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The San Francisco Peninsula's Great Estates: Part II

Mansions, Landscapes, and Gardens in the Late 19th and Early 20th Centuries

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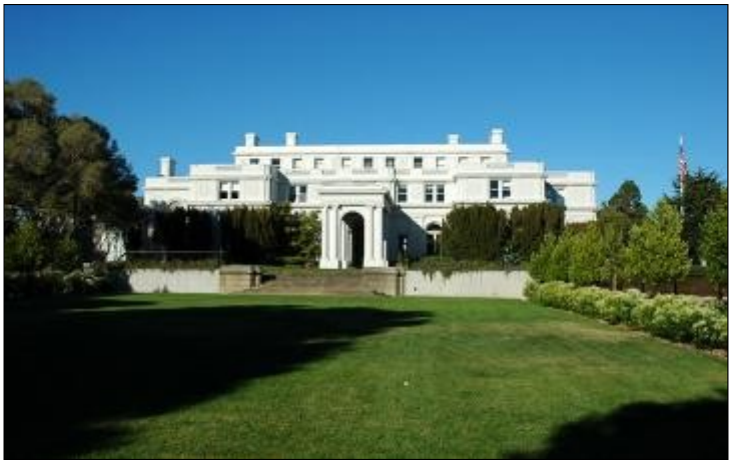
By the early 1880s, the Peninsula contained the largest constellation of country estates west of the Mississippi, and their number kept increasing, slowing only during the periodic economic recessions that affected California along with the rest of the nation. The existence of these extensive properties, however, was not universally regarded as a beneficial improvement on the Peninsula's wellbeing. The original size of the large tracts, whose acreages ranged from several hundred to more than a thousand, was made possible earlier by the very low prices of the remaining former Mexican ranchos. These manorial lands occupied by a small wealthy and privileged elite were considered "detrimental to the settlement and progress of the section," according to local historians Barrows and Ingersoll in the 1890s.[2] Changes, however, in the Peninsula's residential population were coming.



Uplands, Charles Templeton Crocker's former estate in Hillsborough. Its spacious lawn still provides the traditionally desirable unimpeded view of the mansion—now occupied by a private school. Photo: David C. Streatfield.

The Landscaping of American Estates in the Late 19th Century

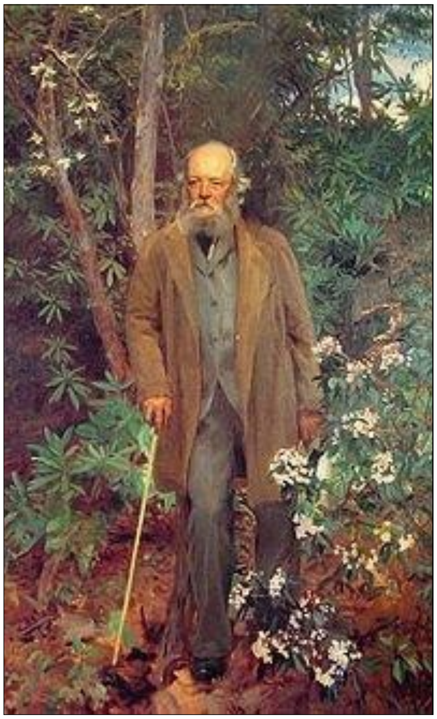
The growing popularity of gardening in Europe, with its view of gardens as places developed with personal and cultural associations, had its American counterpart. The once-pervasive gardening-design shibboleth that promoted the "genius of the place" was being replaced by celebrating the "inventive genius of man"—which had led to greater interest in national history and in other cultures, such as those of the Orient. Inevitably, these tendencies influenced many large gardens created in California, and these new developments first appeared in the San Francisco Peninsula's estates. Collectively, these gardens represent a regional design approach based not on ecology but on the horticultural potential of the climate, which afforded unparalleled opportunities for cultivating a very broad range of temperate and subtropical plants. Though the mansions and grounds often resembled similar properties in Europe and on the East Coast, their palatial gardens contained an unusually wide variety of plants, most of which could not be grown year-round anywhere else in the United States. (The same horticultural potential began to be exploited in Southern California in a slightly later time frame and in similarly lavish ways.)

Extensive lawns dominated almost every estate garden. America's first landscape architecture theorist and practitioner, Andrew Jackson Downing (1815−1852), had promoted the "beautiful" and the "picturesque" garden styles derived from English precedents originating with Humphry Repton and John Claudius Loudon, which he adapted for use in the eastern American urban, suburban, and rural landscapes. He described the lawn as the "ground-work of a landscape garden."[3] He hoped that "every day, as the better class of country residences increases, to see this indispensable feature in tasteful grounds becoming better understood and more universal."[4] The lawn certainly became a universal feature in Californian gardens despite its obvious inappropriateness when used on a large scale and in places where it would require

Well-watered and trimmed lawns—whether long or wide, or both—remain in place at most still-extant Peninsula estates, such as this one near the mansion at Filoli. Photo: David C. Streatfield.

ample irrigation throughout much of the year. Few people at the time, however, challenged the lawns' dominance out of concern for their year-round watering requirements in a climate that rarely saw rainfall half of the year.

The Peninsula garden designs themselves, however, exhibited a significant departure from another position held by Downing and his disciples. In his addition to Downing's most important book, *A Treatise on the Theory and Practice of Landscape Gardening*, Henry Winthrop Sargent proclaimed that distant prospects should be captured within the boundaries of the garden. According to Sargent, the best landscapes in England featured expansive combinations of trees and lawns that surrounded the house on two or three sides, "while the mass of pleasure grounds with flower gardens are usually at some distance."[5] But in the case of most of Peninsula estate gardens lacking bay views, the distant prospects were clearly regarded as highly disagreeable: the mountainsides stripped of trees, which had been logged to furnish building materials, with the closer hills covered with dry grass and scrubby vegetation. Great beds of in-season flowers and attractive shrubs were planted all around the house, while fast-growing trees, such as the Monterey cypress and various eucalyptus species from Australia, were located around the periphery, to firmly block out the unpleasant outer landscapes.



Frederick Law Olmsted. Oil painting by John Singer Sargent, 1895. Biltmore Estate, Asheville, NC. Wikipedia.

As East Coast residents, Downing and Sargent of course had very little conception of how their ideas would work in semi-arid landscapes. Neither did California's early nurserymen. Despite their remarkable success at importing plants, careful research into the cultivation of particular plants did not occur. Sargent at least was sensibly prescient when he wrote about the problem of growing plants, "[W]e must grope in the dark until many more years of experience in different parts of the United States, enables us to know what we can and cannot grow."[6]

Water-Conserving Tactics in California Landscaping

Among those engaged in prominent landscape designs in the Bay Area, only Frederick Law Olmsted, Sr. and William Hammond Hall, the designer of San Francisco's Golden Gate Park, recognized the necessity for a different approach. They were the sole exceptions to the attempts to recreate Eastern and European spaces using a new and more exotic flora.

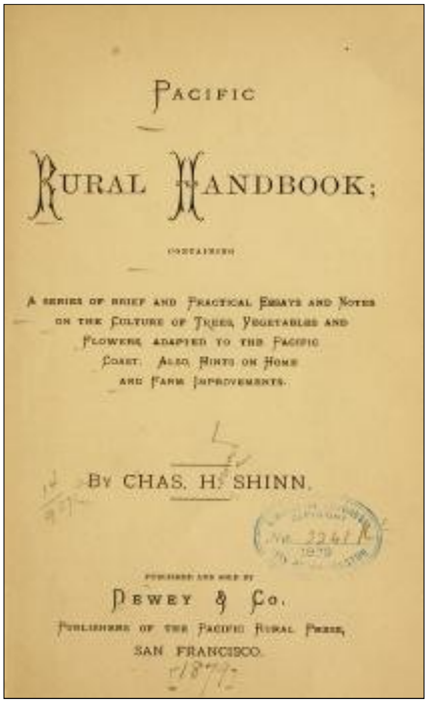
Olmsted's brief residence in California between 1864 and 1866 produced a few designs that attempted to address the unique opportunities of the California landscape, as well as the related issues of human happiness and morality. Olmsted recognized the imperative need for a different approach than that of other landscape theorists. His surviving correspondence for work at W.H. Howard's El Cerrito suggests a designer grappling with this issue, but his tentative suggestions were not executed. More significant was his recognition of the similarity of the Californian landscape to the Mediterranean basin's. His criticism of the widespread use of lawns in connection with his work at Stanford University in the 1880s was unusually forward-looking, especially since it was clearly intended as the basis of a new regional sensibility. His designs for the Mountain View Cemetery in Oakland and his unexecuted scheme for a new park in San Francisco were guided by an attempt to create "Mediterranean" landscape solutions. That this approach was not always the most appropriate solution is shown by his astonishment at the subtlety of William Hammond Hall's pioneering ecological reclamation of the sand dunes at Golden Gate Park.[7] Olmsted's Mountain View Cemetery in Oakland survives as the earliest example of a designed Mediterranean landscape.

Olmsted's return to California in 1888 to provide a plan for Leland Stanford's new university could have revolutionized landscape design in the state. He was utterly appalled by the pervasive lack of understanding of the semi-arid nature of the landscape and the unbridled passion for elaborate gardens. His scheme for the campus quadrangles was a sensitive interpretation of traditional Mediterranean building practices. This, together with his desire to create an arboretum of Mediterranean plants, was intended to lay the foundations for a new and appropriate regional landscape design approach. Had this been adopted, California would not have continued to squander its water resources.

Hall evidently also considered all of his work to be innovative, since he informed James Flood, a prospective client, that he would provide something of which there is no example in California—"in which I propose to improve your grounds just for the sake of showing Californians how such things should be done." He justified his proposed fees for Linden Towers, which Flood evidently considered exorbitant, by saying that

> The subject of improving grounds is so little understood here that I hope you will excuse my offering every explanation. The practice of this art of creating landscapes—improving grounds, necessitates the knowledge of engineering, construction, architectural design, and garden manipulation, as well as with the peculiarities of the topography, climate, water availability, and soil of a particular locality where each work is to be executed, with the whole brought together by understanding the rules of artistic design and good taste.[8]

It is unfortunate that Hall was not more specific about the details of this approach, since it is doubtful whether any of his residential projects were realized. Olmsted was more successful, having been employed on two residential commissions in California.



PACIFIC

RURAL HANDBOOK;

CONTAINING

A SERIES OF BRIEF AND PRACTICAL ESSAYS AND NOTES
ON THE CULTURE OF TREES, VEGETABLES AND
FLOWERS ADAPTED TO THE PACIFIC
COAST. ALSO, HINTS ON HOME
AND FARM IMPROVEMENTS.

BY CHAS. H. SHINN.

No. 3241

1879

PUBLISHED AND SOLD BY

DEWEY & CO.

PUBLISHERS OF THE PACIFIC RURAL PRESS,

SAN FRANCISCO.

1879.

Cover of the first book (1878) to provide planting guidance to California's nurserymen, gardeners, and garden designers. http://archive.org/details/pacificruralhand00shin.

Not until 1878, when Charles Shinn produced *The Pacific Rural Handbook*, was a comprehensive approach taken to creating gardens for the unusual conditions of California. However, this publication was largely a practical treatise on what to grow in gardens of modest size and did not provide a clear exposition of theoretical ideas on design. Yet Shinn showed remarkable perception in recognizing the tendency of gardeners to use plants to evoke specific associations. He also acknowledged the dangers inherent in the vast increase in the size of the flora:

> [O]ur eagerness for new things, and our thirst for variety, often leads us to mingle the plants of every region in one poor half acre. The possibilities of artistic landscape gardening which our climate affords, are wonderful, but the dangers also are great. Our native lilies, shrubs, and spray vines are perfectly at home near a drooping redwood or mountain pine, but they have little sympathy with an Eucalyptus [*sic*], other than mere vegetable kinship.[9]

Shinn disliked formal layouts and criticized carriage roads that passed in a circle around the house. Conifers "must be used with a sparing hand, except for hedges and wind-breaks; we do not feel the need of them as do our Eastern friends, with their long winters."[10] And, "For beauty … deciduous trees are the most dependable." Shrubs were important since they provided a visual transition between soft-wooded plants and trees. He believed that gardens should provide a supply of flowers throughout the year. They must not only be good to look at, but be good to smell and "… be full of floral benevolence and liberality."[11]

Shinn was strongly opposed to the use of statuary in gardens, pouring scorn on "a fountain-pouring nymph, and blear-eyed watch-dogs." His expectation was that

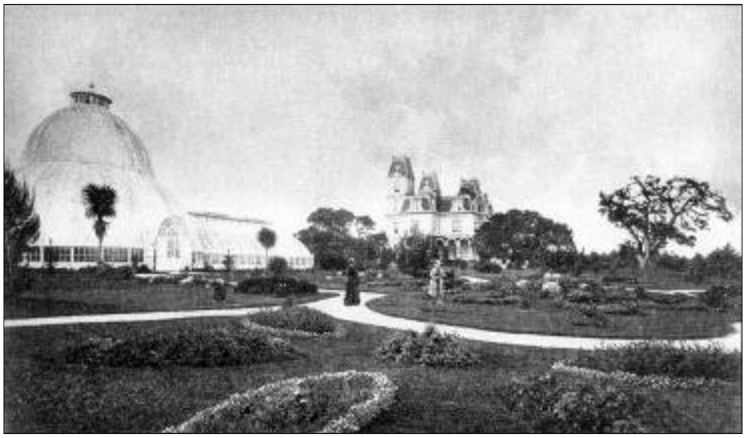
> [I]n this new and hopeful land, we shall not copy the dead forms, though (they may be) dear to the hearts of men. Here there shall be spacious groves, wide lawns, and numberless gardens wherein the flowering plants of each broad continent, of every wave-girdled isle, shall give us their varied blooms. Here, if indeed we use statuary in our gardens, there shall be no servile imitations, but our young sculptors shall again embody the breathing shapes of sky, and sea, and wood.[12]

Had Shinn ever seen the outdoor statuary gathered around the Lathams' Thurlow Lodge, he might well have used this garden as a classic example of an inappropriate application of the art of landscaping.

New Technologies Affecting Landscaping Work

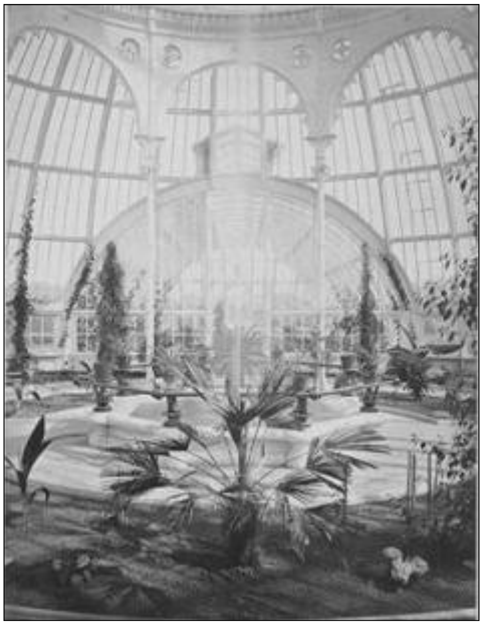
The late Victorian and post-Victorian gardens in the San Francisco Peninsula reflect multiple sources: a wide spectrum of theoretical ideas and garden precedents, unparalleled opportunities to grow a very broad range of plants, and the predilections of individual garden designers and owners. These gardens could not have been so readily created without an array of impressive technological developments brought on by the ever-evolving Industrial Revolution and practical applications of the scientific method to botany.

The great achievements of Victorian gardening in Europe invariably migrated to America. They were heavily dependent upon the availability of new materials such as rolled plate glass, as well as on new forms of heating in glass houses and conservatories. Terracotta urns were employed, large conservatories were constructed of cast iron, and cast-iron structural columns were used in smaller greenhouses. These interior garden structures were frequently purely utilitarian in nature, serving as places in which delicate fruits, out-of-season vegetables, and tender flowers could be raised for use in the house. All of the new techniques were used in East Coast gardens, taking a while to attain the same scale in California.



The conservatory building, greenhouse, and mansion at Millbrae, the D.O. Mills estate in Hillsborough. Photo courtesy of The Bancroft Library,

Conservatories were also constructed as additional rooms opening from a house—a fashion initiated by Humphry Repton in England that became popular in America as social spaces in urban mansions. Featuring exotic flowers of fantastic colors and sweet fragrances enabled them to serve as entertainment centers and trysting places. Conservatories were also built within pleasure grounds to display rare or exotic plants. Burnham and Lord's large conservatory at D.O. Mills' Millbrae was in this tradition. Its conspicuous siting gave it great prominence in the garden, impressing visitors with both its architectonic qualities and the unusual plants grown inside.



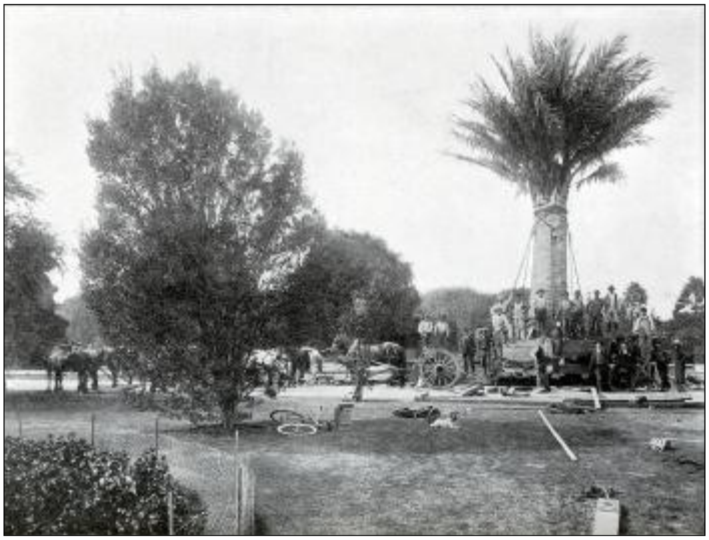
Interior of conservatory at the Millbrae estate. Courtesy of the Millbrae Historical Society.

By the 1870s, significant advancements were being made in tools used in gardening, as when new wheelbarrows appeared. Improved versions of the lawnmower, developed in 1832, arrived, and now horses or ponies wearing special leather boots pulled the mowing machines across expansive lawns. Garden debris could be hauled away in carts powered by small steam-driven engines.

In California, tree moving was not employed initially as frequently as in the East, where large specimens were often moved with bare roots. The extraordinary rapidity in the state of plant growth appears to have discouraged the extensive use of such practices. However, large trees were moved on a prodigious scale at the two expositions held in 1915. They were moved with their roots held in large wooden boxes, drawn by teams of horses—as shown in a photograph of a large palm tree being moved in John McLaren's book, *Gardening in California: Landscape and Flower* (1908). (This classic book, reprinted, is reviewed here on pages 26-27.)

Irrigation technology was an absolute necessity for maintaining the extensive lawns and exotic plants in California gardens. Without frequent watering the prevailing lavish and elaborate floral abundance could never have been sustained. (In the Spanish and Mexican period only flood irrigation and hand-watering had been used.) By the 1880s hoses were used to water the wide-spreading lawns of great estates, and it was customary to have a number of faucets placed throughout the great estates' pleasure grounds. Improvements were also made to lawn irrigation in the form of rotating sprinkling devices, which, coupled with improved hose reels, replaced hand-watering with hoses.

Some machines developed in both Europe and the US for agricultural and industrial uses, transportation, and in the construction of buildings, roads, and railroads were inevitably adapted for various landscaping uses. Steam-powered earth-moving equipment replaced hand-wielded picks and shovels, enabling property to be quickly transformed for landscaping purposes. New forms of drilling, perfected in mining operations, were used to dig wells that tapped into deeper underground aquifers. Also, because ample supplemental water was needed in lavish garden areas, estate proprietors might own outright or lease properties that received runoff water from creeks and springs in the Santa Cruz Mountains, in order to dam it up in private reservoirs. Eventually some landowners established local water companies, or held sizable interests in much larger



Moving a palm tree by using a horse and wagon. Photo from John McLaren's book, Gardening in California: Landscape and Flower.

The Pulgas Water Temple, a stone pavilion, was erected close to the Crystal Springs reservoir to celebrate the "mingling of the waters—when water brought from the Yosemite's Hetch Hetchy Dam began to arrive in the Peninsula's greatly enlarged water-holding facilities. Photo: San Mateo County Division of Parks.

ones elsewhere (as both William Ralston of Belmont and William Bourn of Filoli did), to thereby 11control the delivery and pricing of crucial water to farmers, businesses, and households on the Peninsula.

The creation of the highly controversial Hetch Hetchy Dam in the Yosemite region of the Sierra Nevada, completed in 1923 as a response to the ever-increasing demand for water in San Francisco and on the Peninsula, would in time add a huge new supply at the Crystal Springs Lakes and Reservoir in Woodside, thereby ensuring a reliable supply of water for the extensive needs of large estates as well as other Peninsula properties. Though a major engineering triumph, some Californians, especially John Muir, decried it as a great environmental tragedy. (Dams were also developed for other crucial uses: Eugene de Sabla, who bought the Howard family's El Cerrito estate, had built the first dams in the Sierra Nevada in the 1890s, to produce hydroelectric power. He later co-founded Pacific Gas & Electric Company, as the public's need for electricity and natural gas mounted.)

The development of the internal combustion engine at the turn of the century inevitably affected the work of creating and maintaining the Peninsula estates. People servicing them in innumerable ways no longer depended on the availability of transportation via horseback, horse-pulled conveyances, or the few railways. The development at the turn of the century of new grading machines, steam rollers, and tractors was directed by the needs of road building and agriculture. [13] But as William Haycraft points out, "The importance of private construction should not be overlooked."[14] Gasoline-powered trucks enabled the hauling of heavy supplies and moving large trees, while small engines could run lawnmowers, chain saws, and grading equipment, with some equipment powered by electric current or rechargeable batteries eventually becoming alternatives.

The appearance of the internal combustion engine had other effects on the planning of large estates. When chauffeur-driven limousines replaced horse-drawn carriages, Bay Area art critic, artist, and garden designer Bruce Porter captured perfectly the changes they created to estate entryways in his introduction to Porter Garnett's *Stately Homes of California* (published in Boston in 1915).

> But the revival, ten years ago, of direct design (ruled as it is by the approach to the house) antedated, by the fewest years, our universal use of the motor, and with that fierce, contemporary means of transit unblushingly accepted (and day by day, becoming more fierce, more demanding and more effectual), the "picturesque curve" and "gravel sweep" seem likely to be forever relegated to the memories of a more leisurely, romantic, and lingering generation.[15]

The Victorian porte-cochere disappeared, and the service complexes on most estate were now dominated by ranges of garages for motorcars.

Important to the success of all agricultural and horticultural endeavors was the rapidly growing practical attention given by botanists to understanding basic plant physiology. Plant scientists in Europe and America (in the latter, often located at land-grant colleges focused on improving agricultural yields) began identifying and publicizing specific plant species' optimal needs in terms of sunlight, water, seasonal temperature range, soil chemistry (such as acid/alkaline balance) and the need for supplemental minerals and other nutrients, disease resistance, and other growth-favoring factors. Applications of this knowledge by horticulturists, nursery owners, landscaper designers, and gardeners enhanced the outcomes in the appearance of estates' grounds.

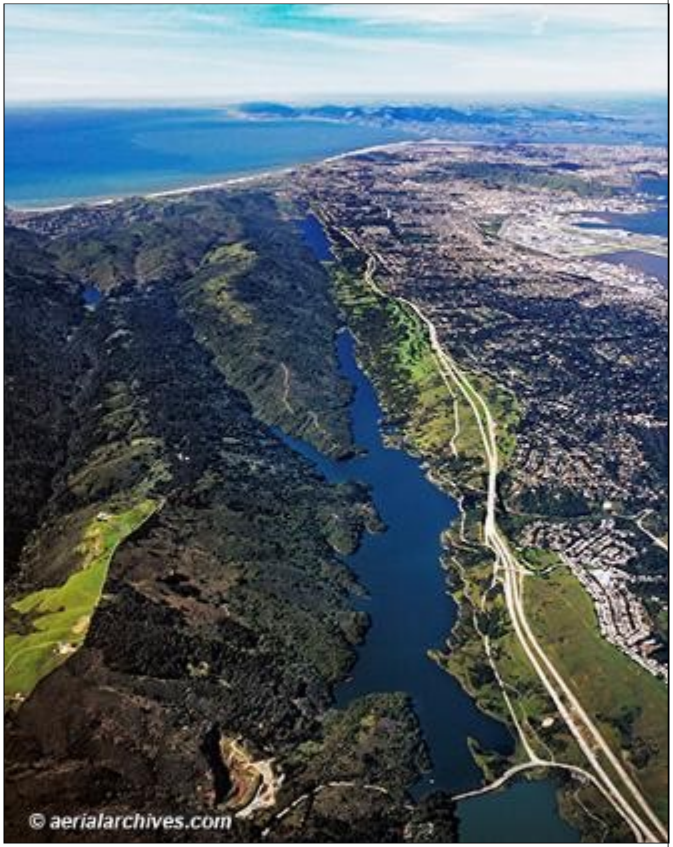
The long and straight tree-lined driveway at the La Dolphine estate in Hillsborough. Photo: David C. Streatfield.

The Crystal Springs Lakes and Reservoir

For many years a main source of water for both the Peninsula and San Francisco has been two large lakes that stretch some 8 miles between Hillsborough and Woodside. Separated by a dam, they lie at the eastern base of the northern part of the Santa Cruz Mountains. Historically, several lagoons fed by creeks occupied a rift valley here along the San Andreas Fault; in 1769 the Portolá expedition camped next to one of them. In the mid-19th century, while the forests above were being logged to supply construction wood to SF and other fast-growing settlements, lumberjacks, sawmill workers, and haulers populated the area. As the redwoods disappeared, the SF-based, privately owned Spring Valley Water Co. purchased much of this low-lying land, including the Crystal Springs township, and began carving it further to create, over time, two conjoint Spring Valley Lakes as reservoirs. In 1888 a dam was constructed between them, using interlocking concrete blocks, with an east-west causeway that allowed traffic to pass across it. (It is now Highway 92, the Peninsula's main route to and from the coast.) The two large bodies of water were renamed the Lower and Upper Crystal Springs Lakes.

As SF's water demands kept increasing and the Peninsula became more densely settled, the controversial decision was made in 1905 to create the Hetch Hetchy dam in Yosemite National Park. Work started in 1912, and in 1934 water from the Sierra Nevada began traveling through an aqueduct for 160 miles to Woodside, where it flowed through the ornate stone temple built to commemorate this marvelous accomplishment, and then passed through an 800-foot channel into Upper Springs Lake.

Eventually, all of the reservoir property was deeded to the City of San Francisco, and its Public Utilities Commission regulates its operations. The entire region surrounding the reservoir, especially the mountain slopes above the lakes, is now well-protected land. It cannot be developed, and the public is not permitted to access these large lakes for recreational activities such as swimming, fishing, and boating, though the surrounding woodlands have many hiking trails that people can use and enjoy. —bkm



Lower Crystal Springs Lake. On the east is I-280. Highway 92, the main roadway through the mountains, crosses the dam between the two reservoirs. Courtesy © Herb Lingl/aerialarchives.com.

Estate Building in the Early 20th Century

The Victorian Era was officially over in 1901, when Queen Victoria's unmatched long reign of 63 years ended with her death. This coincided with the conclusion of Victorian taste. It also marks the initiation of a new series of estates by second-generation descendants of the raucous, extravagantly inclined entrepreneurs who had fashioned estates from Mexican ranchos and sought to transform themselves into genteel patricians with country houses and memberships in exclusive country clubs. This new breed's inherited wealth came from the patriarchs' activities in banking, mining, lumber, and railroads, which they often amplified by their own efforts and shrewd investing of trust funds. Their affluent ranks were joined by later arrivals in California with ambitions and business acumen in areas such as construction, agriculture, public utilities, industry, and merchandising. Since success had catapulted them into the upper class, they too would create Peninsula estates to show their entry into the West Coast's version of European aristocratic society. This phenomenon accompanied the development of cultural institutions in the arts, education, museums, and scientific societies—all intended to make San Francisco into another Rome.

Some of the leading citizens of San Francisco who owned estates originally intended for summer use on the Peninsula ended up liking them so much that they reversed their schedules and commuted to the City on weekdays throughout the year. If they didn't retain their San Francisco mansions, they could buy or rent elegant suites in apartment buildings or hotels for temporary residential convenience when attending the frequent obligatory social and cultural events.

Most of the newer estates, created by subdividing earlier Victorian ones, were smaller than their grand predecessors, and also in this respect differed from their elaborate counterparts in the East and Midwest. The reduced size indicated a more modest approach to formal living, and their greater simplicity suggests a higher level of inventiveness in manipulating the conventions of popular historical styles. Many of the new patrons had traveled in Europe and were familiar with European manorial estates. The architectural designers of these new estate gardens had also traveled extensively in Europe. Their designs attempted to establish a new formal order that differed markedly from the floral prodigality of the Victorian garden, which had gloried in the region's amazing hospitality toward exotic plants. As noted San Francisco artist Bruce Porter, widely considered an arbiter of taste, wryly remarked:

> If our houses garner increasingly the arts of all ages and all countries, so our California gardens hospitably take in and nourish, in sunshine and brisk air, aliens of every habit and every zone. These transmigrations and domestications offer an absorbing range of wonder to any saunterer along the bright paths. There is something prodigal in the manner of their thriving that perhaps makes us love them less than if they sickened a little and had to be fussed over and comforted till acclimatized. Instead of calling for any endearing ministrations of our hands these horticultural aliens are much more likely positively to riot among us, climb all over us in their first season.[16]

The newer estates manifested a clear order in the landscape. This was part of a larger national movement that resulted in a passion for architectonic garden design. As designers sought to balance the extravagance of the local flora with more formal design modes, they turned to precedents derived from Renaissance Italy, Baroque France, and Islamic Spain. This range of eclectic sources, presented either singly or in combination, matched the clients' pretentious desire to emulate the aristocratic estates they had encountered on their travels.

This stylistic diversity was encouraged by a dawning respect, especially among designers, for the inherent nature of California's landscape and climate, which resembled those of the Mediterranean region. Herbert Croly, editor of the magazine *Architectural Record*, suggested that adopting the Italian style of architecture and hillside terrace gardening made more sense in California than anywhere else in the country because the landscape itself was "classic" and resembled that of Italy.[17] Stephen Child, a landscape architect who also practiced in California, shared his enthusiasm:

> The real garden should adjoin the house, windows, and doors opening upon its terraces, paths, paths, and parterres, its fountains splashing in invitation…. The spirit of cheerfulness and the close connection between art and everyday living which are expressed in the Italian villa-garden make the Italian treatment appropriate in California."[18]

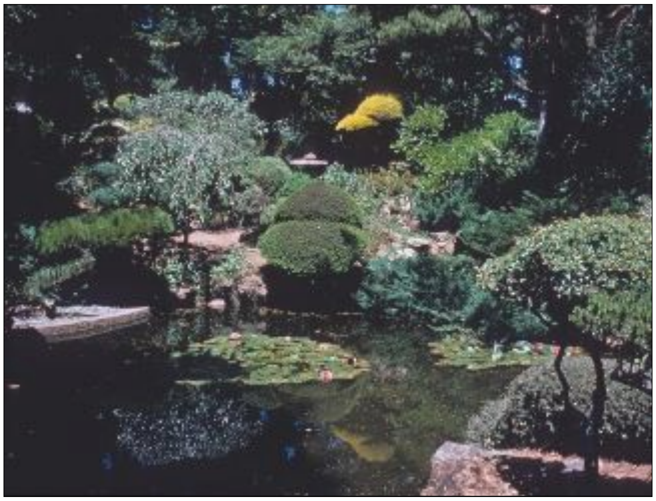
Certainly the style made much more sense in California than Charles Adam Platt's Italianate gardens did along the Eastern seaboard. The French Baroque style, popular on the East Coast, was rarely favored in California. The sweeping, axial vistas and brilliant perspectival manipulation of terraces and geometric shapes were far more appropriate to the relatively flat, watery expanses of northern France than in California's boldly dramatic landscape topographies.

Equally notable was the local and enduring passion for Japanese gardens, initially stimulated by the garden created by George Turner Marsh at the California Mid-Winter Exposition, held in San Francisco in 1894. In the ensuing years, many estates began to feature a separate Japanese garden, usually a tea garden, traditionally the smallest and least contrived of Japanese gardens. Entering a tea garden signified a passage from civilization to wilder nature.

In 1907 master designer Makoto Hagiwara created one of the few surviving tea gardens from this period for Eugene de Sabla, who had purchased El Cerrito, the earliest Peninsula estate. By this time the greatly reduced size of the estate still featured numerous and large trees that John McLaren had planted there in the mid-1870s. These formed the background of the garden.

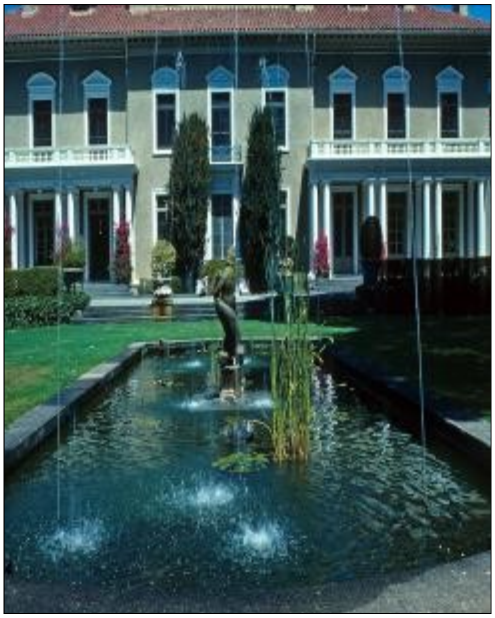
Hagiwara's *Higurashi-en* (garden worthy of a day of contemplation), which occupied less than a half-acre, was sited away from de Sabla's main garden and treated as a rural retreat. To frame the garden Hagiwara retained the native oaks, bay laurels, and madrones, as well as a number of the magnificent evergreen specimens planted by McLaren, including a Spanish fir, several Canary Island pines, an Atlas cedar, and a deodar cedar. Several tons of soil and Japanese volcanic rock were trucked in to build a miniature mountain, which became the principal background element and the source of an artificial stream that cascaded down a waterfall and expanded into a lake. At night tiny electric lights illuminated the pathways and the waterfall, to give the effect of resident glowworms. The garden, immediately popular with the de Sablas' friends, was frequently featured in magazines.

Japanese gardens place great value upon restraint and order—qualities often lacking in California gardens, since with enough applied water almost any plant can be grown in them. The abundance of growth in California's gardens caused Bruce Porter to lament the absence of "appeal, of tenderness, of the hint of a delicate care bestowed, that gardens speak of in more difficult climates where lavish growth and bloom is a definite attainment on the part of everybody and everything concerned."[19] It is doubtful, however, that any of the patrons of the gardens described in Porter Garnett's *Stately Homes of California*, were at all concerned with such appeal; rather, their extensive travels led them to create edited versions of what they had seen in Europe.



The Japanese garden Higurashi-en *was formerly part of Eugene de Sabla's El Cerrito estate. Photo: David C. Streatfield.*

The social use of the garden began to change as outdoor sports assumed a more prominent role in the lives of the rich. Swimming pools began to appear, usually in defined areas some distance from the mansion. Similarly, tennis courts were constructed on many estates.



The Italianate landscape design at William Henry Crocker's New Place was done by Bruce Porter. Photo: David C. Streatfield.

The mansions' dominance on the Peninsula, however, was being increasingly challenged by the development of suburban enclaves that provided family homes for the middle-class: businessmen who commuted by railroad to the City—their number swiftly expanding after San Francisco's devastating earthquake and subsequent fire in 1906. As the new motorcars became more affordable and roadways were increasingly developed to accommodate them, this convenient and highly flexible form of transportation further encouraged denser settlement in Peninsula areas, and large estates were subdivided and developed as new communities. Previously, townships and outlying areas were mostly inhabited by people whose livelihoods were connected with the estates (servants, gardeners, grooms, construction crews) or farmers who supplied fresh produce, meat, and dairy products to the estates and to markets in the City. This demographic challenge to the old patrician order resulted in the development of new, exclusive communities such as Burlingame and Hillsborough.

Eventually the building and much of the land at New Place in Hillsborough were acquired by the Burlingame Country Club. Photo: David C. Streatfield.

An Array of Later Estates

The following are descriptions of 12 noteworthy estates created during the first three decades of the 20th century, listed in order of the time in which construction began on them with both buildings and landscaping.

New Place was built in 1910 by William Henry Crocker, banker son of the "Big Four" railroad mogul Charles Crocker, on a 700–acre estate. Crocker was the president of Crocker National Bank and a longtime trustee of the University of California, Berkeley. On this Hillsborough property designer Bruce Porter created one of the earliest Italianate gardens in California to complement the large Italianate villa, which had been designed by Lewis Hobart, a very distinguished domestic architect who also designed Grace Cathedral in San Francisco. Porter's thoroughly painterly approach was intended to evoke the villas on the outskirts of Rome.

A variety of pine and oak specimen trees were planted within its extensive parkland. This simple but highly romantic approach was intended to evoke a garden of considerable age. The balustraded gravel terrace overlooked simple rectangular pools that spouted single jets of water axially aligned on the principal rooms set in a lawn embellished with scattered plantings of large trees. Vines carefully placed on the house, massive Italian cypresses, large terracotta pots, and the umbrella-like forms of the Italian stone pines combined to create a suitably Italianate character.

New Place now belongs to the Burlingame Country Club. The house has been substantially remodeled several times to accommodate its new use. The structure of the garden survives, but substantial changes have been made to the planting. Helen Crocker Russell, Crocker's daughter and heiress, removed the splendid terracotta urns, to adorn her own garden at the Double H Ranch in Carmel Valley. The estate itself has been subdivided into a familiar pattern of small estates around the edge of the golf course. These properties constitute the third set of Peninsula estates, created after World War II, with gardens designed by such prominent designers as Thomas Church and Lawrence Halprin.

El Cerrito, the oldest estate on the Peninsula, was initially developed in what is now Hillsborough by the Howard family, starting in the 1850s. John McLaren, hired in the 1870s as head gardener because of his considerable skill in sand dune reclamation, was responsible for planting trees around the mansion, which had grown to a prodigious size by the time the property was acquired in 1906 by PG&E founder Eugene de Sabla. He retained the estate's original name, but by then the original 1,500 acres had been reduced to 35. The new mansion, designed by the prominent Bay Area architect Willis Polk in the English Tudor manner, was surrounded by his formal gardens, which included low brick terraces around the house and extensive flower beds. Located away from the house were *Higurashi-en* and the swimming pool—the latter feature now starting to be installed within many estate gardens.

El Cerrito was sold after Eugene de Sabla moved to New York in 1919. The mansion was razed in 1930, and the property was later subdivided. But some of McLaren's immense trees and Hagiwara's iconic Japanese garden remain. Privately owned, the latter is listed on the National Register of Historic Places, and is occasionally open for public viewing during charitable events.

El Cerrito, the Eugene de Sabla residence in Hillsborough, 1916. Photo from Clark B. Waterhouse Collection. Courtesy of Sourisseau Academy for State and Local History, San Jose State University.

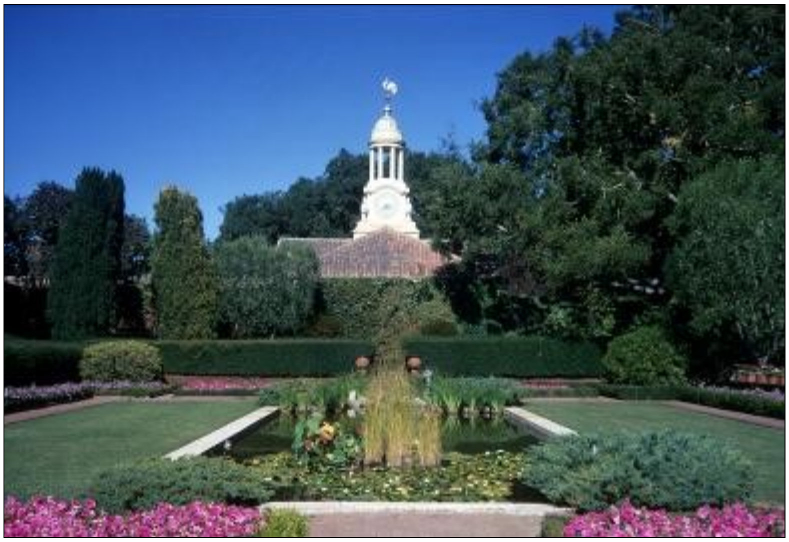
FILOLi, a large estate in Woodside, was modeled on the precedent of an English country house by William Bourn II, who inherited a substantial mining fortune, which he increased by developing public utilities in the San Francisco Bay Area, including the reservoir near his estate constructed by his Spring Valley Water Company. He purchased the property in 1909 because its beauty reminded him of an English country estate, for which he had acquired a keen appreciation, regarding it as the embodiment of a way of life rooted in place. The estate's curious name is not Italian but an acronym that combines the first two letters in the three main words in Bourn's favorite motto: "Fight, Love, Live."

Willis Polk designed the 43-room brick mansion, sited on a low, oak-covered knoll commanding northerly views over the Crystal Springs Lakes and Reservoir. Bourn rejected Polk's design for an elaborate set of extremely formal southerly terraces, and in 1916 Arthur Brown, Jr., a prominent Beaux-Arts-trained San Francisco architect, devised a new garden plan in which the 16-acre garden's main axis follows the low point of the shallow valley located immediately west of the house. Below the house the axis passes through one arm of a broad L-shaped terrace overlooking the expansive park-like landscape on its outer side, and continues through a large walled garden. Beyond the garden, flanked by rows of Irish yews, the axis passes through a large kitchen and cutting garden and terminates in a semicircular space framed by yews, poplars, and massively wisteria-draped columns.

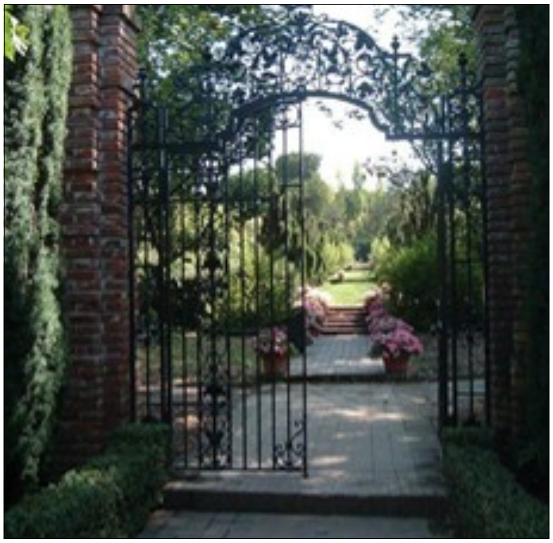
Starting in 1917, Bruce Porter designed the garden within the walls, working with horticulturist Isabella Worn. A remarkable feature of this design is the lack of an emphatic terminal feature at either end. Open views of the landscape are maintained as a visitor progresses in either direction along the axial path. The single contrasting element is a diagonal axis within the walled garden linking a terraced platform to a teahouse on the north wall. The principal cross-axis outside the walled garden is aligned on a sunken garden lying beneath the cupola of the garage block, which passes through the other arm of the L-shaped terrace.

Porter was responsible for establishing visual relationships to the outer landscape through the careful selection of plant colors. The clipped Irish yews emphasize the main path and pick up the dark greens of the native oaks and laurels. Poplars and plane trees provide washes of lighter green, and the deodar cedars on the drive and the olive trees outside the walled garden furnish a gray-green cast, recalling the grayish light at the top of the mountains. Inside the walled garden a group of Italian stone pines echoes the darker colors and balance the mass of the western tree-covered hills.

Pathway through Bruce Porter's walled garden in Filoli. Photo: David C. Streatfield.



Filoli, looking across the sunken garden toward the carriage house and garage, which is now the estate's garden & gift shop. Photo: David C. Streatfield.



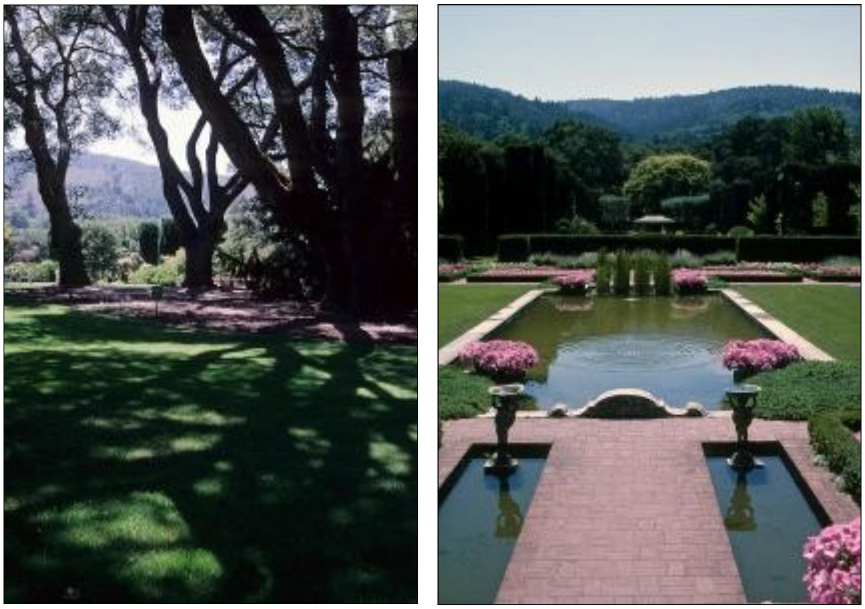
Wrought iron gate leading to pathway through Filoli's walled garden. Photo: B. Marinacci.

Porter's original concept was somewhat blurred by the alterations made by William and Lurline Roth, part-owners of the Matson cruise-ship company, who acquired Filoli after Bourn's death in 1936. They added a swimming pool flanked by another line of yew trees on the east-west arm of the L-shaped terrace, focusing the view toward the mountains and obscuring its original openness. Numerous changes were made in the walled garden, despite the Roths' retention of Isabella Worn.

Today the walled garden remains the center of the design. Its introverted, almost medieval character resembling a *hortus conclusus* was made possible by a number of devices: the axial path was narrowed inside the walls, and the garden was divided into several subsidiary gardens to establish a sense of intimacy and mystery. Originally designed to satisfy the Bourns' desire for symbolic references to places they admired, the garden encompasses a Dutch garden, formed with low boxwood-edged patterns planted with yellow and purple pansies, and the Chartres Window Garden (on the east side), which is supposed to replicate the central window of Chartres Cathedral, with boxwood hedges forming the tracery, hedges as the lead glazing bars, and vivid pansies and petunias supplying the color of other glass panels. Brilliant washes of color are concentrated throughout the walled garden at different seasons, as Porter intended.

UPLANDS was developed on a 150-acre estate in Hillsborough beginning in 1911 by Charles Templeton Crocker, a grandson of Charles Crocker. The architect Willis Polk designed both the mansion and the gardens as a rather idiosyncratic version of a French chateau. The house looks out over a lower garden toward a broad panoramic view of the Santa Cruz Mountains. On the axis of the house a circular reflecting pool was surrounded by four simple grass plats, with a semi-circular balustrade providing a definite termination to the garden, clearly defining it from the outer landscape. A long cross axis through the central pool extended across long symmetrical lawn panels, to end in large semicircular pools backed by cypress hedges. This simple scheme recalled the details of some of the large gardens in France and Belgium designed early in the 20th century by Henri Duchêne and his son Achille, who had revived the mode of 17th-century French Baroque gardens with great panache.

The Uplands estate is now the location of the private Crystal Springs Uplands School. The mansion survives (see



Two garden sites at Filoli. To the west, beyond the trees and the rectangular reflecting pools, are the tree-covered Santa Cruz Mountains. Photo: David C. Streatfield.

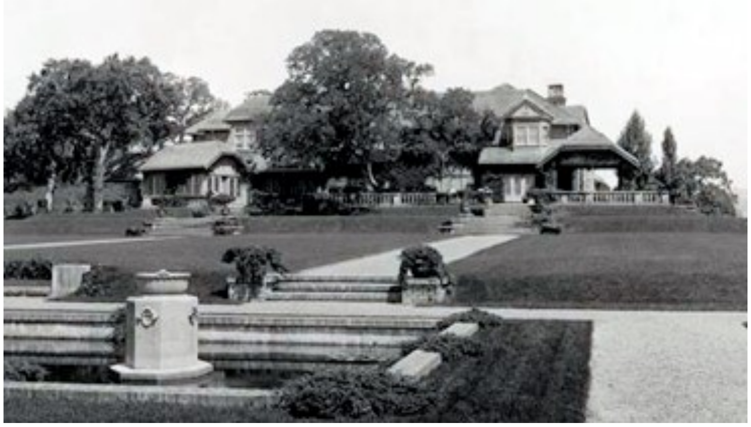
The entrance gate to the Uplands estate, 1915. From "A Brief History of The Uplands Mansion," a booklet produced by the Crystal Spring Uplands School.

photo on page 1), and is in full use, but inevitably the gardens have changed.

Green Gables in Woodside is one of the most ambitious American gardens produced by the Arts and Crafts movement. A typical garden of this genre was relatively modest in size, reflecting the ideals of fine craftsmanship and regional identity espoused by John Ruskin and William Morris in the later years of the 19th century.

Both the house and large garden at Green Gables were designed by Charles Sumner Greene, who with his younger brother Henry realized some of the finest crafted houses ever built in this country. Greene worked at Green Gables in 1911 and 1926-28 for Mortimer and Bella Fleishhacker, prominent members of San Francisco's Jewish community.

The Fleishhackers' 75-acre property, with its panoramic views of the Santa Cruz Mountains to the south and west, contained rolling meadows and clumps of coast live oaks. Since the new owners disliked the Japanese-inspired bungalows in Pasadena on which the Greene brothers' reputations were based, their choice of Charles Greene was decidedly odd. They wanted an English house with a thatched roof, like the Devonshire cottages they had seen while traveling. This is what Greene provided on a rather grand scale. The size of the property, the shortage of available water, and the difficulty of adjusting a modestly conceived summerhouse to the dramatic site would make it Greene's most challenging design commission. Over a period of some 17 years he created one of his most beautiful and memorable designs.



The main, shingle-roofed house at Green Gables in Woodside. designed by Arts & Crafts proponent Charles Greene, who also planned its garden areas. David C. Streatfield Collection.

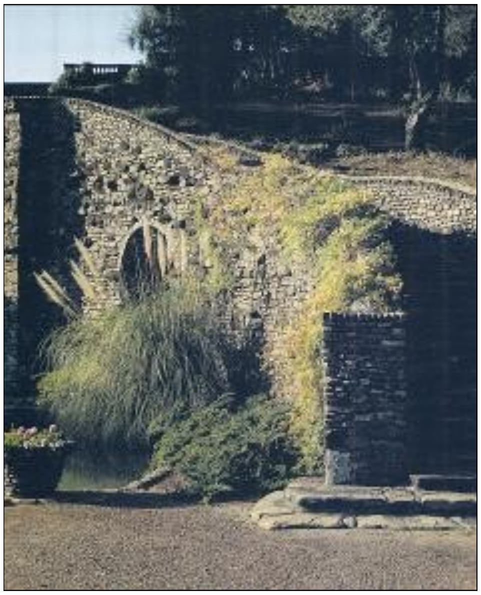
The garden was designed in two stages. In the first phase, a rectangular lawn was placed below the broadly splayed house and its wide brick-paved terrace surrounding a huge domed oak tree. At the far end of the lawn was a broad T-shaped pool. This severe design was enlivened only by golden-brown glazed pots placed at the corners of the pool. Beyond the pool at the top of a steep bank were plantings of poplars and Atlas cedars, which framed views of the mountains from the terrace and diagonal views across the lawn. The austere design may have been inspired by the simple English landscape garden at Studley Royal in Yorkshire, which Greene had visited in 1909.

Over the years Greene returned to design more projects for the Fleishhackers. The most important was the commission "to do something" with the area lying some 60 feet below the main lawn. This design, featuring a 300-foot-long reflecting pool curved at both ends, resolved the lack of a harmonious link between the garden foreground and the distant mountains. Greene exploited the drama of the site, since the water garden cannot be seen from the house. The view from the top of the stairs, over two broad, swirling flights of stairs descending to a wide terrace overlooking the pool, is one of the most memorable in California. Giant flower pots made of small, carefully graduated brick pieces and their flowers provide color.

A stone arcade at the far end of the pool, partially veiling the view, resembles a ruined Roman aqueduct. It is adorned with the same green glazed flower pots that flank the pool. The open arches of the arcade are echoed in arched recesses in the wall below the staircase terrace. These and the bold, swirling forms of the double-branched staircase evoke some of the Italian Baroque gardens in Frascati that Greene had visited on his honeymoon. The planting of two Monterey pines at the head of the staircase was another subtle Italianate allusion. The artful selection of three different stones for the paving of the staircase and the dark red-brown brick for the balustrade suggested a place of considerable age.

Greene's understated references to English and Italian sources were a poetic response to the character of the landscape. Although the clients had dictated the style of the house, the garden was an artistic achievement directed entirely by the designer. It enhanced and emphasized the character of the surrounding landscape by providing views of it and by incorporating materials of that landscape. The exquisite craftsmanship and Greene's appropriation of historicist references resulted in a true celebration of the genius of the place.

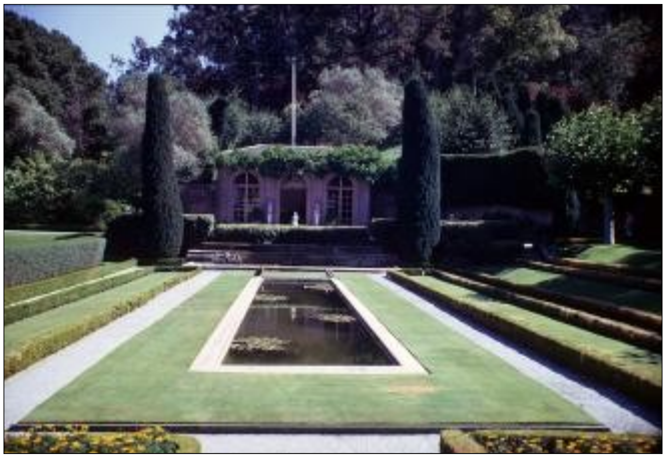
Green Gables belongs to the grandchildren of Mortimer and Bella Fleishhacker, who maintain the garden very well. They have entered into a Conservation Easement with the Garden Conservancy to protect the garden. (See pages 19-22.) It is occasionally open for charity events.



Stone stairway at the Green Gables estate. Photo: David C. Streatfield.

VILLA ROSE / STRAWBERRY HILL in Hillsborough, another elegant integration of house and garden, was designed by Lewis Hobart in 1912 for Mr. and Mrs. Joseph D. Grant. Located atop a steep canyon that provided a dramatic view, the Italian Renaissance-style house was constructed in rose-tinted concrete, from which the name was derived. Hobart placed the house on a level platform with a formal motor court from which an elaborately decorated gate gives access to a path leading to a long flight of stairs mounting the steep hillside, which is retained by a high wall. This path also provides access to a wide terrace encircling the house on two sides. Broad stairs descend to a simple geometric lawn parterre with a rectangular reflection pool overlooked by an elegant teahouse. Pathways wind from here among oak trees past densely planted rhododendrons and azaleas. Terraces were constructed below the site to prevent erosion, and redwoods were planted to retain the steep canyon slopes.

The later owners, Mr. and Mrs. Charles Blyth, changed the estate's name and remodeled the house but retained the original landscape design. In the late 1940s they commissioned Thomas Church to design a swimming pool in front of an elegant lanai designed by Gardner Dailey. This estate is located at the end of a local road and is neither visible nor accessible to the public.

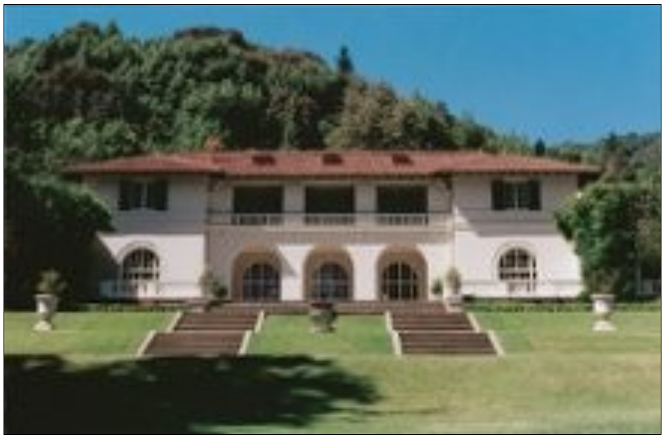


Villa Rose's reflectiion pool and teahouse, originally designed by Lewis Hobart. Photo: David C. Streatfield.

VILLA MONTALVO, though not located on the Peninsula—this extensive property is in Saratoga, in the west side of the South Bay section of Santa Clara ("Silicon") Valley—is one of the most notable early 20th-century estates.

James D. Phelan began developing his estate of 165 acres in 1912. A Gold Rush-era land investor and banker, he was a prominent figure in the cultural life of San Francisco for many years. He envisioned the City as a new Rome and served as its mayor from 1897 to 1902. (Later he was a US Senator for California from 1914 to 1921.)

Phelan named his villa after García Ordóñez de Montalvo, the author who provided the name California for Spain's new territory in the New World. Despite its having been named after a prominent Spanish writer, there is nothing overtly Spanish in the design of the low pantile-roofed Villa Montalvo. Designed by William Curlett in 1912, it is a romantic essay in the Italian Renaissance mode. John McLaren took part in its landscaping.



The Villa Montalvo mansion today. Photo: http://villa-montalvo-at-montalvo-arts-center-saratoga/b84a39011238b0df.html.

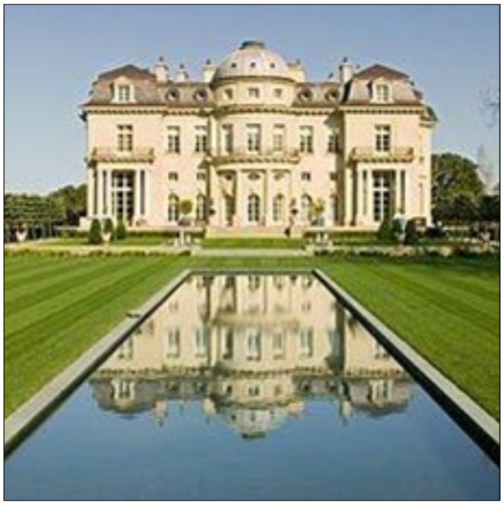
The mansion was carefully sited below the crest of the hill around an enclosed colonnaded court planted with palm trees. Double stairs led up to another court at a higher level, defined by classical colonnades heavily draped with vines and decorated with classical herms. Centered on a low pavilion, it was remarkably similar to some of the garden pavilions in Charles Platt's gardens. This space with its colonnades embracing an oval swimming pool was among the most elegant ones in Peninsula and South Bay gardens.

Below the house a long axial vista flanked by Italian cypresses terminated in a classical pavilion decorated with marble urns and statues. More statues brought back from

Phelan's travels in Europe provided interest in flower gardens screened from the outer orchards. The structural features of the original landscaping remain, with the garden areas retaining much of the original character, although many of the trees have now attained considerable height and girth. The detailed planting of the principal borders has inevitably been simplified. But the cactus garden has been revived.

Marble pergola at Villa Montalvo at the end of a long pathway. Photo: David C. Streattfield.

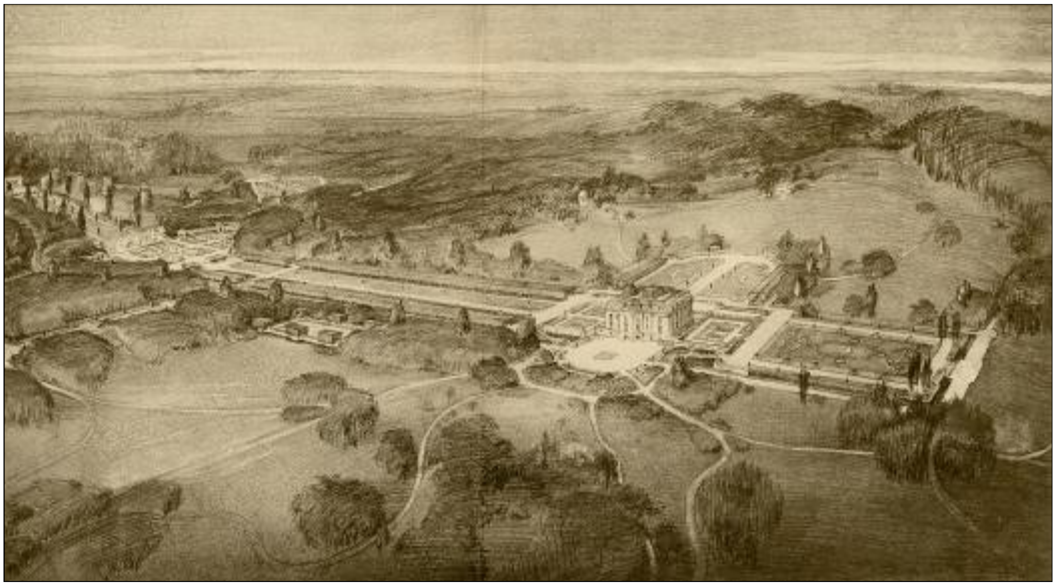
CAROLANDS was created beginning in 1913 by Pullman railroad heiress Harriet Pullman Carolan and her husband, Francis, on a 544-acre Hillsborough estate site that commanded spectacular views toward San Francisco, the Oakland hills, and the South Bay; far closer was Crystal Springs Lakes (soon to become the huge double-reservoir that supplies water to the Peninsula and San Francisco). The French architect Ernest Sanson designed the mansion, and his plans were carried out by San Francisco architect Willis Polk. It was completed in 1915. Four-and-a-half stories high, with 98 rooms and covering 65,000 square feet, this virtual chateau was the largest house west of the Mississippi. Its 75-feet-high atrium is the largest enclosed space in an American private residence.



The restored 98-room Carolands mansion today. http://en.wikipedia.org/wiki/Carolands.

Parisian landscape designer Achille Duchêne had prepared an ambitious landscape scheme with three interesting allées, the longest extending up toward the ridge top. Had this been executed, it would have been his largest garden, but most of his proposals were never completed. However, Duchêne's magnificent perspective drawings survive—to record this extraordinary and ambitious conception. Only the terrace with its plantings that surrounded the house were finished by 1917, when Harriet Carolan divorced her fox-hunting husband, gave up on the extravagant plans for the estate, and moved away—to return only sporadically later. She subdivided the property in the late 1920s, which left the house with only six acres. A succession of owners followed, and the sometimes untenanted mansion deteriorated, with its demolition often threatened.

Carolands was scheduled for demolition before being purchased in 1998 by entrepreneur Charles B. Johnson and his wife, Ann Johnson, MD. This couple, determined to restore it to its former glory, has spent over $30 million in renovations and refurnishing the mansion, as well as on landscaping, where in places Martin Lane Fox used Duchêne's designs, done almost a century ago, as inspirations. The mansion is a private residence for the couple's sizable family, but it often serves as a venue for charitable events. It is reported that the Johnsons are planning to turn the mansion and its grounds eventually over to a foundation that would serve civic interests.



The Achille Duchêne design for the main grounds surrounding the Carolands chateau. Other landscape designs of his for the Carolands estate have survived over time, though most of the designs themselves, unfortunately, were never executed. David C. Streatfield Collection.

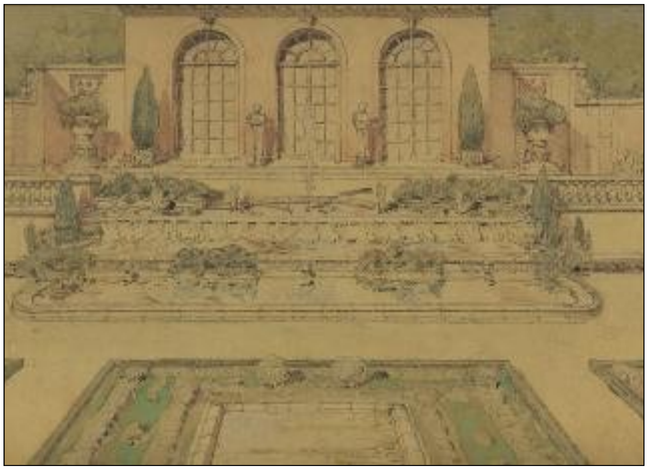
HAKONE JAPANESE GARDEN AND ESTATE, like Villa Montalvo, is located in the South Bay area. The Japanese displays at the 1915 Pan-Pacific Exhibition inspired Isabel Stine to travel to Japan, where she visited the Fuji-Hakone National Park. She and her husband, Oliver—they were cultural leaders in San Francisco—were inspired to create their own mini-Hakone, and they hired a Japanese architect to design an authentic teahouse and a Japanese landscaper to create garden areas on their hillside property in Saratoga. (Though located in the South Bay area, not the Peninsula, its creation fits within this time period and its public accessibility—unlike the Japanese garden, still extant, that Sabla initiated at his Hillsborough estate.) Major C.I. Tilden, who bought the estate in 1932, further added to authentic Japanese offerings.

By 1961 the premises had deteriorated, but it was rescued by a group of Saratoga residents, who then sold the property to the City of Saratoga. In 2000 the Hakone Foundation was formed, and it maintains the gardens.

The La Dolphine mansion. Photo: David C. Streatfield.

LA DOLPHINE in Hillsborough was developed for Senator and Mrs. George A. Newhall by the San Francisco architect Lewis Hobart, with the landscaping completed in 1916. The low house, inspired by the Petit Trianon at Versailles, was at the center of the most successful French garden created in California. Hobart was particularly skilled in evoking French Baroque gardens. He orchestrated the flat site into the shape of a large cross of Lorraine with two cross bars. The entrance drive occupied the first cross-axis, and the house was placed just below the intersection of the two axes. A *tapis vert* (green carpet) faced the front door and the axis continued through the elegant house across a pool, forming the second cross-axis—to terminate in a 175-foot-long allée framed by pink and white hawthorns at a circular temple of love. Immediately below the house the major cross-axis was framed by pleached plane trees in quincunx around an oval reflecting pool and four simple grass panels. Caisson de Versailles planted with Italian cypresses provided vertical points of contrast on the terraces. Beyond the formal gardens the estate was planted with orchards.

La Dolphine was subdivided in the 1950s. Though its long *tapis vert* allée no longer exists, the entrance landscape with the “green carpet” survives, and the central pond has been converted into a swimming pool. Apart from these changes, the remaining garden itself is in good order and provides an appropriate frame for an elegant house. La Dolphine would make a good candidate for a Conservation Easement.



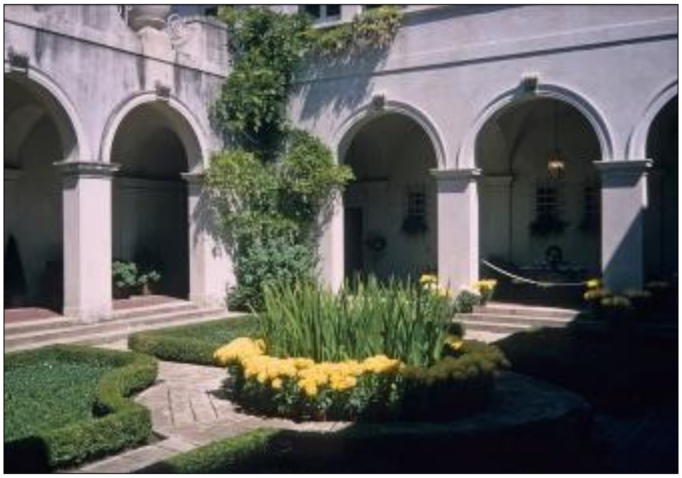
A Lewis Hobart plan for La Dolphine. Phoebe Cutler Collection.

THE EDWARD HELLMAN HELLER ESTATE in Atherton was designed in 1926-27 by George Washington Smith, an architect renowned for his Montecito houses. Its creation marked the beginning of a significant move toward a less formal character in the Peninsula’s estate homes. The V-shaped house was a relatively modest-sized Monterey-style, farmhouse-appearing structure, similar to many of Smith’s Spanish-Colonial houses in the Santa Barbara area. The broad terraces of the house overlooked a very large formal parterre of clipped boxwood hedges framed by classic “Spanish” benches decorated with tiles. This was a design comparable in size to earlier 20th-century gardens. Later a swimming pool, bridge, and additional garden areas were added.

Edward Hellman Heller house in Menlo Park. Photo: David C. Streatfield.

Heller died in 1961, and in the 1980s, after the house was demolished, the estate was subdivided—an outrage that should never have been allowed to happen. A sensitive subdivision could have been devised to preserve the architecturally iconic house and retain most of the garden as communal open space.

Sky farm is the name of an estate in Hillsborough, close to Skyline Boulevard (Highway 35). A wood-framed house was built in the 1890s on some 500 acres commanding sweeping views of San Francisco Bay. The Bourns lived here during the construction of Filoli. In 1928, after the house burned to the ground, owner William Willard Crocker commissioned the prominent San Francisco architect Arthur Brown, Jr. to create a grand new mansion. "Build me a castle," he commanded, and the result was a steel-reinforced concrete building with 53 rooms. Crocker engaged Bruce Porter to design a painterly and subtle landscape of Mediterranean plants on gently graded informal terraces leading on to extensive woodlands.


Courtyard at Sky Farm—now the Nueva School. Garden areas were originally designed by Bruce Porter. Photo: David C. Streatfield.

This was one of Porter's last commissions before he moved to Santa Barbara. The seemingly simple setting for this large mansion was in fact a horticultural showplace that included a greenhouse filled with orchids and other exotics, fenced-in fields of flowers, and an apple orchard that Crocker kept unfenced so as to provide provender for deer. In 1967 Crocker's mansion and its greatly reduced surroundings became the property of the Nueva School for gifted children, and environmental and ecological studies are incorporated in its curriculum for grades K-8.

The pace of acquiring a property to be developed as an estate with a large mansions and extensive gardens declined toward the close of the second decade of the new century. This slowdown was caused by several factors: the 16th Amendment, enacted in 1913, giving Congress permanent authority to establish revenue laws that would impose income and profit-taking taxes on both individuals and corporations, thereby curbing the wealthy set's former propensity for lavish spending; the effects of World War I, abroad and then at home, on the national and local economy, as well as on the importation of special building materials and beautifully crafted interior furnishings from Europe; and the ever-rising costs of land and construction, with labor now sometimes unionized. Then the Stock Market Crash in 1929 and the ensuing Great Depression delivered the final blows to the creation of elaborate estates.

Viewable San Francisco Peninsula Estates

Today, few of the 12 Victorian and early 20th-century estates presented here survive in a condition close to their original forms. Only three are open year-round for public visits. They offer both guided and unguided tours, and two charge entry fees. Three are operated as schools, and one is the principal building at a country club, and therefore all are semi-accessible. Three are private residences that may occasionally be visited during special charitable events. Two—El Cerrito and the Heller estate—no longer exist, except for the Japanese garden at the former property.

Filoli was given in 1976 to The National Trust for Historic Preservation by its last private owner, Lurleen Matson Roth, and it has been available to the public ever since. Filoli is supported and maintained by a foundation that ensures that the extensive grounds are well maintained, and even the interior of the mansion itself is accessible. Changes have occurred in the kitchen garden, such as the insertion of a knot garden, that regrettably reduce a visitor's understanding of the importance of its original productive function. This is balanced by the creation of a new orchard housing Cornell University's collection of heritage apple trees. Many of the surviving trees planted during the Bourns' and Roths' residency have grown considerably larger, and often receive expert trimming. Nevertheless, despite these changes this estate provides the finest opportunity for appreciating the manorial lifestyle that prevailed prior to the Depression.

Neither Villa Montalvo nor the Hakone estate are within the Peninsula. Nevertheless, visits to both of these South Bay properties provide additional and valuable insights into the vanished world of the great estates.

Villa Montalvo retains much of its original acreage, and its well-maintained grounds are open free to the public throughout the year. It functions as a center for the arts—the future use Senator Phelan intended for it after his demise. It offers varied programs of musical concerts and exhibitions, and visual arts programs throughout the year, together with providing temporary quarters for resident artists. Visitors are free to walk through the house and gardens. Hiking trails extend the variety of visitors' experiences up into the foothills of the Santa Cruz Mountains.

The historic Japanese garden at the **Hakone Estate and Gardens** in Saratoga, rescued in the early 1960s following years of neglect, is now supported by a foundation and the City of Saratoga and it is beautifully maintained.

A traditional curved bridge crosses the koi-inhabited pond at Hakone Japanese Gardens and Estate in Saratoga. http://www.hakone.com/.explore/gallery_1.html.

A number of other surviving estates owned privately or by organizations have retained their mansions, which are still in use, with portions of the remaining property often visible from the roadway next to them. Some of them can be visited on special tours. However, their gardens are rarely maintained as originally designed, and most of the lands around them were subdivided long ago into residential lots. Some mansions in the Menlo Park and Palo Alto area have become corporate offices and handsome Stanford fraternity and sorority houses. From time to time, high-end real estate brokerages announce the availability of some hitherto little-known large and elegant estate created in a seemingly distant era of the 20th century, with photos and detailed listings of their extraordinary features and provenances on websites. These estates are invariably located in the now densely forested hills high above the Peninsula's flatter areas and their very existence was rarely if ever publicized.

Preserving and Conserving the Past, Present, and Future Great Estates

The nationwide interest in conservation, preservation, and restoration of buildings and their surrounding landscapes that became pronounced in the 1970s surged ahead and expanded considerably in the following four decades. Inevitably, this dedication to historic properties has claimed devoted and dedicated proponents among landscape architects, garden designers, horticulturists, and garden lovers keenly interested in venerable gardens as well as local heritage in cultural landscapes. Their efforts, in organizations or as individuals, often manage to save historic places from destruction or even radical re-landscaping that would obliterate the original designs. It is obvious that perennial plants, including shrubs and trees, continue to grow outwards and upwards, inevitably changing garden and landscape appearances in spite of judicious pruning and, if necessary, removal and replacement. Also, when absolute authenticity is desired, not always can plants popular and obtainable in yesteryears be located for purchasing.

In California, the great estate properties of the late 19th and early 20th centuries that remain on the Peninsula, even those that only survive as remnants or are recalled in photographs and descriptions, remind us of a bygone period of time in which refined elegance was esteemed and achieved in substantial mansions set in expansive landscaped areas that invariably required considerable expenditures on upkeep. These splendid homes and beautiful gardens were created and inhabited by privileged families who moved through a much slower-paced, graceful, and quieter landscape differing greatly from today's tumultuous congestion. This upscale lifestyle was made possible by immeasurable individual and collective wealth. But unlike the great palaces and venerable manor houses **of** Europe, these estates did not result from patronage by prominent members of the Church, monarchies, or an ancestral aristocracy. They were initiated by ambitious and successful entrepreneurs and their descendants.

In both Northern and Southern California we are witnessing a new era of extensive land purchases and landscape developments accompanied by a spate of new mansion building, especially in areas that offer dramatic viewscapes. This phenomenon inevitably accompanies the acquisition of fortunes by a new breed of billionaires—notably entertainment-industry stars and moguls, high-earning sports figures, electronic technology wizards, and investment-manipulating tycoons.

Villa Rose/Strawberry Hill is among a number of well-preserved, late 19th and early 20th century estates on the San Francisco Peninsula that are not open to public viewing. Photo: David C. Streatfield.

On most of their properties, as in prior generations, considerable attention is being devoted to the design of gardens and the surrounding landscape by well-trained professional designers, assisted by a panoply of new maintenance devices rather than the army of gardeners who provided scrupulous care in the period covered in this essay. But given the dismal record of prior negligence as new generations assert their own predilections toward what is considered beautiful, desirable, convenient, or affordable, we might ponder on just how many of these new estates will survive the 21st century relatively intact in their original forms.

***David C. Streatfield**, a founding member of CGLHS, is Professor Emeritus of the Landscape Architecture Department in the College of Built Environments at the University of Washington. A landscape historian, he authored the classic* California Gardens: Creating a New Eden *(1994). Over the years he has written, coauthored, edited, or otherwise contributed to approximately four dozen books and articles, and has received numerous awards. He also often serves as historian-consultant on landscape restoration projects.*

Endnotes

1. Much of the material in this article combines information, insights, and opinions given in passages of articles written by the author that previously appeared in his book *California Gardens: Creating a New Eden* and in two published articles, "'Paradise' on the Frontier" and "Where Pine and Palm Meet." (Refer to Selected Bibliography, below.) It also uses numerous portions of his unpublished essay, "Thurlow Lodge Garden," written in 1978 as a monograph intended to accompany an exhibit of Thurlow Lodge furnishings and photographs planned for New York's Metropolitan Museum of Art. Unfortunately, the exhibit was never mounted. A number of miscellaneous small facts were also incorporated into the text by the editor to provide an overview of different stages of settlement within the San Francisco Peninsula, and of its notable historic estates in particular. Some but not all of these numerous sources have been cited.
2. Henry Dwight Barrows and Luther A. Ingersoll (eds.), *A Memorial and Biographical History of the Coast Counties of Central California* (Chicago: The Lewis Publishing Co., 1893).
3. Andrew Jackson Downing, *A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America*, 6th ed. (New York: A.O. Moore and Co., 1859), 421.
4. Downing*, Treatise*, 424.
5. Henry Winthrop Sargent, "Supplement to the Sixth Edition of Landscape Gardening: Containing Some Remarks About Country Places, and the Best Method of Making Them," in Andrew Jackson Downing, *A Treatise on the Theory and Practice of Landscape Gardening* (New York, NY, Funk and Wagnalls, 1859), 425.
6. *Ibid.,* 434.
7. Letter from William Hammond Hall to James C. Flood, November 12, 1874. William Hammond Hall Letterbook, William Hammond Hall Collection, California Historical Society, San Francisco.
8. *Ibid.*
9. Charles Shinn, *The Pacific Rural Handbook* (San Francisco, Dewey & Co., 1879), 13.
10. *Ibid.,* 43.
11. *Ibid.,* 61.
12. *Ibid.,* 65.
13. William R Haycraft*, Yellow Steel: The Story of the Earthmoving Equipment Industry,* University of Illinois Press, 2000, pp. 24, 49-53,60-61, 66-72.
14. Ibid., 24.
15. Bruce Porter, Introduction to Porter Garnett, *Stately Homes of California* (Boston: Little, Brown & Co., 1915)
16. *Ibid.*
17. Herbert Croly, "The Country House in California," Architectural Record 34 (December 1913), 483-519.
18. Stephen Child, *Landscape Architecture: A Series of Letters* (Palo Alto, Calif.: Stanford University Press, 1927), 13-14.
19. Porter, op. cit.

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Streatfield, David C. "Where Pine and Palm Meet: The California Garden as a Regional Expression," *Landscape Journal*, 4:2 (Fall 1985):

Motorcars and a bicyclist travel along uncongested. tree-lined El Camino Real during the early 1920s. Photo: David C. Streatfield Collection.

Bruce Porter Comments on California's Estate Gardens

[Excerpt from his Introduction to *Stately Homes of California*, by Porter Garnett. Boston: Little, Brown (1915), xi-xiii]

We have come back to the acknowledgment that there is common sense in directness of passage, and economy in orderly rather than in haphazard planting. It is pleasant, too, we more and more feel, to find something of the design of the house extended beyond its walls, carrying even the sense of shelter and human occupation that the house affords into the gardens about it….

Where you find rhododendrons ridiculously flowering in December and primroses "starring the grass" at midsummer, the householder takes it for granted that "things can pretty well look out for themselves," and he forgoes tending, forgoes "puttering" and training, while his gardener becomes more and more wholesale in method and production, and reaps by armfuls blooms that would not, anywhere else, in decency and pride, be picked at all, because of their preciousness and rarity. Their indifference to neglect (in the sense of being unloved, unbrooded-over, and un-puttered-about-in) is, then, the one mitigation of our delight in these great gardens. One sees how caring is just the added thing that gives the garden "quality," the "intimate quality" that should belong to a garden, enfolding it, warming it, as it belongs (or should belong) to a house; and one wonders again whether the owners and planters of these places, as time passes and they grow old, will not turn to the immemorial pleasure of old gloves and a trowel and shears, and "putter" over their gardens, and so personalize, humanize, these estates, meantime drinking in the sense of their privilege and opportunity….

Bruce Porter. http://www.flickr.com/photos/smithsonian/3117406053/

The tendency on the great place is constantly to increase, rather than wisely to limit, the area of cultivation; lawns encroach upon woodland; flowers incongruously appear where they do not belong; the place gets out of hand, and one finally can't administer an intimate affection over half a county.

It is assuredly this affection that makes a garden one's own—a place to delight in—and the absence of it in most of the important places here pictured challenges the spirit of criticism in those of us who ask quality rather than "sprawl," however lavish the "sprawl" may be. Yet these great places are handsomely conceived, and they suddenly and miraculously mark a new era in California….

Order, designed and established in any aspect of our present social life is, in itself, a reason for gratitude, and these houses and gardens (whatever delicate thing they may now seem to miss) summon our pride and satisfaction and that expectation of what age, and Nature, and a generation of lovers will inevitably and beautifully do for them.

That is the enchantment of making a garden. For, over the considered plan of the designer, Nature will have her will, play her own harmonies of growth and bloom, and ultimately vanquish the most obdurate of hired gardeners, with his determination fixed upon incorruptible borders and the limits of shade. Nature finally has her way, but I think that she plays the more beautifully when man has set his early thought and art upon the boundaries within which she shall play—under his control and by his guidance.

And so these gardens wait the commutation of their beauty and mystery, conferred by Nature herself wherever gardens are permitted to grow.

Bruce Porter (1865–1953) grew up in Martinez, California. The son of a newspaper publisher and politician, and having a culturally ambitious mother, he received a thorough arts education in San Francisco, Paris, London, and Venice. After settling down in SF, he busied himself as painter, sculptor, muralist, stained-glass creator, and landscape designer; often wrote art criticism for newspapers; for a time published a literary magazine, *The Lark*; and contributed essays to *Arts in California*, a book covering art exhibited at the Panama-Pacific International Exposition in 1916. A bon vivant with many friends, he was a lifelong collector of art and antiquities. With his much younger wife (philosopher William James' daughter) he practiced the Swedenborgian form of Christianity mysticism, and went abroad to seek proof that Bacon had written all the plays and sonnets attributed to Shakespeare. An ardent socialist and anti-capitalist, he perhaps inspired Frank Norris to write *The Octopus*.

Porter did the landscaping at UC Berkeley's Memorial Stadium, and he designed (with Willis Polk) the Robert Louis Stevenson Monument in San Francisco's Portsmouth Square and the World War I Memorial Arch in Saratoga. His stained-glass windows can be seen at SF's Swedenborgian Church and Le Petit Trianon mansion, as well as in churches in San Mateo, Stockton, Monterey, and Coronado. Several wealthy men enlisted his creative talent in designing their estates' gardens, including Bourn at Filoli and Crockers at New Place and Sky Farm, and at the first two places he worked amicably with renowned horticulturist Isabella Worn.

A lifelong busy fellow with homes in SF, Santa Barbara, and Big Sur, he died at the age of 88. —bkm

Two Studies in Conservation Easements:

The Fleishhackers' Green Gables and Telegraph Hill's Eby Garden

Phoebe Cutler

The Garden Conservancy holds conservation easements over six gardens. Four of the six are located in the Bay Area. At 75 acres, the Fleishhacker family's Green Gables in Woodside is the largest; San Francisco's Eby/St. Onge Garden, at 1,625 square feet (29' x 62') is by far the smallest. As an aid in understanding the legal device of the "easement," we will examine the role of this tool in relation to these two very different properties.

Conservation easements have been used extensively by nonprofit organizations and government agencies for a variety of conservation purposes over the last few decades. Today, conservation easements are in place in every state, protecting in perpetuity millions of acres of land, including forests, wetlands, scenic areas, farmland, ranches, and historic properties. "A perpetual easement runs with the land—that is, the original owner and all subsequent owners are bound by its restrictions."[1]

The Roman pool and water garden at Green Gables in wintertime, surrounded by Santa Cruz Mountains vegetation. Photo: Phoebe Cutler.

With its principal office in Cold Spring, New York, and a regional office in San Francisco, the Garden Conservancy since 1992 has been a pioneer in applying this regulatory device to the more intimate scale of gardens.[2] By providing assurance to landowners that responsible stewardship will continue when the gardens are no longer under their ownership, the GC's easements protect gardens as historic, horticultural, and educational resources. This protective power can cover a range of actions, including the removal of key features or the introduction of any dredging or development. Commonly a stipulation requires that structures, trees, and woody plants be replaced with similar materials and plantings. For example, the "grantor"—e.g., the Eby/St. Onges—may rebuild or repair the pre-existing terracing and retaining walls on the lower northern and upper southern sections of their garden as long as they use the same materials.

As far as replanting, the "grantee" in this case refers to the list of permitted plants maintained by the Telegraph Hill Historic District, the overarching preservation entity in which the property is located. Likewise, the Fleishhackers cannot alter any structures in a manner that will diverge from the condition the structures were in at the time of the granting of the easement. The grantor typically bears all the costs of any conforming alterations, as well as the more basic expense of maintenance.

Among the many variables governing the arrangement between the owner and the Conservancy is the clause regarding visitation. All of the GC's easements must provide some documented public benefit and some access to the public. (Right of entry is one of several compensations for the public's loss of tax revenue.) According to its ordinance, Green Gables must be accessible to educational organizations, professional gardening associations, and garden societies twice a year. Last fall a successful fundraising event for the GC fulfilled one of those annual requirements.

David Fleishhacker, one of two surviving siblings at the time of the granting of the easement, explains that working out this question of access was an important part of the adjustment to the new regime. Initially the holder expected the right of access to be recognized at any time throughout the year. The Fleishhackers, who are only present during the summer, understandably felt that a period of two to three months could be off-limits.[3]

For the Eby/St. Onge Garden, which is clearly visible in its totality from the Greenwich Steps, the question of access is less critical. The agreement on file only states that public access will be "on a regular and scheduled basis." One of those occasions will be this June 2nd as part of the Conservancy's San Francisco Open Day. In all cases, the easement document containing these individualized legal strictures is a public record linked to the property deed.

The primary incentive for owners to enter into a conservation easement agreement is to protect the property. For the Fleishhacker family in 2004, the goal was to preserve historic features of a spectacular property ranging from a Victorian farmstead to a 1928 dairy house to a Camperdown elm allée. In addition to the 1913 main house designed by Charles Sumner Greene, the grounds include three other residences, including a William Wurster house from 1931 and a couple of caretaker residences of varying age. From a landscape point of view, the highlight is the core Roman pool.

As indicated earlier, the donation of an easement to a nonprofit such as the GC can bring financial relief, since the owner can take a tax deduction for the charitable donation of the easement, with its value calculated by the difference in the land's unrestricted and restricted value.

The Fleishhacker property includes a stunning view of the Santa Cruz Mountains. When the 75-acre property was assembled over a period of several years beginning in 1910, Woodside was a remote village without water some 30 miles south of San Francisco. By 1975 it was an upscale, semi-rural residential enclave. By 2004, the date of the easement donation, it had become the premier residence for nabobs of the information-technology age's economy.

Considerably more ancient than the principal residences at Green Gables, the much-remodeled cottages that flank the Eby Garden would have been built in an era when Telegraph Hill was little more than a *favella*. By 2005, when the easement was established, Telegraph Hill had become, if not exactly an urbanized Woodside, then, a hilltop Burlingame. Its small cottages, narrow lanes, and stairways, overshadowed in places by looming apartment buildings, largely house an affluent population. The owners, Thomas Eby and Denise St. Onge—executives, respectively, in the semi-conductor and biotech industries—had recently purchased the property and were concerned about the long-term preservation of open space. The subject lot was vital in a couple of different ways to the unique ambience of the immediate surrounds.

The Eby Garden and stairway on Telegraph Hill. Photo: Phoebe Cutler.

First of all, the space is critical to the integrity of the adjoining cottages, part of the stock of 1870-and-earlier dwellings that distinguishes Telegraph Hill from all other parts of the city. Secondly, this ground was part and parcel of the bohemia that, beginning as early as 1900, gradually preempted the earlier fishermen and dockworkers.[4] In fact, this open space was once an occupied lot and, as such, played a part in the garden history of Telegraph Hill.

Until the shack at 241 Greenwich became derelict, it housed a famous Telegraph Hill duo: Grace Marchant, creator of the nearby and celebrated garden adjoining the Filbert Steps, and her daughter Valetta.[5] Almost as colorful as her mother, Valetta, a one-time Hollywood chorus girl, simultaneously cultivated the right-of-way aligning the Greenwich Steps. (The bohemian flavor of the neighborhood has continued into the present via the film and book *The Parrots of Telegraph Hill* and their creators.)

Finally, and more immediately, the space was critical to the Eby/St. Onge's privacy and viewshed. In light of these several layers, it is hardly surprising that, uncharacteristically, the easement in this instance preceded the garden plan, although with the stipulation that the plan had to be approved by the GC.

The base maps for both properties are references for the conservation easement. The Green Gables reference plan (PGA plan) is a variation on the one—part of which is shown here—prepared for the National Registry in the 1980s. The garden features protected by the easement are primarily the hardscape and trees; plants are generally not identified. Elizabeth Byers, a land-trust specialist and consultant to the Garden Conservancy, suggests that a management plan referencing the historic landscape would also be helpful.

CGLHS member Cathy Garrett of PGA Design conducts the annual monitoring at the Woodside estate. She characterized the interrelationship between the holder and the property owner as a sensitive one wherein "the role of good will is important."[6]

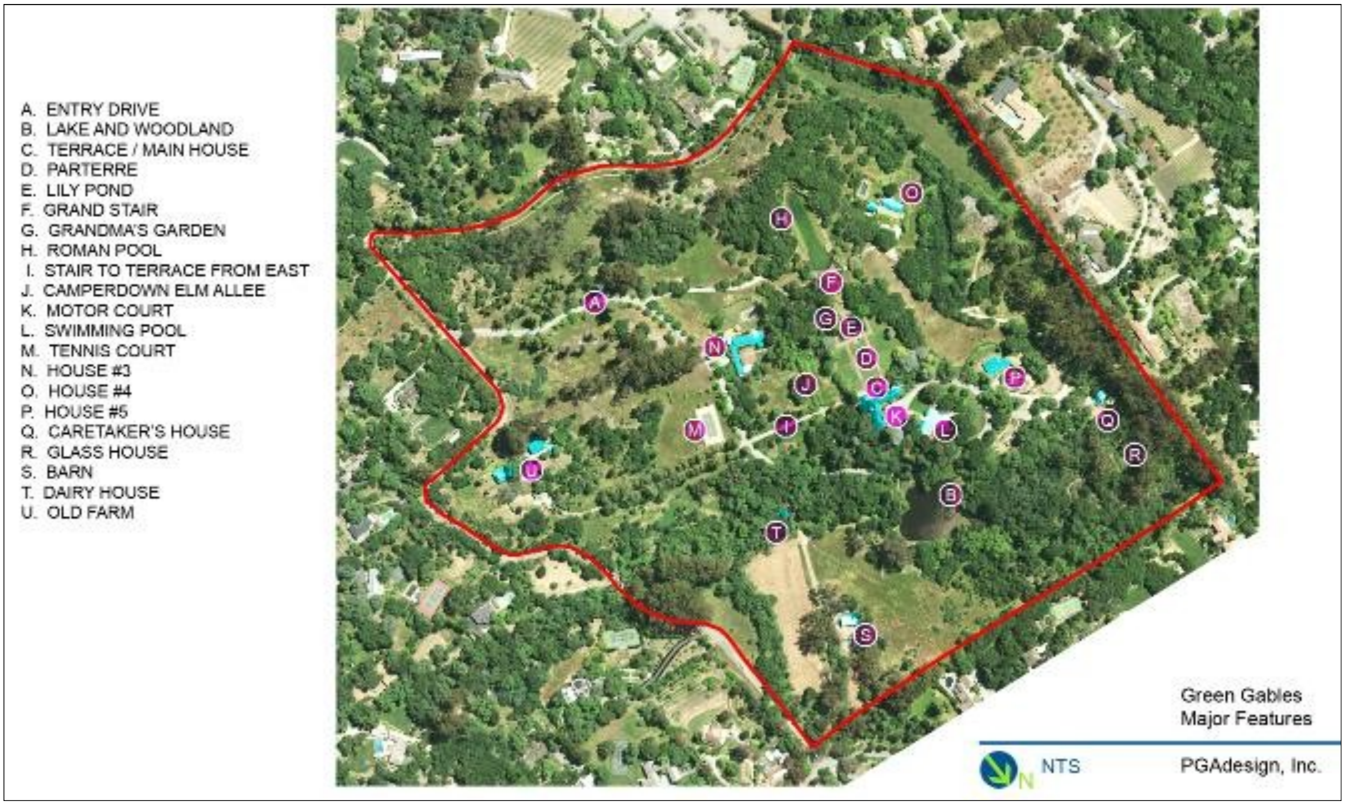
Unfortunately, mutual respect alone is not always sufficient. In 1999 the Land Trust Alliance published a study of infractions against conservation easements, most of which entailed large blocks of land, often agricultural. The survey found major violations to be insignificant—less than 7% of more than 7,400 easements.

Speaking as a grantee, David Fleishhacker would advise anyone entertaining the idea of protecting their property with an easement to do any or all improvements before entering into a the legal agreement. Not only is it possible that the grantor won't approve the "immediate needs," but also the post-easement "documentation and red tape" can be both costly and cumbersome. In the event of conflict between the two sides, the deed provides for resolution through mediation, the costs to be shared. Failing that remedy, the owner, unless he wins his case, must pay all legal costs of any further action. Only too aware of the potholes in the path, William Hutton, an authority on the legal aspects of land conservation—and, incidentally, the counsel on easements to the GC—urges grantees to accumulate larger financial reserves to cover potential litigation.[7]

Finally, if all else fails, can this arrangement "in perpetuity" be terminated? An easement can be terminated through eminent domain, foreclosure (if the loan is not subordinated to the easement), merger (where title to the property and easement merges), or changed conditions. The GC guide explains that termination could occur, but only by a court "based on a finding that the purpose of the easement is impossible to accomplish." For example, says Elizabeth Byers—speaking more for land trusts than garden organizations—if a city engulfs a tract protected by an agricultural easement, it might be justifiable to void the easement if it has become impossible to farm the property.[8] With termination, the holder is entitled to a share of the proceeds. All this said, David Fleishhacker, for one, is very conscious of the advantages attending his family's arrangement with the Conservancy. Yet, given all the complexities, and expenses, the conservation easement is a tool that garden historians should wield with caution.

Green Gables' aqueduct and stone work Photo: Phoebe Cutler.

East view of Telegraph Hill's Greenwich Steps, with mailman. Photo: Phoebe Cutler.


A. ENTRY DRIVE
B. LAKE AND WOODLAND
C. TERRACE / MAIN HOUSE
D. PARTERRE
E. LILY POND
F. GRAND STAIR
G. GRANDMA'S GARDEN
H. ROMAN POOL
I. STAIR TO TERRACE FROM EAST
J. CAMPERDOWN ELM ALLEE
K. MOTOR COURT
L. SWIMMING POOL
M. TENNIS COURT
N. HOUSE #3
O. HOUSE #4
P. HOUSE #5
Q. CARETAKER'S HOUSE
R. GLASS HOUSE
S. BARN
T. DAIRY HOUSE
U. OLD FARM
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Green Gables
Major Features
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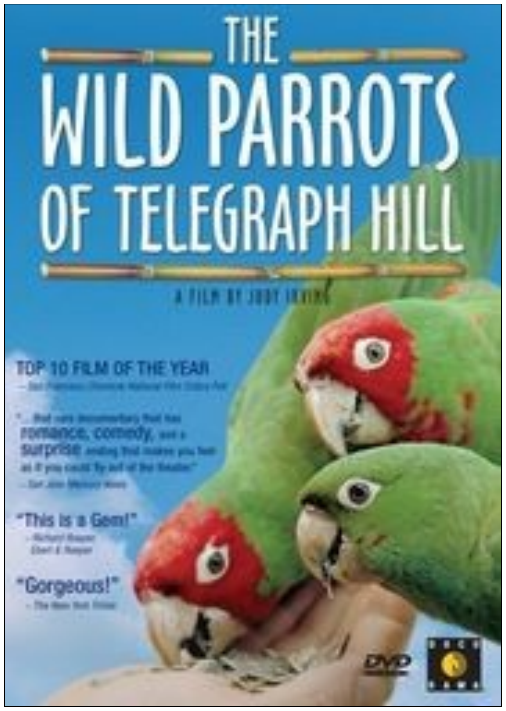
NTS
PGAdesign, Inc.
Aerial photo of the Fleishhackers' Green Gables property (outlined in red), keyed to show the main sites. Courtesy PGA Design..

Endnotes for "Two Studies in Conservation Easements"

1. *The Garden Conservancy Conservation Easement Program: Guides for the Garden Owner*, p. 3. This online guide has been replaced by *Taking a Garden Public: Feasibility and Startup* that can be ordered for $30 from the GC. There are Conservation easements are not the only ones in use. The most common are utility easements for sewer, water, and energy. Another is a prescriptive right, or the process by which one acquires use of a property based upon continuous usage. Easement by necessity is based upon an essential need for access, such as a path to one's house. Private easements might be for a driveway or a sewer line.
2. Ruth Bancroft's cactus and succulent garden in Walnut Creek in Contra Costa County was the GC's first experiment in conservation easements.
3. Telephone interview with David Fleishhacker, 13 March 2012.
4. "Local Bohemia Forms a New Colony," *Oakland Tribune*, 30 May 1908. According to this article, artists moving to or living at the time on Telegraph Hill included Harry Lafler, Herbert Whitaker, and Xavier Martinez.
5. The two-acre "Grace Marchant Garden," as it is now called, was preserved as the result of two campaigns, one in 1994 and another ending in 2007. Cared for by volunteers, the garden is a lush oasis in the midst of Telegraph Hill.
6. Interview with Cathy Garrett, principal PGA, 12 January 2012.
7. Melissa Danskin, "Conservation Easement Violations: Results from a Study of Land Trusts," *Land Trust Alliance* (1999) best practices ltabc.ca/media/.../LTAUS_Violations Study_Danskin.RTF
8. Interview with Elizabeth Byers, 26 January 2012.


THE
WILD PARROTS
OF TELEGRAPH HILL
A FILM BY JUDY IRVING
TOP 10 FILM OF THE YEAR
romance, comedy, and a surprise
"This is a Gem!"
"Gorgeous!"
DVD

Album cover for video.www.imdb.com/title/tt0424565/

A tree full of green parrots on Telegraph Hill. Photo: Phoebe Cutler.

The Parrots That Brought About a Conservation Easement

Without the endearing film *The Wild Parrots of Telegraph Hill* (2005), the Eby/St. Onge Garden might never have come into existence. Here is why.

In 1988 Mark Bittner, an unemployed musician, moves to Darrell Place on Telegraph Hill, just off the Filbert Steps, to the house featured in the movie. Gradually, his life Abecomes entwined with the feral parrots that alight in the gardens that residents have created in the rights-of-way. Ten years later, Judy Irving, an environmental filmmaker, approaches Mark about doing a film about the parrots. This project leads to the couple moving in together—but not into Darrell Place, because Tom Eby and Denise St. Onge Eby have bought the house there.

The Filbert Steps has its "Grace Marchant Garden." North and parallel to the Filbert Steps, the Greenwich Steps are Grace's daughter Valetta's legacy mini-wilderness. Valetta (1909 So. Dakota–1995 SF) and Desmond Heslet (1904 LA–1998 Tacoma) owned seven picturesque old units overlooking that stretch of greenery. Judy and Mark move into one of those units after saving all of them from destruction. Immediately west is an abandoned lot where the Heslets lived until the house was toast. Judy, having moved to Telegraph Hill because of meeting Mark and making her movie, convinces Tom Eby and Denise St. Onge to buy that empty, weed-choked lot. The Ebys in turn form their partnership with the Garden Conservancy … and this tale is done. **—Phoebe Cutler**

Preservation Matters

SurveyLA

View of one of the Venice canals. Photo: B. Marinacci.

Did you know that only approximately 15 percent of the City of Los Angeles has ever been surveyed for historic resources? Without a comprehensive inventory of historic resources in the City, countless numbers of important historic properties are left unknown, undocumented, and ultimately, at risk.

The City of Los Angeles's Office of Historic Resources is taking a groundbreaking step to protect its rich architectural and landscape heritage by conducting a citywide survey to identify and document historic resources within the City. This innovative and exciting project is known as Survey LA: The Los Angeles Historic Resources Survey.

SurveyLA is partially funded by a $2.5 million grant from the J. Paul Getty Trust, and the Getty Conservation Institute is providing significant technical and advisory support to the project.

The intent of SurveyLA is to create a comprehensive set of data of the City's historic resources, which will serve as the backbone for a proactive municipal historic preservation program. SurveyLA will provide valuable information regarding historic properties in Los Angeles to municipal officials, homeowners, neighborhood associations, preservation groups, developers, property owners, and the public at large.

Properties being documented under SurveyLA include not only buildings but natural features, such as trees, longstanding businesses, public parks and landscapes, and properties with important historical (versus architectural) and/or cultural associations.

The vast scope of SurveyLA cannot be completed overnight. The City of Los Angeles comprises 466 square miles and 880,000 separate legal parcels—which is larger than eight of the nation's largest cities combined. Given the nature of this enormous task, community input is crucial to the success of SurveyLA. The Office of Historic Resources is currently soliciting information from the public regarding information about historic properties. If you have a property in mind, the City wants to know about it!

For more information, please visit: **http://preservation.lacity.org/survey.**

To learn more about how you can contribute information to SurveyLA, contact Janet Hansen, Office of Historic Resources, City of Los Angeles at: **janet.hansen@lacity.org.**

Article credit: Office of Historic Resources, City of Los Angeles, California

Gardens in Need of Donations

The April/May/June 2012 issue of *Pacific Horticulture* advises us of two southern gardens that suffered extensive storm damage in December. Both the Los Angeles County Arboretum & Botanic Garden in Arcadia and the Huntington Botanical Gardens in San Marino were devastated by windstorms that struck the Los Angeles area in December 2011.

> With winds clocked at over 100 mph, trees throughout the region were blown over or so badly twisted and deformed that they have had to be cut down. The Arboretum and Huntington, together, lost hundreds of trees, many of them important for both historical and horticultural reasons; some at the Huntington had been planted in the earliest years by Mr. Huntington himself….The work of cleaning up and repairing the damage will cost both of these gardens far more than could possibly have been budgeted.
>
> To learn how you can support the restoration of the gardens and the replanting of important trees, visit http://www.huntington.org or http://www.arboretum.org.

Only one of the many garden areas at the Huntington Museum, Library, and Botanical Gardens that suffered from the extreme windstorms in December of last year. Photo:. LA Times, 12/9/11.

NOTES SENT BY MARLEA GRAHAM

End of an Era

Lucy Tolmach. Photo: San Mateo Daily Journal Online.

Filoli's Director of Horticulture, **Lucy Tolmach**, is retiring after 35 years. Her husband, Jonathan, whom she met at Filoli in 1979 and who heads its maintenance division, is also retiring, and the couple is planning to resettle down in Ojai to be closer to family members.

Lucy grew up on Staten Island, New York. As a teenager she visited Longwood Gardens in Pennsylvania and fell in love with horticulture. She received her bachelor's degree in plant science/horticulture from the University of Delaware and her master's degree in environmental horticulture from UC Davis, then started at Filoli just six months after it first opened to the public in 1976.

One of her first jobs at Filoli was to create a scale map of the property to aid in planning. In those days there were only six gardeners on the payroll compared to today's total of 14. The volunteer program began in 1977 with only 10 people. Today there are 200.

Lucy was responsible for managing the 16 acres of formal gardens at this estate—considered one of the finest remaining country estates of the early 20th century. Filoli was created for Mr. and Mrs. William Bowers Bourn, who lived on the estate from 1917 to 1936. In 1937 it was sold to Mr. and Mrs. William P. Roth. Lurline Matson Roth was an avid gardener and preservation of the gardens became her passion. In 1975 Mrs. Roth donated 125 acres of the 654-acre estate to the National Trust and established an endowment to maintain the gardens in perpetuity. The remainder of the land was donated to Filoli Center, which operates the estate.

Lucy's job encompassed the creation and administration of Filoli's intern/apprentice training program. She also has served as editor-in-chief of the estate's journal, the *Sundial Times*. She was a founding member of CGLHS and of the Gamble Garden Center in Palo Alto and served on their advisory board.

[Excerpts were taken from "Foliage, Flora and Faces of Filoli," by Victoria Skinner in *Coast Views Magazine*, n.d.; "Going Daffy," by Barbara Wood in *Palo Alto Weekly Online*, 19 Feb 2010; the Longwood Graduate Program Blog; "Filoli: Garden of a Golden Age," by Andrew Purvis in the *Smithsonian* (May 2010); "Director of Horticulture to Depart Famed Filoli," by Heather Murtagh, in the *San Mateo Daily Journal Online*, 12 March 2012, including photo.]

Support for the Cultural Landscape Foundation

TCLF is supported in part by your donations. California has benefited greatly from TCLF's efforts. In 2011 alone it organized a free "What's Out There" tour of San Francisco Bay Area public gardens augmented by knowledgeable docents. (Visit the "What's Out There" searchable web feature on the TCLF website: http://www.tclf.org.) It provided technical assistance from its Advocacy and Awareness sector for three historic sites in California: Rancho Mirage, Baldwin Hills Village, and the Santa Barbara Botanical Garden. Last April, CGLHS co-sponsored TCLF's program in LA: "Landscapes for Living: Post War Landscapes for Architecture in Los Angeles," in which four of our members were speakers. It has also begun a Pioneers Oral History for San Diego-based landscape architect Joe Yamada.

Please remember TCLF when making charitable donations. TCLF, 1909 Que Street NW, 2nd floor, Washington DC 20009.

Publication Received: Site/Lines

The Spring 2012 issue of *Site/Lines*, the journal of the Foundation for Landscape Studies, has a West Coast focus. You will want to read Susan Chamberlin's biographical sketch "Place Maker" on Isabelle Greene. (See also Member News notice on page 28)

There is also a very interesting article on the proposed remodel and expansion of Sea Ranch (Lawrence Halprin), including a brief review of its history, titled "California Dreaming," by Kathleen John-Adler. Elihu Rubin gives a thoughtful review of Louise A. Mozingo's new book, *Pastoral Capitalism: A History of Suburban Corporate Landscapes*. Those whose interests in landscape extend beyond California will also enjoy Laurie Olin's reminiscences of living in the Pacific Northwest and Susan Herrington's piece on landscape architect Cornelia Hahn Oberlander. Linda Parshall's review of Peter James Bowman's *The Fortune Hunter: A German Prince in Regency England* inspired me to order a copy. The account of Hermann Ludwig Heinrich, Prince von Pückler-Muskau's search for a wealthy British bride sounds downright hilarious (in a scholarly sort of way). To receive the Foundation's newsletter, please send your donations of $100 or more to Foundation for Landscape Studies, 7 West 81st Street, New York, NY 10024.

To see past issues of the journal online, visit their website: http://www.foundationforlandscapestudies.org.

SAVE THE DATE!

Plants, Passion, Propagation

September 8 & 9, 2012

The CGLHS Conference in Sonoma County

From winegrower Agostin Haraszthy and plant creator Luther Burbank to the present day, Sonoma County has harbored a great number of people whose lives and livelihoods have been closely connected with the Plant Kingdom. Horticulture, agriculture, and human culture have all thrived here.

Come and see where, who, how, when, and why!

For more information about our conference, visit www.cglhs.org or e-mail conference@cglhs.org.

The Summer issue of *Eden* will provide several in-depth articles about Sonoma's horticultural history, along with many details about the conference program.

The conference is being convened by CGLHS board member Sandra Price: sandraprice2@att.net.

It will be primarily based in Santa Rosa—centrally located within Sonoma County.

Take a Trip to Jack London's Beauty Ranch ...

PREVIEW OF ONLY ONE OF THE MANY LANDSCAPE HISTORY ATTRACTIONS IN SONOMA COUNTY THAT YOU MAY WANT TO VISIT ON YOUR OWN, BEFORE OR AFTER ATTENDING CGLHS'S CONFERENCE ...

The Site: In 1905 *The Call of the Wild* author Jack London moved from Oakland (which he despised) to the hills above Sonoma County's Valley of the Moon in Sonoma County. He spent the rest of his life there, writing bestsellers and tending his beloved 1,400-acre Beauty Ranch, which he also called "The Ranch of Good Intentions."

Archaeological surveys of the ranch, now the Jack London State Historic Park, have revealed a number of early 20th-century structures, including a bunkhouse for field hands, as well the London family trash dump.

Wolf House ruins.
http://www.jacklondonpark.com/

What to See: "Apart from writing all the dog stories, London was a pioneer in what you might call organic farming," says archaeologist Adrian Praetzellis of Sonoma State University. "He was one of the first to try terracing crops in California, and you can still see traces of them on the landscape." A number of ranch buildings survive, including London's enormous rock and concrete piggery (dubbed the "Pig Palace"), with individual "hog suites" for each pig. But the park's main attractions are the ruins of Wolf House, a four-story mansion that was gutted by fire in 1913, just a few weeks before London and his wife were to move in.

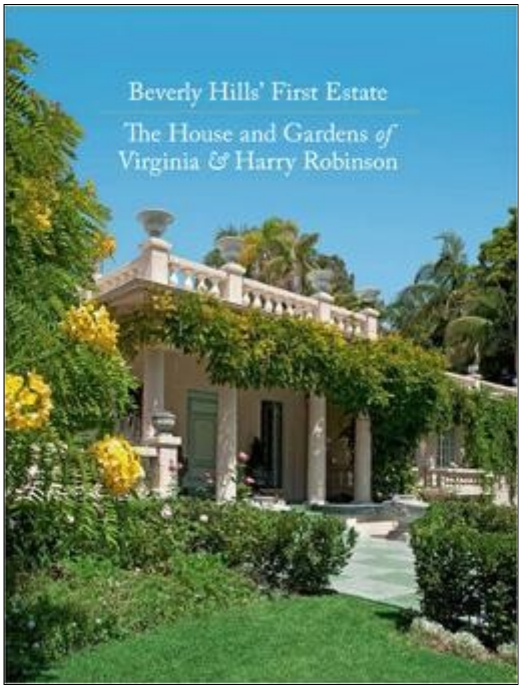
The cottage where London and his wife lived.
http://www.jacklondonpark.com/

Before You Go: "Read some Jack London to get ready," advises Praetzellis. "*The Call of the Wild* is good, but also try to find his novel *The Valley of the Moon.* His essay 'The House Beautiful' shows how London's socialist philosophy shaped Beauty Ranch."

[An article about London's Beauty Ranch by Adrian Praetzellis is on the Web at http://tinyurl.com/jacklondonarticle.]

Book Reviews & News

Beverly Hills' First Estate: The House and Gardens of Virginia & Harry Robinson. Timothy Lindsay, Marcelle Ruble, and Evelyn Carlson. Photography by Tim Street-Porter and Betsy Pinover Schiff. (Los Angeles: LA County Museum of Art, 2011), 96 pp. Hardcover, $29.95.


Beverly Hills' First Estate
The House and Gardens of Virginia & Harry Robinson

Most hardcover large folio books about gardens get opened once. With their photos glanced at and admired, they then get placed on a coffee table to provide a stable surface for wine glasses, hors d'oeuvres, and dust. This one, however, belongs on a bedside table because it's more than just a garden book. It's a romance, a biography, an adventure story, and an historical account all rolled into one … and it deserves to be read.

By today's reality-TV show standards, Virginia Dryden Robinson was rather tame. But it could be argued that she was the original Beverly Hills Housewife. She had a lot of money, entertained frequently, loved fashion, and enthusiastically embraced what was "new." And though small in stature, she was bigger than life.

Born into wealth and privilege, she married a man of equal social stature—Harry Winchester Robinson, who became president of the J.W. Robinson department store company. Eight years after their marriage in 1903, they bought an empty lot in a newly designed subdivision called Beverly Hills. On this barren plot surrounded by bean fields they built their dream house and gardens.

Beverly Hills' First Estate chronicles the development of their 6½-acre property as it went from nothing to something truly spectacular—a work in progress for 66 years! Until her death just days before her 100th birthday, Virginia continued to pour her creative passion and energy into the garden, adding exotic plants and garden rooms, entertaining lavishly, and sharing it philanthropically.

Delightful details leap out of the text: her experimentation with different species of trees to see what would work best, her innovative incorporation of Mediterranean plants, her habit of bringing flowers in from the garden to match her party dresses.

From the blueprints of house and gardens inside the front and back covers, to the chapter-stroll through the five garden rooms, to the list of plants added by the Robinsons, and still grown on the estate today, the layout is clear and logical. *Beverly Hills' First Estate* is a perfect example of the important role photographs play in the ongoing preservation of historic gardens. Amply scattered throughout the book, black-and-white, sepia, and early color snapshots with descriptive footnotes help set the scene at the Robinson estate. The earliest photos of the garden that show the sparse young plants around the home surrounded by bean and barley fields in the distance are particularly fun.

Bill Evans, a plantsman extraordinaire who worked extensively with Walt Disney, also helped Mrs. Robinson for several decades. When he visited the estate 21 years after her passing, he complimented the preservation work being done at the garden, saying that "the level of refinement he observed would have truly pleased Virginia." High praise indeed. This book can now be added to that preservation work. **—Carolyn Doepke Bennett**

Gardening in California: Landscape and Flower. John McLaren. (San Francisco: A.M. Robertson, 1908, 1914, and 1924), 399 pp, now available by print on demand.

John McLaren (1 846-1943) is primarily known as the longtime superintendent of Golden Gate Park in San Francisco. Born in Scotland and trained at the Edinburgh Royal Botanical Gardens, he immigrated to California in 1870 to garden on the George Howard estate in San Mateo County. south of San Francisco. He also worked for Leland Stanford before being appointed Superintendent of Golden Gate Park in 1887, a position he held until his death. At the same time, he continued designing, planting, and consulting on public and private gardens in Northern California and the Northwest.

The 1908 *Gardening in California* was among the early garden books specifically addressing the climate of California, its challenges, and opportunities for gardeners. The second (1914) and third (1924) editions incorporate additional material from McLaren's experience. The first four chapters take the reader through the design and construction of a garden: site selection, design, soil preparation, and road and walk construction. He includes plans and plant lists for generic sites from

3,000 square feet up to 10 acres. His long section on plants is divided into chapters on lawns, trees and shrubs. herbaceous and bedding plants, and specialized plants such as palms, ferns, bamboos, and succulents—all suitable and popular in California. He concludes with chapters on water gardening, indoor gardening, window boxes, diseases, propagation, his experience with sand reclamation, and finally, a gardener's calendar of operations.

The book is an excellent source for information about plants and planting design in McLaren's time. This makes it helpful for historic restoration work and when designing new gardens for homes of this era. His chapter on plant diseases and their treatment was written before the widespread use of pesticides and also has practical applications. His most common cures include sulfur, quick-lime, soap and water, and tobacco and/or whale oil soap. He also talks at length about preventing disease. The illustrations show many unidentified examples of McLaren's work, most of which probably no longer exist. One identifiable photograph shows the window boxes at his home in Golden Gate Park, now known as McLaren Lodge and used for park administration.

John McLaren statue in SF's Golden Gate Park. Wikipedia.

Gardening in California was published by bookseller A.M. Robertson, but it was designed and printed by the Philopolis Press in San Francisco. The Philopolis Press was owned and operated by Arthur and Lucia Mathews, who were renowned among the California Arts and Crafts artists. It published the journal *Philopolis*, poetry, science, and California history. *Philopolis*, which means friend of the city, was published from 1906 until l9l6. This was the period of rebuilding after the devastating 1906 earthquake and fire, and the journal was devoted to art and city planning. Philopolis Press is reminiscent of William Morris's Kelmscott Press in England, which was devoted to beautifully designed books. The original editions of *Gardening in California* are bound in linen and stamped with a gold landscape by Arthur Mathews. Each chapter begins with a decorative letter from his alphabet of California flora. John McLaren typically worked on a grand scale and is usually classed as a Victorian gardener. However, it is time to reconsider his landscape plans and assess his contribution to the gardens of the Arts and Crafts era.

I have not seen the paperback print-on-demand version of McLaren's book to compare it to the Philopolis Press editions. The latter copies occasionally turn up in bookshops and online and are worth having.

—**Margaretta J. Darnall**

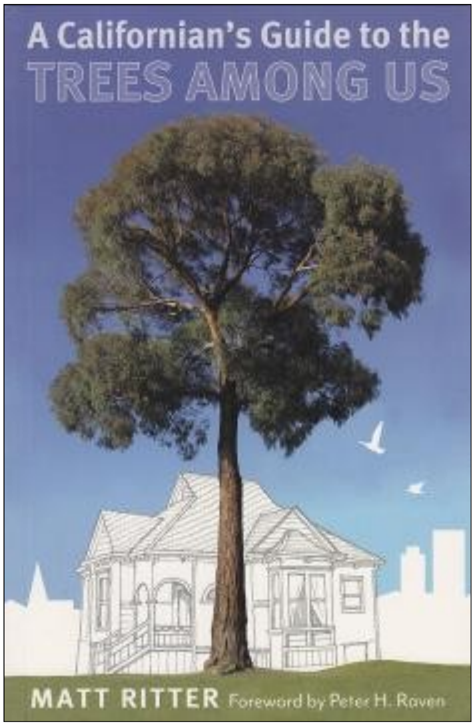
A Californian's Guide to the Trees Among Us. Matt Ritter. (Berkeley: Heyday Books, 2011), 153 pp. Paperback, $18.95.

This book is one of the best and most useful guides to trees in California's urban forest that I have seen. It is formatted for easy access. Contractors and homeowners alike will find a wealth of up-to-date, useful information. Identification is easy through keys, color photographs, line drawings, and verbal descriptions.

Initially classified as either gymnosperms or angiosperms, the 100 trees are then listed in alphabetical order by species name, with their higher classifications provided at the bottom of the page. Common names are given at the top right. The botanical names are accompanied by their meanings and pronunciation keys. There are special sections on species well represented in the state's landscapes (e.g., *Eucalyptus*, *Acacia*, *Acer*, *Ficus*, *Quercus*, and *Pinus*). Trees are identified as evergreen or deciduous, with their geographic origins and range in height indicated. Needles or leaves are portrayed, as are bark, flowers, fruits, cones, and seeds when relevant. Often there is special information about trees' histories or their preferred growing conditions. Problems with particular tree species or varieties may be noted. Many pages also feature brief quotations in praise of trees, and there are lists of such categories as "California's Largest Urban Trees" and "The Ten Trees Most Likely to Trip You on the Sidewalk."

The author is a professor of botany at California Polytechnic University, San Luis Obispo.

I recommend this book to my students at Santa Monica College's Emeritus College, where I teach itinerary classes in "Artistic Expression Through Gardening." Everyone interested in trees in California should have a copy on the bookshelf as a reference and study guide. **—James Jaeger**


A Californian's Guide to the
TREES AMONG US
MATT RITTER Foreword by Peter H. Raven

Postings

Member News:

Kelly Comras, CGLHS board member and chair of the Communications Committee and Eden's Editorial Board, has received the Golden Sparkplug Award given by the Pacific Palisades Community Council to residents who in the past year have made important contributions to the community. Kelly, an environmental activist who is both a landscape architect and a lawyer, did the planning, organized a volunteer squad, conducted fundraising, and now supervises a project that beautifies and maintains several sites close to her home on the Castellammare mesa above the coastline.

Susan Chamberlin has published a fine "Place Maker" article about the noted landscape architect (and CGLHS member) Isabelle Greene in the Spring 2012 issue of *Site/Lines*. If you are not yet acquainted with this biannual "journal of place," see page 24 for more information about it.

Richard Turner is retiring after 15 years of service as editor of *Pacific Horticulture*. He will be succeeded by Lorene Edwards Forkner, who has been serving on the board of directors for the past five years. Dick will have more time to devote to his San Francisco garden but expects to remain involved with the Pacific Horticulture Society in some capacity at least for the near future.

Sam Watters is the author of *Gardens for a Beautiful America*: *Photographs by Frances Benjamin Johnston, 1895-1935.* An article by him and John Dixon Hunt, "Gardens on Glass, the photographs of Frances Benjamin Johnston," was published in the April 2012 issue of *Landscape Architecture Magazine*, pp 110-121. An exhibit of this pioneering photographer's works is currently at the Library of Congress in Washington DC, and views of her colored glass (lantern) slides can be seen in an online video: http://www.washingtonpost.com/lifestyle/style/frances-benjamin-johnstons-glass-lantern-slides/2012/04/12/gIQAslrkDT_gallery.html#photo=21.*)* CGLHS's Tours & Talks in the Southland will offer a session with Sam sometime this year.

The Passing of a Notable Garden Artist: Jack Baker (1925-2011)

Jack Henderson Baker died in his Carpinteria home on November 18, 2011 at age 86. Baker was a well-regarded artist with an extraordinary house and seaside garden at Rincon. First published in *Architectural Digest* in 1975, the garden was influential for its singular vision, sense of color, and Balinese flavor. It incorporated artifacts from his far-flung travels, shells from his pre-dawn beach walks, and exotic plants. Roses climbed into dragon trees. Baker's constantly-changing tableaux were magical.

Born in Wichita Falls, Texas, Baker grew up in Ventura, California, attended Pomona College after serving in the Coast Guard in World War II, then went on to get a master's degree in fine arts from Claremont College in 1954. He taught art at Santa Barbara High School until the 1970s. One of his students was Eric Nagelmann, now a noted landscape designer. "Jack was such an inspiration to me, and I considered him my father figure," Nagelmann wrote in an e-mail. He spent a lot of time in Baker's garden in the 1980s. "The freedom of doing what I love was so supported and encouraged by Jack. He pretty much let me alone to explore fantasies associated with plants and plant combinations." Virginia Hayes, Curator of the Living Collection at Ganna Walska Lotusland, recalled Baker's giant, 10-foot tall, spotted calla lilies (*Zantedeschia* 'Hercules') as amazing. Lotusland obtained some from him, she said, "but they do not come close to the stature of Jack's."

—Susan Chamberlin

An Exhibition Worth Viewing

The Work of Beatrix Farrand: Plants, Books, and Drawings

Through June 8, 20912
Environmental Design Library, 210 Wurster Hall, University of California, Berkeley

Beatrix Jones Farrand (1872–1959), a founder of the American Society of Landscape Architects, donated her professional papers along with her landscape library, a small herbarium, prints and engravings, and a collection of Gertrude Jekyll material to the University of California at Berkeley in 1955. Selections from these collections are on view in the Volkmann Reading Room of the Environmental Design Library. These include rare books, prints, drawings, and herbarium specimens.

[Note that *Eden*'s Spring 2011 issue featured two articles about Farrand: "Beatrix Farrand in Southern California, 1927-1941," by Ann Scheid; and "Beatrix Farrand in Santa Barbara," by Susan Chamberlin. It also summarized "The Beatrix Farrand Tour and Talk" that took place in on November 13–14 in 2010.]

President's Message

Just as our annual conference is held in a different location each year, our board meetings move around the state. In addition to conducting the business of the organization and planning for its future, we take time to visit gardens and places of cultural significance. The first weekend of March we met in Sonoma, where we admired the beautiful spring landscape of blooming orchards and greening vineyards, wandered through the display gardens at Cornerstone Gardens, and toured Sonoma's plaza area.

Some of our Bay Area members joined the board in Sonoma on Sunday morning for a tour of three adobes along Spain Street. First we visited the Ray Adler Adobe—beautifully restored by its owners, architect Ned Forrest and his wife, interior designer wife Leslie Whitelaw. Before showing us the interior of the house and its garden areas, Ned entertained us with a summary of the colorful history not only of the adobe itself, but also of its notable surroundings, such as nearby mission San Francisco Solano and the Plaza. A few blocks away, on the other side of the Plaza, we visited the home of Robert and Leslie Demler. Casa Casteñada, the Demler-Jones-Vallejo Adobe, circa 1842, is considered to be the oldest occupied residence in Sonoma. In 1948 the Casteñada Adobe was restored and renovated by Mr. & Mrs. Gregory Jones and a garden designed by Landscape Architect Helen Van Pelt. The Demlers have altered the 1948 plan to make it more Mediterranean in layout, ornament, and planting.

We also explored the vacant and dilapidated but full-of-potential Blue Wing Adobe with Dave Gould. The structure dates back to 1838. Over its many years it has served as a hotel, a US Army headquarters, saloon and gambling hall, apartments, wine storage, antique store, and the Sonoma Chamber of Commerce. Sold to the state in 1968, it was designated California State Landmark #17 in 1975. It has been vacant since 2001. The Blue Wing Adobe (BWA) Trust is exploring preservation and reuse issues. (Visit http://bluewingadobetrust.org/)

Our morning adobe tour was arranged by Patricia Cullinan, President of the BWA Trust and CGLHS member. Robert Demler, Ned Forrest, and Dave Gould are also on the Trust board.

We look forward to returning to Sonoma County in September for our annual conference and meeting.

Search for the Next *Eden* Editor

Our *Eden* editor, Barbara Marinacci, has notified CGLHS that she will retire next year. Barbara is graciously willing to stay on to help train a new editor if necessary through the Spring 2013 issue. We are exceedingly grateful to Barbara for having stepped in and will fully support her during her remaining term.

At the same time we must work toward a smooth transition in the editorship.

To start our search, a committee has been appointed to find a new *Eden* editor.

A list of ideal qualities and backgrounds has been developed.

> Possible Backgrounds: academic at landscape architecture program; retired editor with landscape/garden publication; historian; librarian or archivist; independent writer/journalist/garden writer/horticulture writer; cultural landscape historian/specialist; preservationist/preservation professional; or practicing landscape architect
>
> Skills: computer skills; editorial ability/good writer; ability to work with others/collaborative; ability to attract and nurture writers; broad knowledge and interest in landscape and garden history; ability to maintain a publication schedule

Now we invite the help of the CGLHS membership to develop a short list of qualified candidates so we might request interviews.

If you know of someone with the background and skills needed (perhaps even yourself!), please inform the search committee. Contact Thea Gurns, search committee chair, at theagurns@sbcglobal.net or Judy Horton at president@cglhs.org.

Happy Spring to All!

—Judy M. Horton

EDEN

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Tel: 310-459-0190. E-mail: eden@cglhs.org

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 landscape preservation concerns, efforts, and accomplishments will be welcomed, along with other relevant issues.

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

All other submissions should be sent to *Eden* editor Barbara Marinacci (see above contact information) Deadlines for submissions are the first days of January, April, July, and October.

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

EDEN Staff

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Book Review Editor	Margaretta J. Darnall
Consultant (*Eden* Editor Emerita)	Marlea Graham
Regional Correspondents	Phoebe Cutler (S.F. Bay Area), Kathryn Lyon (Central Coast), Vonn Marie May (San Diego Area)

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Please send address and other changes or questions to treasurer@cglhs.org

As a matter of policy, CGLHS does not share its membership lists with other organizations, and that policy extends to e-mail addresses as well.

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:

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 (10th anniversary)
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)
2010 – Santa Cruz (15th anniversary)
2011 – San Luis Obispo
2012 – Sonoma

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Reflecting pools at the Filoli Estate in Woodside, with the Santa Cruz Mountains beyond. Photo: David C. Streatfield.