrium and numerous outdoor rooms. Full of innovation and utilizing native, local sandstone, the garden had a lawn of kikuyu grass that was allowed to go brown

(continued)



Right-top: *Side garden with original clipped myrtles at Lockwood and Elizabeth de Forest’s own garden on Todos Santos Lane. Photo by Susan Chamberlin 2014.*

Right-bottom: *Original fountain, seating wall, and a view across a new lawn at the Todos Santos Lane garden. Photo by Susan Chamberlin 2014.*



Lockwood de Forest (continued)

in the summer to link to the “borrowed scenery” of the mountain view. De Forest contained this invasive grass with a stone seating wall, then sloped fill soil to the top of the retaining wall along Todos Santos Lane and screened out everything that did not contribute to the impression that the garden was endless. Elizabeth’s parents, the Kellams, built a house next door designed by William Wurster. De Forest laid out and planted their shared driveway with grey olive trees and a hedge of grey pineapple guava (*Feijoa* or *Acca sellowiana*), also to link to the mountain color. Relating a garden’s colors to the regional landscape as an “ordering device ... was one of de Forest’s most significant contributions to the theory and practice of garden design.”¹⁴

Lockwood de Forest was involved at the Santa Barbara Botanic Garden almost from its founding in 1926 as the Blaksley Botanic Garden.¹⁵ He provided design advice in various capacities from 1926 to 1942 and from 1945 to 1949. When he enlisted in World War II, he continued to advise by correspondence. The Santa Barbara Botanic Garden had a powerful impact on botanic garden design because it was the first to be devoted solely to

native plants and was designed as a park with plants arranged in ecologic communities and not as individual specimens. Early sustainable horticulture concepts, such as using native plants to conserve water, began there.

Credit for initiating the Santa Barbara Botanic Garden goes to its first director, Frederic Clements of the Carnegie Institution. Its first designer was Ervanna Bowen Bissell, a botanist and avid gardener married to Elmer Bissell, who would become its second director. She laid out most of the botanic garden in its first years and selected plants, often after consulting with de Forest. He also did a number of projects there and was a member of the 1937 landscape committee chaired by his father-in-law, Frederick Kellam. A year later, landscape architect Beatrix Farrand joined the Advisory Committee at the botanic garden. Her clients were the Bliss family, who had endowed the garden. Conflict between the older, more traditional Farrand and the maverick de Forest was inevitable. Most writers agree, however, that the compromises each designer was forced to make in deference to the other produced a superior design for the Meadow, the centerpiece of the botanic garden. De Forest was never happy with Farrand’s formal

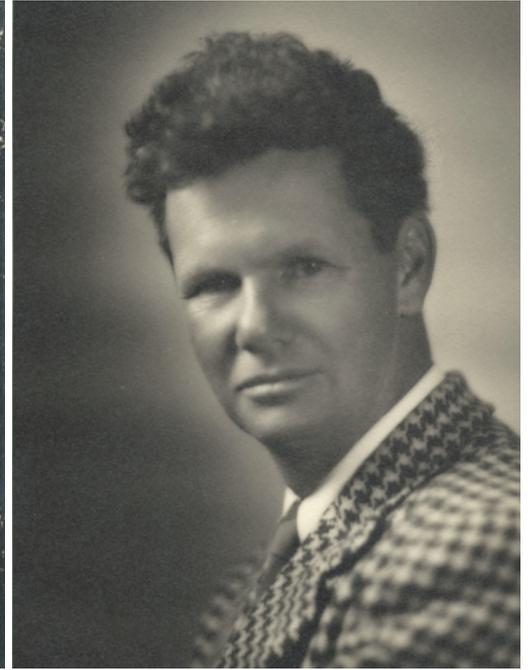
Library courtyard, which she designed in association with the Library’s architect, Lutah Maria Riggs.

Barely into his fifties, Lockwood de Forest died suddenly of pneumonia in 1949. An obituary in *Landscape Architecture* magazine noted that he had “an intelligent feeling for space composition” and handled “his garden arrangements as volumes, rather than as pictures and patterns only.”¹⁶ Citing David Streatfield’s work, Robin Karson concluded, “In their spare, architectonic treatment, emphasis on outdoor living, strong functional and visual relationship of exterior and interior, and ease of maintenance, de Forest’s
(continued)

Above: Native California poppies in the Meadow at the Santa Barbara Botanic Garden, spring 1940. There have been numerous planting schemes for the Meadow, but its oval shape framed by trees is essentially the same as when Lockwood de Forest and Beatrix Farrand designed it. Photo by Jack Voight Wilkes, courtesy of SBBGPhotos.org.

Opposite: The water lily reflecting pool adjacent to the columns at Val Verde. De Forest later gave the columns and building the faux finish seen in the Cover photo to increase the sense of antiquity. Courtesy of Kellam de Forest.





Lockwood de Forest (continued)

gardens would influence a younger group of West Coast designers, among them Thomas Church and Garrett Eckbo.¹⁷

Lockwood de Forest's influence continues to this day because his insistence on good design and harmony with the natural landscape, using drought-tolerant plants and minimal lawn, is in the DNA of any designer who has spent time at the Santa Barbara Botanic Garden.¹⁸ ■

Endnotes

- De Forest joined the American Society of Landscape Architects in 1937. My research is based on April–May 2014 conversations and emails with Kellam de Forest; Edward Huntsman-Trout, Lockwood de Forest Jr. obituary, “A Biographical Minute,” *Landscape Architecture*, October 1949, 35; the de Forest obituary in the *Santa Barbara News-Press*, March 31, 1949; William Frederick Peters, “Lockwood de Forest, Landscape Architect: Santa Barbara, California, 1896-1949,” MA Thesis, UC Berkeley, 1980; David C. Streatfield, “The Evolution of the California Landscape 4: Suburbia at the Zenith” *Landscape Architecture* 67:5 (September 1977), 417-424; Streatfield, “Lockwood de Forest III (1896-1949)” in *Pioneers of American Landscape Design*, edited by Charles Birnbaum and Robin Karson, New York NY: McGraw-Hill, 2000, 92-95; Streatfield, *California Gardens: Creating a New Eden*, New York: Abbeville Press, 1994; David F. Myrick, *Montecito and Santa Barbara Vol I: From Farms to Estates*, Pasadena, CA: Pentrex Media Group, 1987, and *Vol II: The Days of the Great Estates*, Glendale, CA: Trans-Anglo Books, 1991; Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens*, New York: Harry N. Abrams, 1991; Maria Churchill, “The Landscaping Artistry of Lockwood de Forest,” *Montecito Magazine* 15:1 (Spring 1995), 14-19, 78-81 (only publication that includes de Forest's own rendering of his home, instead of the William Peters' rendering); Jere Stuart French, *The California Garden and the Landscape Architects Who Shaped It*, Washington, DC: Landscape Architecture Foundation, 1993; Trish Reynales, “The Naturals: Elizabeth and Lockwood de Forest,” *Santa Barbara Magazine* (Summer 1995) 42-49, 108; Robin Karson, “Lockwood de Forest Jr.” in *A Genius for Place: American Landscapes of the Country Place Era*, Amherst, MA: University of Massachusetts Press and the Library of American Landscape History, 2007.
- Lockwood de Forest Jr., “Do Lawns Belong in Southern California?” *Garden and Homebuilder Magazine* 40 (December 1924), 232.

- For Constantia, see Lockwood de Forest, “In the Montecito Valley: A South African Garden in Santa Barbara, California,” *Landscape Architecture* 30:2 (January 1940), 50-54; see also *Montecito Boy: An Irreverent Memoir* by Neville Cramer, Santa Barbara, CA: Fithian Press, 1997.
- Designed as an art gallery with changing rooms when the original estate reservoir was converted into a swimming pool, then split from the property and later sold, this complex is known locally today as “The Val Verde Pool House.” The garden folly was known as the “Baptistry” or the “What-Not.” See Myrick, *Montecito and Santa Barbara Vol. I*, 179-185. De Forest later assisted architect Lulah Maria Riggs in 1946 when the complex was turned into a residence. This property was only recently rejoined with the rest of Val Verde under one owner.
- Anon, “Contemporary Details,” *The Architectural Forum*, 66:4 (April 1937), 373-388.
- Karson in *A Genius for Place* mentions de Forest's Arts and Crafts outlook on page 277, and on page 281 points out that de Forest quotes William Morris in a January 1930 article in *The Santa Barbara Gardener*.
- Victoria Padilla, *Southern California Gardens: An Illustrated History*, Berkeley and Los Angeles: University of California Press, 1961; *Reproduction of Thompson and West's History of Santa Barbara and Ventura Counties, California*, Berkeley, CA: Howell, 1961. Stow House at Rancho La Patera in Goleta remains.
- In 1917 he enlisted in the 144th Field Artillery unit known as the California Grizzlies; Kellam de Forest to author, May 13, 2014.
- Kellam de Forest to author.
- “Introduction” by David Gebhard in A.E. Hanson, *An Arcadian Landscape: The California Gardens of A.E. Hanson, 1920-1932*. Los Angeles: Hennessey & Ingalls, 1985, x.
- For the “Montecito squiredom,” see David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles and Southern California*, Santa Barbara: Peregrine Smith, 1977, 252. For Hill Barons, see Myrick, *Montecito and Santa Barbara*.
- “Introduction” by David Gebhard in *Santa Barbara: A Guide to El Pueblo Viejo* by Rebecca Conard, Christopher H. Nelson, Mary Louise Days, Santa Barbara, CA: Capra Press, 1986, 12.
- See *National Historic Landmark Nomination: Steedman Estate/Casa del Herrero* by Molly Barker, Susan Chamberlin, and Robert L. Sweeney, 2008, for a detailed history and full bibliography. De Forest was the draftsman for some of Stevens' original presentation plans to Steedman. Steedman could never be satisfied and was never done; after dropping Stevens for de Forest, he later called Stevens back to consult on a number of occasions.
- Streatfield, *California Gardens*, 177. He cites Peters for some of his Todos Santos Lane discussion.

- The most complete history of the botanic garden is by Mary Carroll, “A Garden For All Time: The Santa Barbara Botanic Garden, 1926-2005” in *Noticias* (Winter 2004-Spring 2005), all pages. See also Susan Chamberlin, “Beatrix Farrand in Santa Barbara, 1925-1959” in *Eden: Journal of the California Garden and Landscape History Society*, 14:2 (Spring 2011), 15-19.
- Huntsman-Trout, “A Biographical Minute,” 35.
- Karson, *A Genius for Place*, 283, note 68 credits David Streatfield for this idea.
- Thanks to the de Forest's son, Kellam de Forest, and Paulina Conn, along with concerned citizens and Santa Barbara County's Historic Landmarks Advisory Commission, the Santa Barbara Botanic Garden was saved from a remodel spearheaded by former C.E.O. Edward Schneider.

Landscape historian Susan Chamberlin has a landscape architect's license and an MA in architectural history. A founding member of CGLHS, she is a former adjunct faculty member of Santa Barbara City College, where she taught garden history.

Above left: *The Lansdowne Hermes in its original Val Verde setting. This sculpture, dating from c. 117-138 AD, is now in the Santa Barbara Museum of Art's Ludington Court. Courtesy of Kellam de Forest.*

Above right: *Lockwood de Forest. Forest McAllister Studio, Courtesy of Kellam de Forest.*

Opposite top-right: *Constantia, the Montecito, California, estate of Arthur Meeker. Photo originally published in Landscape Architecture magazine.*

Opposite bottom-right: *Santa Barbara in 1877. Before the 1925 earthquake most buildings were Victorian-style. The empty blocks to the right (east) of the wharf were the site of an estuary, or lagoon, which was the source of the name Laguna Street (the site of Lockwood de Forest's first office).*



Drawn and Engraved by E. B. Davis

- 1. North Harbor Cliff
- 2. St. James' Church
- 3. Plaza of San Francisco
- 4. Old Mission Church
- 5. Bishop's Palace
- 6. Cathedral Church
- 7. Santa Barbara
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BIRD'S EYE VIEW OF
SANTA BARBARA,
 CALIFORNIA, 1877.

Looking North on the Santa Barbara Mountains.

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Recollections of My Parents

Kellam de Forest

At an early age I recognized my father, Lockwood de Forest, as someone who was different from the fathers of my playmates. He did not wear a hat in an era when most gentlemen did. He only wore a tie when the occasion demanded. He usually wore special buttonless shirts that he imported from Hollywood. He even went as far as trying to introduce Bermuda shorts to Santa Barbara, having discovered them on a trip to Britain in 1934. A conventional hardtop sedan was not for him. He drove a roadster that he had designed himself. It was built on a Ford Model A chassis with a V8 engine. Its seats were buffalo hair. There was a rear deck to carry plants.

Although unconventional, my father was not an iconoclast. He was kind and respectful of everyone, be they a wealthy Montecito client or a garden laborer. It was only at the dinner table that he would vent his frustrations. Clients who were unable to visualize despite plans, renderings and even models were especially irksome. For the Steedmans' Casa del Herrero, he had to build a full-scale mockup out of plywood to show what the tiled benches would look like. For another client, he designed two proposals for his garden. The client was unable to decide. Father finally had to install plan A, then tear it down and install plan B before the client could choose. For many clients, he did not prepare detailed plans. The back of an envelope or piece of notepaper would do. He knew what plants were needed, so off to the nursery he went, bought the cans and flats of the required plant material, and then went back to the client's site where he showed the client's gardener or landscape contractor exactly where the plants should go.

Major projects and those requiring hardscape or structures required detailed plans. Father was a skilled draftsman but usually left the drafting to an assistant. There was a succession of draftsmen assistants through the years. After World War II when father resumed his practice, having served in an Army Airforce camouflage unit, I was able to assist during the summer. My drafting skills were weak, but often I was able to go to a site and hold one end of a tape measure while my father read the measurements at the other.

As a child I went along with him to one of his commissions or nurseries. Often this was a boring experience, especially if I had to wait while he engaged in long conversations with a client or nurseryman. I remember to this day the reprimand I got when I had the temerity to honk the car's

horn when my father was conferring with his client Leopold Stokowski at his hide-away in Toro Canyon. Visits to the Wright Ludington estate, Val Verde, in Montecito were fun. There were peacocks, swans, and seemingly miles of pathways to explore. More fun was my own parents' garden. Although not specifically designed for children, there were rocks and an oak tree to climb, a pond to sail toy boats, a walled kikuyu grass lawn for games, and lots of space to play hide-and-seek.

I have been asked what my mother's role was. My mother was Elizabeth Kellam, a 1919 graduate of Vassar with an MA from Stanford in psychology. To my knowledge she had no training in horticulture or design. Prior to their marriage in 1925, Father lived with his parents at 1815 Laguna Street and had space in his brother-in-law's (the architect Windsor Soule) office on Sola Street. After marriage, he worked out of his just-built residence in Mission Canyon. He then moved into a little shack at 911 Laguna Street that he had remodeled into an office.

My mother did not take part in office activities, but what she did do was write and edit *The Santa Barbara Gardener*. One of my memories is stuffing copies of the magazine into brown envelopes to mail to the subscribers. This publication, started by a gift of twenty-five dollars from the Plans and Planting Committee, ran monthly from 1926 to 1942. It had information about the horticulture of Santa Barbara along with gardening and landscaping advice. Mother was already an experienced writer, with published articles and a play to her credit. She was a quick learner in matters horticultural. By the time of my father's death in 1949, she had sufficient knowledge to take over his practice and be granted a landscape architect's license. She designed the landscape for the Santa Barbara Historical Museum and, along with Grant Castleburg, the Alice Keck Park Memorial Garden.

My father and mother were fortunate, thanks to wedding gifts from their parents, that they were able to purchase a perfect site and to build a unique garden and house. With the site in Mission Canyon, Father could capture the view of Cathedral Peak. Mother, who loved to cook, could have an herb garden right outside the kitchen door. Plants such as lavender and rosemary were chosen both for their color and smell. Father created a special outdoor dining room, which he called the Horse Corral, next to a playhouse he built to house my electric train. No horse every

lived there, but it was an idyllic spot replete with a fireplace and an antique footed bathtub that for parties was filled with ice for wine, beer, and soft drinks. Outdoor barbecuing was a novelty in the 1930s. I can remember my father having to make a special trip to the local Ford dealer to buy charcoal briquettes. My mother's tamale pie, oyster stew, and apple strudel, prepared in the nearby kitchen and brought to the Horse Corral, still bring back memories. The playhouse was expanded into a guest-house after my brother went off to college.

Both my parents loved the outdoors. It seemed that hardly a weekend went by without a picnic. In the summer, it was a picnic with friends at the beach. In the spring, it was to see the wild flowers on Figueroa Mountain. They went on a camping trip practically every year either by automobile to the desert or by pack train into the High Sierras. By the age of twelve, I was old enough to go. I rode a horse. Mother and Father hiked.

I consider myself very fortunate to have had such loving and talented parents. The appreciation of good design, the importance of cultural landscapes and the necessity of fostering them form a legacy that has enriched my life and, I hope, the lives of my three children. ■

Kellam de Forest is the recipient of the Cultural Landscape Foundation's 2009 Stewardship award and the City of Santa Barbara's Preservation award. He founded de Forest Research Service in 1952, which provided reports on motion picture and television scripts, flagging inaccuracies and possible litigation problems. Clients included Desilu, Paramount, Lorimar, MTM and MGM. Since retiring, he has spent more than two decades immersed in preservation efforts in his native Santa Barbara and giving landscape tours and lectures on his father's work. A founding member of the Pearl Chase Society, Mr. de Forest serves on its board and writes the "Preservation Watch" column for its newsletter, The Capital. His column alerts members to projects that may impact historical structures and landscapes, and explains local preservation issues.

Opposite-top: Lockwood de Forest and his son Kellam camping.

Opposite-bottom: Kellam and a friend, c. 1932, playing in the rock garden pools at the family home on Todos Santos Lane.

All photos courtesy of Kellam de Forest.



Elizabeth Kellam de Forest

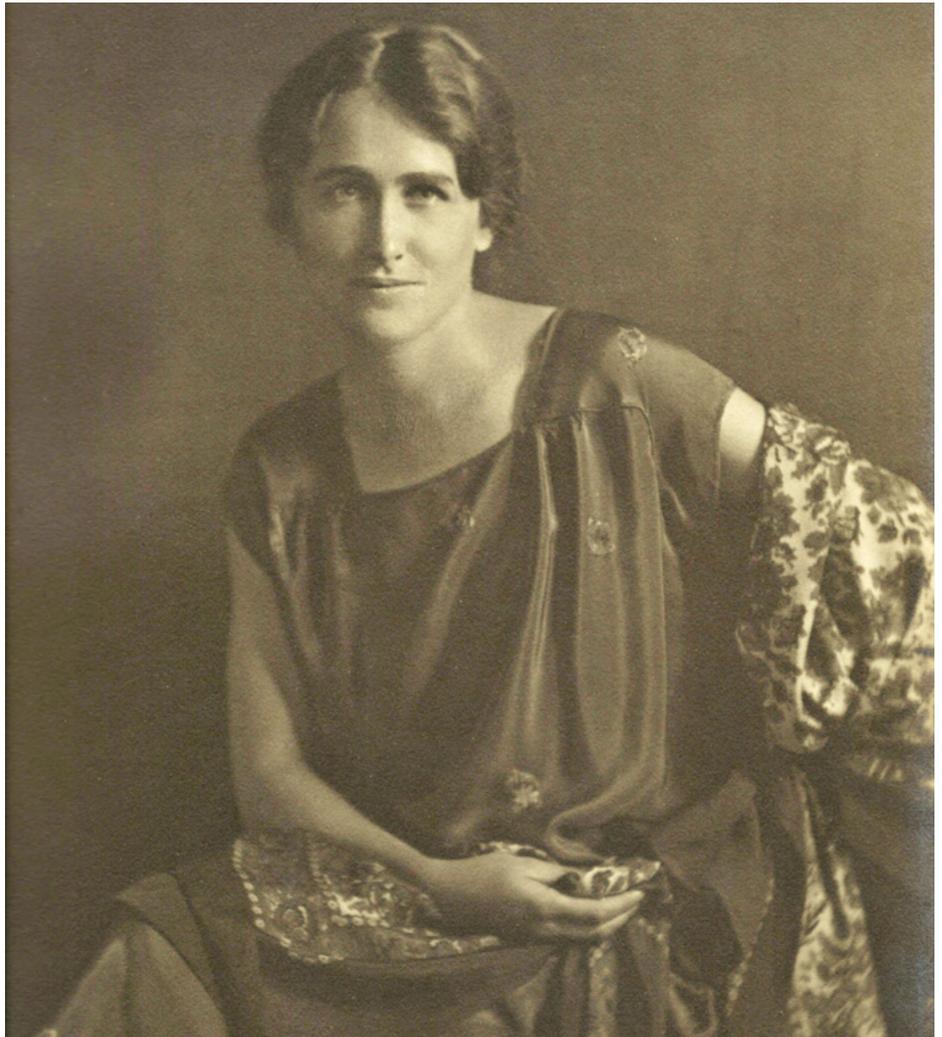
Susan Chamberlin

Elizabeth Kellam de Forest (1898-1984) was an intelligent, talented, and beautiful woman who expressed her western roots by topping off ladylike outfits with a denim jean jacket. She met her future husband in 1916 on a trip to Santa Barbara while she was still in school and going by the name Libby.¹ He was two years older and would soon volunteer for service in World War I. In an era when many girls were lucky to finish high school, Elizabeth graduated cum laude from Vassar in 1919 with degrees in English and psychology and then went to Stanford University. In 1922, with an MA in child psychology from Stanford under her belt, it is unlikely that she could have predicted a future as a horticultural authority, planting designer, and landscape architect, but that is what happened after she married Lockwood de Forest Jr. in 1925. She also became a noted civic leader and speaker, raised two sons (Kellam and Lockwood IV), wrote articles, co-edited a magazine, and authored an important book, *The Garden and Grounds at Mount Vernon: How George Washington Planned and Planted Them*.

Elizabeth Kellam was born in San Francisco, where her parents Edith and Frederick Kellam lived before he was transferred to New York in 1922 to further his career as an insurance executive.² When Elizabeth married Lock (as he was called), her parents gave them a piece of land in Santa Barbara, next to the one they had purchased to build a retirement home. Lock's parents gave them the money for the garden and house he designed. He had selected the adjoining sites in Mission Canyon after concluding that Hope Ranch was too foggy and that Montecito was too distant from the cultural advantages of town.³ Recognized today as mavericks, the young couple would become dominant cultural forces, helping to establish the Community Arts Association, the Santa Barbara Botanic Garden, and the Santa Barbara Museum of Art. Like many upper-class people, they had servants and a nanny. Elizabeth was unconventional, however, and usually signed her name, "Elizabeth K. de Forest," not "Mrs. Lockwood de Forest" as would have been customary at the time.

The Santa Barbara Gardener Magazine

While Elizabeth did not participate in her husband's design business, her "appreciation of plants and her ability to communicate about them was remarkable."⁴ Although technically she was the co-editor of *The Santa Barbara Gardener*



magazine, she was the one who was primarily responsible for its content.⁵ Founded in 1925 right after their marriage, this forward-thinking little monthly was among the first to champion the regional character of the West Coast and California's unique garden challenges. While Lock's enthusiasm for appropriate planting never wavered, his analysis of design issues was not confined to Santa Barbara gardens.⁶ In addition to horticultural coverage by Elizabeth and noted locals, there were regular contributions by authors from San Francisco to San Diego, including Sydney Mitchell, Kate Sessions, Lester Rowntree, Theodore Payne, and Hugh Evans. References to Gertrude Jekyll reveal a fondness for her books and, by extension, the Arts and Crafts aesthetic.⁷ Publication of *The Santa Barbara Gardener* ceased in 1942 after Lock volunteered for WWII and Elizabeth helped establish and run a canteen

for servicemen.⁸ When the war ended, she plunged into gardening and civic activities, while he resumed his business.

Going It Alone

When Lockwood de Forest suddenly died of pneumonia in 1949, Elizabeth finished her husband's commissions by focusing on the plant material and relying on the technical skill of Richard C. Brimer (1915-1988), the last of Lock's many draftsmen. The City of Santa Barbara required a registered business name, so plans were issued "from the Office of Lockwood de Forest." This is the imprint on her early planting plans from the 1960s for the Santa Barbara Historical Museum.⁹

Elizabeth persevered for 35 more years as a civic leader and landscape designer, and Brimer continued to assist her until her death in 1984. Although she was licensed to practice as a landscape architect in 1954,



she continued to work mainly as a planting designer and consultant.¹⁰ In this capacity she advised Thomas Church on several Santa Barbara projects and completed perhaps her most significant garden—Hesperides, the second Wright Ludington estate.

As the 1950s came to an end, Ludington decided to take some of his priceless art and downsize from Val Verde, which Lockwood had designed, to an olive orchard on a nearby mountaintop. He hired architect Lulah Maria Riggs to design both the house and garden. Following her late husband's example, Elizabeth omitted lawn and selected plants for the garden from a palette of drought-resistant Mediterranean and natives in silvers and greys that harmonized with the olive trees and the surrounding natural landscape.¹¹ Mass plantings of lavender under the olives with accents of Italian cypresses and tall Matilija poppies (*Romneya coulteri*) seem amazingly contemporary—it took California designers fifty years to catch up to what Lock and Elizabeth pioneered.

Elizabeth continued to refine the plantings at the Todos Santos Lane garden, and toward the end of her career was the supervising landscape architect for the Alice Keck Park Memorial Gardens carried out by Grant Castleberg ASLA.¹² In this park she is commemorated at the top of the spiral sundial. The Santa Barbara Museum of Art's public memorial to the couple is on the corner of State and Anapamu Streets. Her garden books became the core of the Sterling Library at Filoli.

We can be grateful that “whatever the late Lockwood de Forest Jr. was interested in always became a major interest of Mrs. de Forest” and that their “design philosophies were in complete agreement.”¹³ Elizabeth was able to keep Lockwood's vision and legacy alive until succeeding generations could recognize how truly visionary it was. ■

Endnotes

1. For a summary of Elizabeth de Forest's life written by her friend and protégé, Sydney Baumgartner, see “De Forest, Elizabeth Kellam (1898-1984)” in *Shaping the American Landscape*, edited by Charles Birnbaum and Stephanie S. Foell, Charlottesville VA: University of Virginia Press, 2009. Many authors rely on an interview Mrs. de Forest gave Verne Linderman, “Profiles: Mrs. Elizabeth de Forest Helped Originate Garden Magazine,” *Santa Barbara News-Press*, April 25, 1960, A1. See also Elizabeth de Forest obituary and memorial notices (anon, *Santa Barbara News-Press*, March 9 and 11, 1984; Philip Chandler, “Elizabeth Kellam de Forest,” *Pacific Horticulture* 45:3 (1984), 50; Trish Reynales, “The Naturals: Lockwood and Elizabeth de Forest,” *Santa Barbara Magazine* (Summer 1995), 42-49, 108-109; Maria Churchill, “The Landscaping Artistry of Lockwood de Forest,” *Montecito Magazine* 15:1 (Spring 1995), 14-19, 78-81. Some personal details of Elizabeth de Forest's life come from conversations and emails with her son, Kellam de Forest, April-May 2014.
2. Frederick Kellam had been appointed General Manager for North America for the Royal Insurance Company of Liverpool, which is today a subsidiary of the RSA Insurance Group.
3. Kellam de Forest to author, April 4, 2014. See also Churchill, “The Landscaping Artistry,” 18.
4. Emily Brown, *Landscaping with Perennials*. Portland OR: Timber Press, 1986, 1.
5. Kellam de Forest. See “Remembering My Parents,” page 10.
6. See also Lockwood and Elizabeth de Forest, “The Use of Daffodils as Garden Decoration,” *Journal of the California Horticultural Society* 1:1 (January 1940), 154-156. The couple contributed to the very first issue.
7. Anon, *The Santa Barbara Gardener* 3:10, 2 and 8:2, 2. Another reference to Jekyll can be found in “Our Readers Write: *Lithospermum rosmarinifolium*, Mrs. Elizabeth Kellam de Forest, Santa Barbara” in *Journal of the*

California Horticultural Society 7:3 (July 1946): 443. The couple's talents as gardeners also shine through.

8. This was the Santa Barbara branch of the American Women's Voluntary Service Canteen, located on lower State Street.

9. Details about the business name and Richard Brimer are from Kellam de Forest. Plans for the Museum were confirmed by Michael Redmon, Director of Research, Santa Barbara Historical Museum, to author, May 15, 2014. Redmon added that *Noticias* 11:4, devoted to museum construction, states, “Landscape planning has been graciously volunteered by the Santa Barbara Garden Club.” Elizabeth de Forest was a member for many years.

10. The date on her license is 1954, not 1952 as has been erroneously published.

11. Kathleen Quinn, “Heaven on Earth,” *Santa Barbara Magazine* 21:1 (Winter 1995), 36-41, 106-109; Kellam de Forest to author.

12. Reynales, “The Naturals” and Kellam de Forest to author: Elizabeth did not have the staff to prepare the level of detail required by the City of Santa Barbara for the Memorial Gardens. Beginning in the 1970s, Sydney Baumgartner (related by marriage to Elizabeth) worked for Castleberg and assisted Elizabeth.

13. The first quote is from Linderman, “Profiles: Mrs. de Forest,” A1, and the second quote is from Baumgartner, “De Forest, Elizabeth Kellam,” 72. Baumgartner and Kellam de Forest deserve credit for protecting the gardens and philosophy of Lockwood and Elizabeth de Forest after Elizabeth died.

Opposite: *Elizabeth Kellam de Forest in 1925, the year she was married. Photo by Carolyn and Edwin Gledhill. Courtesy of Kellam de Forest.*

Above left: *Cover of the December 1929 issue of The Santa Barbara Gardener magazine. Only a few covers featured art or photos; most were simply text. Courtesy of Susan Chamberlin.*

Above right: *From the left: Elizabeth de Forest, Forest H. Cooke (a teacher at the Thacher School, 1912-1946, and Lockwood de Forest's lifelong friend), Lockwood de Forest, and Kellam de Forest. Courtesy of Kellam de Forest.*

Lockwood de Forest Sr. An American Orientalist

Susan Chamberlin



The natural landscape was always a source of inspiration for de Forest's father, Lockwood de Forest Sr. (1850-1932). A native of New York's fashionable lower Fifth Avenue, he was one of the leading "American Orientalists" of the Aesthetic Movement. De Forest Sr., who could trace his family's beginnings to Huguenots who settled in New Amsterdam in 1623, was elected to the National Academy of Design in 1898. He began wintering in Santa Barbara with his wife, Meta Kemble, and their three children sometime between 1889 and 1902.

At about age 50 (c. 1900) de Forest Sr. returned to *plein air* painting with the passion he had enjoyed before his career took him to India, where he lived with Meta for two years after they were married, exported Indian carved teak, and became an authority on Indian design.¹

This distinguished artist, author,

importer, amateur architect, and former partner of Louis Comfort Tiffany in the Associated Artists firm was on the crest of a wave of affluent and sophisticated people from the East and Midwest who were drawn to the West Coast for their annual escape from the East's frigid months.² Santa Barbara was a particularly appealing destination due to its reputation as the "American Menton." Its south-facing coast and mountain backdrop, subtropical vegetation, stately old mission church, quaint adobes, and Mission Revival architecture gave it a special sense of place. Around 1913, de Forest Sr. designed a unique house at 1815 Laguna Street that incorporated carved teak elements from the woodwork atelier he had founded in India in 1880. Seated on its roof terrace, he painted oil sketches of the ocean and mountains. The family settled permanently in the city in 1923.³ ■

Endnotes

1. De Forest Sr. wrote three books: *Indian Domestic Architecture* (Boston: Heliotype Printing Co., 1885), *Indian Architecture and Ornament* (Boston: Geo. H. Polley & Co. Publishers, 1887), and *Illustrations of Design: Based on Notes of Line as Used by the Craftsmen of India* (privately published, 1912).

2. Other partners in the Associated Artists firm were Samuel Colman and Candace Wheeler. The first treatment of de Forest Sr.'s career was a catalog essay by Anne Suydam Lewis in *Lockwood de Forest: Painter, Importer, Decorator*. Huntington, NY: Heckscher Museum, 1976. Other useful information appears on the website of the Sullivan Goss Gallery in Santa Barbara (www.sullivangoss.com) where de Forest paintings are for sale. Many of de Forest Sr.'s papers are in the Archives of American Art at the Smithsonian Institution. See also: Roberta A. Mayer, *Lockwood de Forest: Furnishing the Gilded Age with a Passion for India*, Newark NJ: University of Delaware Press, 2008; Gerald Ackerman, *American Orientalists*, Paris: Art Creation Realisation, 1994.

3. Dates for de Forest Sr.'s arrival in Santa Barbara for the winter, the design and construction of the Laguna Street house, and when the family took up permanent residence vary in published sources.

A Classic Rosemary for California

Susan Chamberlin



Because father and son are often confused, Lockwood de Forest II (1850-1932), a member of the National Academy of Design (N.A.) is referred to as “Sr.” and his son, the landscape architect Lockwood de Forest III (1896-1949) is referred to as “Jr.” This is how he was known professionally.

Sullivan Goss—An American Gallery in downtown Santa Barbara has examples of de Forest Sr.’s work. Visit www.sullivangoss.com, and for the spring exhibit on the painter, www.sullivangoss.com/Exhibits/SGTV_DEFEST2014.

Above left: Santa Barbara to the Rincon to Point Mugu, painting by Lockwood de Forest Sr., c. 1915. Courtesy of Sullivan Goss—An American Gallery.

Above right: Lockwood de Forest Sr. with grandson Kellam de Forest on the seating wall at Lockwood de Forest Jr.’s Todos Santos Lane garden in 1928, shortly after it was built.

Landscape architect Lockwood de Forest is immortalized by the excellent prostrate rosemary cultivar that bears his name. It is drought-tolerant and grows about two feet tall, cascading down walls and spreading six to eight feet wide. Because cultivated varieties are propagated from cuttings, all cultivars bearing the same name should be identical, so it was puzzling to find nurseries on the Internet describing the flower color of this evergreen groundcover as “lavender” or “light blue” or “darker blue” than the more common *Rosmarinus officinalis* ‘Prostratus’.

San Marcos Growers, a wholesale nursery in Santa Barbara, has the true plant: the source for their stock is Elizabeth de Forest, who, with her husband, discovered and introduced this classic. She described its flowers as “pale light blue—the color of the old French air force uniform” in an article she wrote for *Pacific Horticulture* in 1976.¹ Her husband was fond of aromatic foliage. When they began their garden on Todos Santos Lane in Santa Barbara in 1927, one of the first things they planted was *Rosmarinus officinalis*, the upright, bushy species with lavender-grey flowers. Cultivated for centuries in the Mediterranean region and brought by the Spanish colonizers to the New World, it was widely available in Santa Barbara in 1927, according to Mrs. de Forest.

Prostrate rosemary is now so popular in California that it is surprising to learn that this ground-hugging form was essentially unknown in the 1930s when Sydney Mitchell visited the de Forests and told them about a creeping rosemary he had seen in Italy’s famous La Mortola gardens.² The de Forests soon had this novelty growing in their rock garden, and a few years later discovered a seedling. It was prostrate in form but with different-colored flowers and denser, greener foliage clothing more vigorous branches than their single La Mortola specimen. Realizing the seedling was a hybrid between their upright and prostrate plants, “Lockwood immediately had a cutting from it,” Mrs. de Forest told Arthur L. Menzies in a letter from the early 1960s. By then, according to Menzies, ‘Lockwood de Forest’ rosemary was “the most commonly sold creeping rosemary in California.”³ Now there are many others.

Endnotes

1. Elizabeth de Forest, “A Parcel of Rosemaries” in *Pacific Horticulture* 37.4 (Oct 1976): 40-42. San Marcos Growers



propagates *R. officinalis* ‘Lockwood de Forest’ from cuttings obtained in 1981 by David Gress and Lynn Kravitz from Elizabeth de Forest at her Todos Santos Lane garden; their meeting was arranged by landscape architect Sydney Baumgartner. March-April 2014 emails and conversations with Randy Baldwin, general manager of San Marcos Growers, and Baumgartner; I’m grateful to them for bringing Mrs. de Forest’s article to my attention.

2. Sydney B. Mitchell (1878-1951) was a distinguished librarian, horticulturist, and early author on the challenges of California gardening. Beginning in 1867, La Mortola was created by Sir Thomas Hanbury on the Italian Riviera.

3. Elizabeth de Forest quoted in Arthur L. Menzies, “The Origin of *Rosmarinus officinalis* ‘Lockwood de Forest’,” *Journal of the California Horticultural Society* 24.4 (Oct 1963): 94. Menzies did not name nurseries that first sold the plant. During an April 4, 2014, visit to the de Forest’s garden with Baldwin, Baumgartner, and Kellam de Forest (son of Lockwood and Elizabeth), Kellam noted the cuttings would have been raised in their lath house.

Above top: *Rosmarinus officinalis* ‘Lockwood de Forest’ on left compared to *R.o.* ‘Irene’ on right. Courtesy of San Marcos Growers.

Above bottom: *Rosmarinus officinalis* ‘Lockwood de Forest’. Courtesy of AWA Nursery.

My Garden Education

William A. Grant



Editor's note: The following article came about because Betsy Fryberger, longtime CGLHS member and curator emerita of the Cantor Center at Stanford University, encouraged her dear friend Bill Grant to remember his early years, his love of roses, and the founding of CGLHS. Betsy was fortunate to be on one of Bill's memorable tours of European rose gardens—the 1983 trip to France and Germany, where one of the highlights was a visit to the newly opened Rosarium Sangerhausen in the former East Germany.

I grew up in Los Angeles in the 1930s during the Depression. For financial reasons, my family rented and moved about every five years. Why? My mother created a flower garden wherever we lived, improving the property. My father fixed all the plumbing and electricity. It never failed: when we improved things, they raised the rent!

My mother was not an enthusiastic cook; she would much rather be in the garden. Her favorite flowers were roses,

large-flowered chrysanthemums, and long-stemmed, fragrant carnations. She won best of show at the Santa Anita racetrack mum show one year with a rare yellow bloom slightly tinted with green. A Japanese gardener had given her the original cutting.

My father loved beets and grew a patch every year. I did not like them; however, we did grow carrots and potatoes. My mother cooked the leaves like spinach.

With the mums, Mother had trouble with the snails. I thought it was easy to kill them, and she said she would pay me a penny for every one I caught. I took a flashlight and found more at night than in the daytime. I needed 10 cents for the Saturday movie matinees. With the carnations, she made cuttings of the ones she had and created a large bed of mostly red flowers. These she often cut and created lovely bouquets in the house. Recently I discovered that there are no more carnation nurseries in California!

Roses. These were her favorites. At that

time the Hybrid Teas were the most popular ones; she went to an annual sale to buy new ones at 99 cents apiece. Her favorite was a politically incorrect rose called 'President Herbert Hoover' (1930). My father would not allow her to bring blooms of it into the house.

I shared her love of roses. She taught me to prune, to remove rust-damaged leaves, but she did the spraying. By the time I was in high school, she had more than 30 plants, and I begged to take the cut blooms to my teachers. My two older brothers were away a lot, so I had to mow the two lawns every weekend. I hated this and lawns all my life.

My father took us a few times to rose shows, especially the one at the Coliseum. I thought there was only one kind of rose—the Hybrid Tea, but later a whole new world of roses opened when I learned about the other kinds.

After high school I wanted badly to be a sports writer. I worked as a string reporter



for several L.A. newspapers. This experience led to my job as a public relations director for a professional football team in Chicago. That lasted a year, because the team finished last in the standings. I returned to Southern California and to junior college and then went on to university. Gardening slipped off the radar for a few years until I had a teaching job. I moved to Santa Cruz County in 1959 to teach at the new Cabrillo College, bought property in Aptos and, with lots of help, built my house and created my first real garden.

Totally influenced by advertising and neighbors, I bought Hybrid Teas as the new ones were introduced. This went on for years. Then one day I realized I spent far too much time pulling off the rusty leaves, killing all the insects and bugs that were bent on destroying the blossoms, and spraying for mildew. Then I visited a garden, Frances Grate's in Monterey, where there were no Hybrid Teas! What is this? And these roses had delicious fragrances. I left

the modern ones in the dust at that point.

I joined the local rose society. It was a vigorous group with monthly shows and weekly lectures. After a time I tired of the stress of grooming blooms for blue ribbons. I won best in show and then the competitiveness bored me.

When I discovered that the University of California at Santa Cruz (UCSC) was creating an arboretum, I became a volunteer. Trees and shrubs from Australia didn't look like American plants at all, but they had two wonderful qualities: they bloomed during our fall and winter, and they were quite disease-resistant. They did not need a great deal of water either. My garden is full of them today.

The Arboretum had monthly talks, many with slide shows, that taught me about these unusual plants, their care, and their unique qualities. When Brett Hall (now the Arboretum director) organized a tour of Australia, I quit my consultant's job with the National Football League and

joined the group. That was a real education. We toured from the west coast across the endless desert for nearly a month until we reached Sydney. I slept outdoors most of the way, shocked that I was able to do that. But what an education about plants in their natural habitat!

At this point I was president of the support group at UCSC. I organized a special program to raise money, and we sold out, as the staff was hard working and knew its value. In discussions I listened to people
(continued)

Opposite left: *Bill Grant touring Val Verde, Montecito, CA, 2001. Photo by Susan Chamberlin.*

Opposite right: *Close-up of 'Easlea's Golden Rambler'. Photo by Darrell Schramm.*

Above: *An English-bred climbing rose, 'Easlea's Golden Rambler' (1932), scrambling up to the deck of Bill Grant's house in Aptos. Courtesy of Odile and Georges Masquelier.*



My Garden Education (continued)

who thought there ought to be an organization of those who loved gardens and their history. The Arboretum entertained speakers with a wide range of botanical topics. I imagined a group that discussed what gardeners were growing and gaining help through exposure to others. I asked at one meeting what the audience thought of such an idea. A strong response told me we needed someone to do the organizing. Well, I discovered I had to spearhead such a move and announced a gathering on a Saturday morning.

Newspapers and the arboretum publicity resulted in a group of 25 individuals who were enthusiastic about the idea. So the California Garden and Landscape History Society was founded. I was not happy about the landscape part of our title, but I came round as I met those who convinced me landscapes were important in our history.

The word got out that California had a garden history group. A year afterwards, I was invited to speak to the Australian Garden History Society near Adelaide. I noted immediately that they had accomplished a lot in their short history. They asked me to talk about our start and something about gardens here. We spent a week visiting public and private gardens. Naturally, some of them were examples of native flowers, shrubs, and trees used in a landscape design, which I found fascinating, as

we could copy these in our work in California. I stayed on for a week to visit rose gardens.

During all the years I was at UCSC, I had not forgotten my roses. I spent nine summers in Bavaria at the country home of California friends who had retired to their birthplace—this was a whole new look at gardens that were seasonal, in an alpine environment. Mowing extensive lawns became a pleasure, as I could jump in the swimming pool when I finished. We hunted mushrooms in the forest on Thursdays before the weekend crowds arrived. One June we spent several weeks on the Riviera visiting historical sites and quite a few gardens as well.

When I retired in 1983 I decided I would visit all the famous rose gardens in Europe, including many that I had missed, by organizing tours. That way I could risk others to pay my way (I still blush a bit when I reveal this). I never made much money, only enough to plan the next year's tour. Amazing success! Eight tours in Europe, three in England. Then I threw caution to the winds and announced a tour of New Zealand, which sold out overnight. What a revelation this country was. They are more English than the English! Magnificent rose gardens everywhere. I do exaggerate but not by much. Two more tours there were very successful.

There were failures—no one wanted to go to Australia (I had been there many

times so I knew the country had excellent gardens). One English tour nearly ended my new job: the agent in London tried to walk off with our big deposit, but quick work with the police saved the day.

While speaking in Western Australia about roses at a national convention, a lady asked if she could sit next me as we awaited the afternoon speakers. She queried me about how I had learned so much about roses, where I had seen the gardens, people I had met. She thanked me and left. Two months later I was sent a contract from Random House to be one of the editors of their enormous volume on roses, *Botanica's Roses*. The lady had been looking for staff members. I spent a year working on the rose descriptions of over a thousand photos, many of them mine.

I met so many wonderful gardeners, and some were quite famous—Graham Stuart Thomas, Penelope Hobhouse, Peter Beales, Peter Harkness. But the most important were those who became close friends. Odile Masquelier of Lyon, France, and Sally Allison of New Zealand had a profound influence on me for growing old roses, especially the ramblers and climbers.

Odile is the founder of *Roses anciennes en France*—a vibrant, thriving society devoted to the discovery and preservation of old roses. I visited her and Georges, her husband, for several summers at their fantastic home and garden, La Bonne Maison, which is in the hills above Lyon, and learned



a great deal about these historic plants. She organized an international conference one spring with fascinating speakers from around the world.

I corresponded with Graham Thomas for many years, as I had learned much from his books on roses. When I was taking a tour to Mottisfont Abbey, an English garden closely identified with him, he said I must bring my group on the day the garden was closed. What a learning experience that was for all of us! ■



Opposite left: *Bill and CGLHS board members in 2000, left to right: Marlea Graham, Margaret Mori, Kathleen Craig, Thea Gurns, John Blocker, Susan Chamberlin, Lucy Warren, Bill Grant, Glenda Jones, Laurie Hannah, and Roberta Burke. All photos courtesy of the author, unless otherwise indicated.*

Above center: *Bill Grant's garden, 1994. Photo courtesy of Odile and Georges Masquelier.*

Above right: *Author's parents.*

Right: *Bill Grant with Odile Masquelier and Trevor Nottle, Australian garden writer and landscape historian, on Bill's deck in Aptos. Photo by Georges Masquelier, 1994.*



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*View from the terrace at Constantia, probably from the 1930s. A clipped eugenia topiary in the foreground (*Syzygium paniculatum*) echoes the Dutch Colonial-style house roofline. This bronze foliage was selected as a foreground contrast to the dull green of the clipped black acacias (*Acacia melanoxylon*) in the distance. Photographer unknown. Designed by Lockwood de Forest Jr. Courtesy of the Smithsonian Institution, Archives of American Gardens, Garden Club of America Collection.*