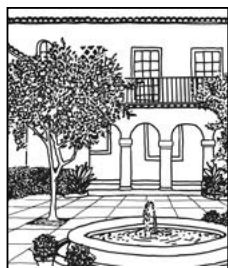


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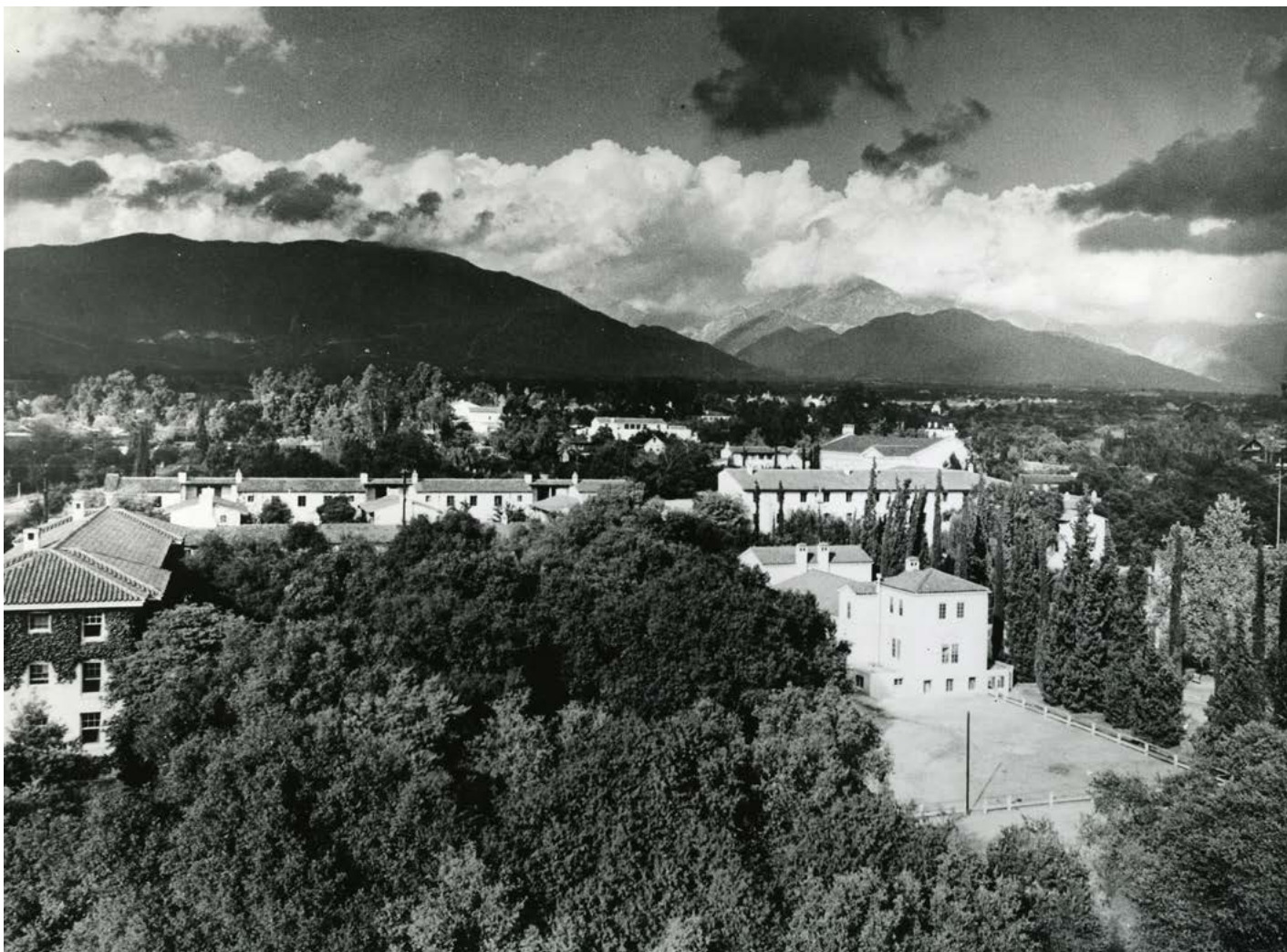
Judy M. Horton

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On the Cover: *Cornell in the Coachella Valley in the 1920s. Ralph D. Cornell Papers. Department of Special Collections, Charles E. Young Research Library, UCLA.*

Above: *Front steps of Bridges Hall of Music, Pomona College, c.1940s. Photo courtesy of Claremont Colleges Photo Archive, Honnold/Mudd Library Special Collections, The Claremont Colleges Library. [http://ccdlib.org.claremont.edu/cdm/ref/collection/ccp/id/176](http://ccdlib.org/claremont.edu/cdm/ref/collection/ccp/id/176)*

Opposite: *Clark and Smiley halls at Pomona College, viewed from the south. Photo courtesy of Claremont Colleges Photo Archive, Honnold/Mudd Library Special Collections, The Claremont Colleges Library. [http://ccdlib.org.claremont.edu/cdm/ref/collection/ccp/id/580](http://ccdlib.org/claremont.edu/cdm/ref/collection/ccp/id/580)*



Ralph Dalton Cornell, FASLA

Marie Barnidge-McIntyre

Ralph Dalton Cornell, the Nebraska boy who became Southern California's Dean of Landscape Architecture, was born in 1890 and grew up in Holdrege, Nebraska. Few may know his name now, but hundreds of thousands have been touched by his work. Working continuously for 54 years, the influence he wielded upon the land—enhancing architecture and framing views—set a precedent for those who followed.

In Nebraska, Cornell's father had multiple businesses, ranging from lumber mills to small ranches. It was the ranching life that appealed to the boy, who learned to ride a horse before he was five and became an accomplished horseman. He roamed the wide-open spaces of his native state on horseback, later writing, "You could look as far as the eye could carry to the horizon line across the prairies ... and the time was measured by how far a horse could go in

a day.¹" The boy would explore the prairie and its inhabitants—the prairie dog colonies, individual buffalo wallows, resident birds and their migratory brethren, and the plants they all depended upon. This immersion in the natural world, as well as a recognition of the value of native habitats, became intrinsic to the man he would become.

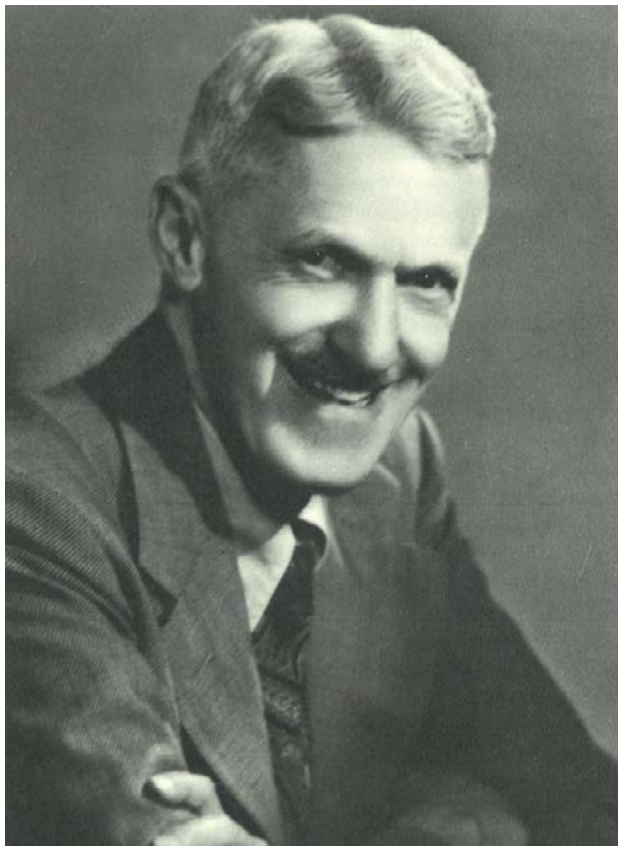
At age 17, Cornell graduated with honors from Holdrege High School and was registered for Nebraska University. His goal was to become a stock farmer or nurseryman, but these plans changed when his father decided to relocate the family to Long Beach, California, for a new business venture. In Southern California, the Cornell family met with financial disaster when the eucalyptus lumber business they had invested in went bust. Without money, Ralph couldn't return to Nebraska for university. Instead he enrolled in the more

affordable "local" Pomona College in 1909, and there he met two men who would shape the course of his life.

In Cornell's freshman year at Pomona a new president joined the administration, Dr. James Blaisdell. His tenure, which lasted from 1910 to 1928, was a pivotal time in the development of the campus. It was Blaisdell who founded a consortium of institutions based upon Oxford and Cambridge, a path no other American institution had followed. It was also Blaisdell who engaged Cornell in developing the landscape for the campus. Cornell wrote of Dr. Blaisdell that "he was an inspirational, visionary man ... [who showed me that] you never have a dream come true unless you have a dream first ... he set the pace of my thinking."²

Cornell studied plant biology under Professor Charles Baker, who taught

(continued)



Ralph Dalton Cornell (continued)

biology from 1908 to 1911, before he moved to the Philippines to concentrate on improving agriculture on the islands. Pomona lacked a landscape architecture program, so Professor Baker created a unique course to meet his student's needs. Cornell learned the rudiments of design while studying plants and biology. Cornell would later write, "Professor Baker shaped my destiny... he had the knack of inspiring young men."³

The delight the young Cornell took in nature was stimulated by California's environment. It offered no prairie, but the diverse geology and ecosystems had him exploring whenever school and work allowed—and collecting plant specimens from Los Angeles to Santa Barbara to build a herbarium that grew to more than 800 specimens.

Above Left: *Ralph Cornell, c.1940s. From the 1978 Plantin Press edition of Cornell's Conspicuous California Plants with Notes on their Garden Uses.*

Above Right: *Plan of the UCLA campus by Cornell and supervising architect David C. Allison, dated September 7, 1944. Ralph D. Cornell Papers. Department of Special Collections, Charles E. Young Research Library, UCLA.*

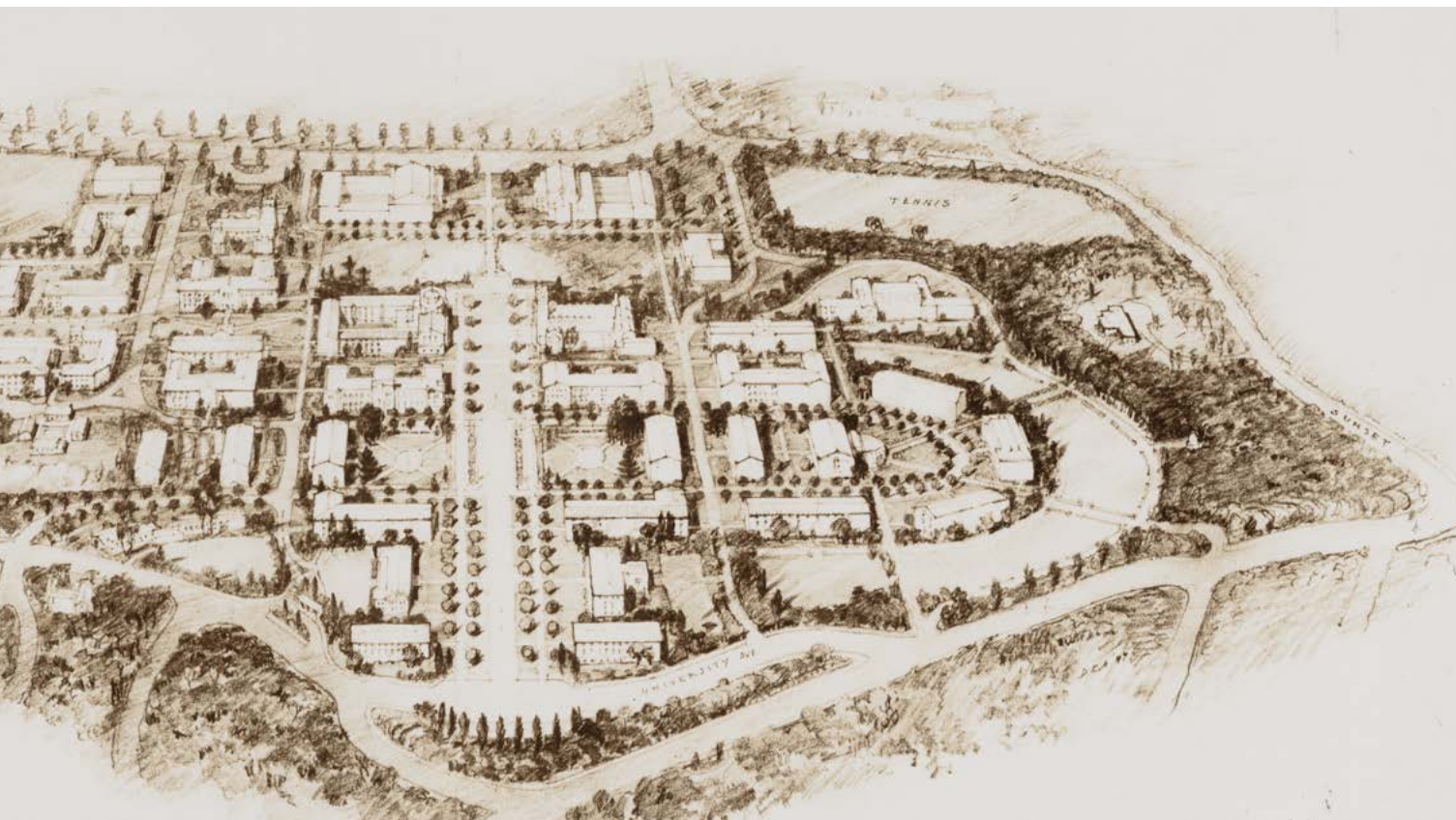
In 1911 Cornell went to work for the Chuckawalla and Palo Verde Irrigation Association, which wanted to develop Coachella and Imperial Valleys for agriculture. Cornell rented a horse and rig in Palm Springs and drove through Indio, Thermal, and Coachella down into Brawley, and then over to Yuma, Arizona. When his research was completed, he turned in his report and co-authored a 30-page booklet titled *Date Culture in Southern California* with George Marston and Paul Popenoe. His next job was working as foreman and propagator at the Popenoes' West India Gardens. While working there, he designed and installed the landscaping around the nursery office as well as the nursery's exhibit at the Pasadena Flower Show. By this time he knew what he wanted to do—design.

His first landscape design job was for Fremont Place, a subdivision on Wilshire Boulevard. Although he always maintained the job involved more tree planting than landscape design, it was needed paying work, (he had dropped out of college for financial reasons). At about the same time, Dr. Blaisdell asked him "to take the situation of Blanchard Park on the Pomona campus into your care and interest."⁴ Cornell was back with the Popenoes the following summer, this time working out in the desert at their nascent West India Date Plantation where he planted thousands of

date seedlings. He earned enough to return to Pomona College for the fall semester and graduated in 1914.

It was Professor Baker who steered Cornell to Harvard, viewing it as the best option for landscape architecture. To make this possible Cornell had been propagating subtropical fruit trees, hundreds of which he was able to graft with popular varieties. The sale of these plants in combination with a university grant enabled him to finance his way to the next phase of his education. Cornell flourished at Harvard and credited the instructors there for teaching him that the sky itself is one of the basic elements of a good landscape design, and as such, an integral part of any finished landscape. He learned that "a good design meets a number of prerequisites ... must be functional to its intended purpose. It must work. It must be appropriate to its environment. And then, as a landscape architectural concept it must be beautiful."⁵ Cornell took Harvard's top honor, the Topirian Trophy, an annual competition for landscape design.

After graduating from Harvard, Cornell declined a position in the Olmsted office. The Olmsted name attracted many a graduate, so the prestigious firm could be selective and did not offer applicants generous wages. Cornell went to work for Hall and Harries in Toronto, Canada, and after



much negotiation he ultimately got double the figure Olmsted offered—the munificent sum of \$30.00 a month. But when the United States declared war on Germany, he enlisted in the U. S. Army and saw constant action, first in France and then Belgium. Upon being mustered out in 1919, Cornell chose to go “home” to California. He escaped to Yosemite, taking with him a little Kodak camera for capturing casual images of its pristine landscapes. Enroute to Glacier Point, he stopped to photograph Half Dome. That chance shot pleased Cornell so much that photography became an avocation he would pursue far beyond a hobby status.

On July 1, 1919, Cornell opened his landscape architecture office in Los Angeles. His first client was his alma mater, Pomona College. He had already done modest work for the campus, but this was a major step up. “It was an unheard of thing to have a college landscape architect... the profession itself was hardly known and so it was very bold and very far out and daring.”⁶ At Pomona he is remembered as the man who built a “college in a garden.” Cornell’s placement of structural trees that framed the views of nearby mountains and his lush plantings created “a setting which is a pride of all who come under its inspiring influence.”⁷

From 1919 to 1923 Cornell joined

forces with Englishman Theodore Payne, a longtime friend. The two formed Cornell & Payne Landscape Architect and Wild Garden Specialist. He described Payne, a nurseryman and expert on native California plants, as the “greatest plantsman I ever knew.”⁸ But work was scarce for the partners, so Cornell started teaching landscape architecture at Manual Arts High School in Los Angeles.

Miss Ellen Browning Scripps engaged Cornell to develop a way to preserve a unique tract of land near San Diego. His work on Torrey Pines so impressed Miss Scripps that in giving the preserved Torrey Pines Grove to the City of San Diego as a public park, in her will she “commends the views expressed by Ralph D. Cornell in his report ... to all those who may be entrusted with the care and development of the park.”⁹

In 1924 Cornell was invited to partner with established landscape architects Wilber D. Cook Jr. and George D. Hall, who were active in city planning and subdivisions. Cook, Hall & Cornell were partners until 1933, when Cook and Hall joined the Civilian Conservation Corps. The nine-year association brought a different level of work to Cornell’s drafting table: subdivisions in Montebello and Claremont; educational institutions, including Honolulu Territory Normal School and

Claremont High; Fullerton and Claremont Colleges; and ongoing work at Pomona. He was also supervising landscape architect for the University of Hawaii until 1941. His work on the Pomona campus led to his appointment in 1937 as supervising landscape architect at UCLA, often cited as one of his crowning achievements. Cornell consulted on UCLA’s award-winning Westwood campus until his death in 1972.

Cornell felt strongly about the need to make green space available to every resident within a community, so it is no surprise that when designing parks he looked at how they were going to be used by the people who lived nearby. His parks included Beverly Gardens Park, El Segundo City Park, Doheny State Park, and later the 1939 master plan for Griffith Park. In that master plan, Cornell designed not just a multi-use public space, but also the roads to get the public to it. At the time it was the second largest municipal park in the nation, with an elevation change of 1,200 feet and a river, canyons, and mountains. “The master plan of Griffith Park is an effort to achieve coordination, articulation and use efficiency for this vast playground crucible in which our city dwellers react from the vitiating effects of too much urbanity, traffic congestion and nerve tension,”¹⁰ he wrote. “Our chief purpose of the

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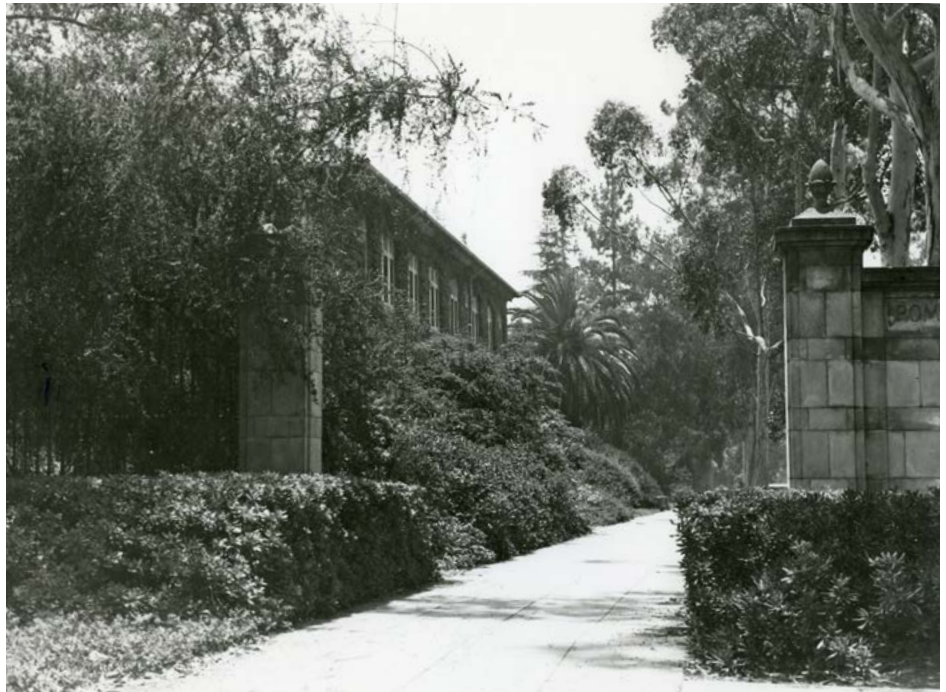
master plan is to protect Griffith Park and save it for the people, from the very ones who use it.”¹¹ The plan and accompanying report strongly recommended that the hills of Griffith Park be left as natural as possible. Cornell stipulated that “nothing but native trees and shrubs shall be planted over what is now chaparral covered slopes; that nature shall provide the cue from which the planter proceeds.”

In 1935 Cornell was appointed Landscape Architect Consultant¹² in the Federal Relief Administration of Public Works, Housing Division. He wrote, “My duties would be to represent the government, as a consultant, in checking up and reporting on housing developments. It will be my first experience in governmental affairs and I am hoping that the red tape will not eclipse all the joy and satisfaction that might be gotten out of such work.”¹³

Cornell promoted sound design and conservation in articles and lectures and became known as a photographer of note, generously sharing prints of plants, flowers and even people for various publications. His lectures were so well received that he hosted a radio program called the Chaparral Club for about five years. In his broadcasts, he covered plants, design theory and techniques, and encouraged his listeners to experience places like Torrey Pines and Presidio Park not only for the horticultural interest but for the history of each place.

With the onset of the Second World War, Cornell’s work shifted again. There was to be no more work in Hawaii, and Uncle Sam had him designing “simplified planting and erosion control”¹⁴ plans for government housing on military bases. Few residential jobs were available as the war raged, but Cornell was selected to handle the American Potash & Chemical development in Trona. With that job and a few other city jobs, Cornell was able to keep his doors open and employ assistants. Cornell was generous to young landscape architects just getting started, giving them work when he could and encouraging them to blaze their own trail.

Post-war development created more work opportunities for Cornell, as bedroom communities sprang up to accommodate an influx of veterans who wanted to stay in California. The private residences Cornell designed ranged from modest city lots to multi-acre estates. Parks, cemeteries, businesses, hospitals, and more educational institutions filled the jobs list. With the influx of work came the opportunity to expand the office, and in 1955 Cornell made Samuel Bridgers and Howard Troller



partners. In 1969 Jere Hazleet joined the firm. The selection of partners with modernist leanings shows how forward-thinking Cornell could be.

Cornell’s work extended beyond California’s borders, but the bulk was in Southern California. He helped start the California Arboretum Association and was instrumental in forming the Los Angeles County Arboretum, the South Coast Botanic Garden, and Descanso Gardens. He eventually became the consulting landscape architect for Santa Barbara Botanic Garden.

Cornell planned many of the communities we live in, designed the landscapes for many of our schools, and the parks where generations have hiked and played. He championed the creation of open spaces and urged conservation and preservation of both historic and natural features for the generations to come. He promoted the use of California native plants—their integration into cultivated landscapes and preservation in situ. He campaigned for street trees and the beautification of our cities because he felt “that the average apartment dweller needed a place where he can put his feet on the ground, sit in the sun and relax.” Long before Ralph Cornell passed away in 1972, his influence upon the land and those who followed in his footsteps had transformed the way we view the built and natural landscapes around us. ■

Endnotes

1. Ralph D. Cornell, Southern California Landscape Architect. Oral History Program, University of California, Los Angeles, 1970, 1.

2. Ibid., 31.

3. Ibid., 38.

4. James Blaisdell letter to Ralph D. Cornell, January 9, 1912.

5. Ralph D. Cornell, Southern California Landscape Architect. Oral History Program, University of California Los Angeles, 1970, 15.

6. Ibid.

7. Pomona College, Commendation to Cornell, 1964.

8. Vera B. Cornell, “Ralph Dalton Cornell,” *California Horticultural Journal*, 33:4, Oct. 1972, 128.

9. Bill Evarts, *Torrey Pines Landscape and Legacy*, 1994, 7.

10. Ralph D. Cornell, *Griffith Park Six Square Miles of Recreation Area*, ca. 1940, 2-3.

11. Ibid., 3.

12. Ibid.

13. Ralph D. Cornell letter to Wilson Popenoe, January 31, 1935.

14. Ralph D. Cornell, Southern California Landscape Architect. Oral History Program, University of California, Los Angeles, 1970, 88.

Marie Barnidge-McIntyre is widely acknowledged as an authority on the life and work of Ralph Cornell. As the horticulturist at the historic Rancho Los Cerritos in Long Beach, California, since 1992 she has been responsible for maintaining the gardens, which Cornell designed for Mr. and Mrs. Llewellyn Bixby in 1931. Marie also operates Gardens by Design, a consulting firm, from her home in Thousand Oaks, California.

Opposite: *Upper and Lower Yosemite Falls, Yosemite National Park, in a photo taken by Cornell in 1923. Ralph D. Cornell Papers. Department of Special Collections, Charles E. Young Research Library, UCLA.*

Above: *Holmes Hall and the Pomona College Gate. Courtesy of Claremont Colleges Photo Archive, Honnold / Mudd Library Special Collections, The Claremont Colleges Library. <http://ccdlibraries.claremont.edu/cdm/ref/collection/ccp/id/705>*

Ralph Cornell's Preservation Plan for Torrey Pines

Larkin Owens



The 1920s in Southern California were a transformative period in the history of the West. Between WWI and the Great Depression, the region saw tremendous, unparalleled growth. In addition to the birth of the entertainment industry in Hollywood, people migrated West because of the quality of life and promise of health afforded by its warm, Mediterranean climate. The idea of California was intoxicating, fostering an entrepreneurial spirit and a willingness to experiment in a dramatic natural backdrop. Newly engineered aqueducts and riverbed manipulation created the illusion of an endless water supply for a landscape in which seemingly anything

would grow and anything was possible. As newcomers flooded into Southern California, it grew to be a complex economic, political, cultural, and architectural melting pot.

On the heels of the Panama-California Exposition, when San Diego was celebrated as the first protected American port north of the newly constructed Panama Canal, Torrey Pines Park ("Torrey Pines") emerged as a rare landscape gem along a coastal strip in La Jolla, north of the city of San Diego. The park had been established through the persistence of a few well-educated, civic-minded philanthropists who wanted to ensure the longevity of the rare Torrey pine (*Pinus torreyana*) in its pristine native habitat.¹ The park soon became a popular tourist stop, strategically located along the old coast road, the only direct route to Los Angeles.

As highways replaced railroads between the burgeoning metropolises,

urban encroachment threatened the integrity of the park. A young landscape architect was hired to develop a program for safeguarding Torrey Pines. In 1922, Ralph Dalton Cornell completed a long-term management plan that called for preservation of this "unimitated" place.² His report not only demonstrated his extraordinary understanding of this unique natural landscape within the cultural context of the region, but also highlighted his pioneering ideas on city park planning, environmental consciousness, and regional appropriateness. Cornell's far-sighted vision foreshadowed the quiet strength and profound restraint that would permeate his work in a half-century as a landscape architect, and it continues to shape our collective memory of Southern California today.

Pioneer in the Out-Of-Doors

Cornell was born in 1890 in a small town

Above: *Torrey Pines Reserve, view of canyon and pines with ocean in background, San Diego County, c. 1931. Ralph D. Cornell Papers. Department of Special Collections, Charles E. Young Research Library, UCLA.*

in southwestern Nebraska. At an early age, he developed a lifelong wonder about the sacred “out-of-doors”³ and found he needed a “lonely communion with nature” to refresh his soul.⁴ Cornell often explored the Midwest prairies on the back of a horse, which brought him “compulsive joy” and influenced how he perceived his natural surroundings.⁵ Here, his curiosity for plants came alive and he learned to keenly observe the role that sky, weather, and other environmental elements played within the harmonious composition of the natural landscape.

Cornell carried this curiosity for the natural world with him when his family relocated to Long Beach, California, in 1908. He enrolled the following year at Pomona College, where he met professor and “man-maker” Charles Fuller Baker.⁶ Baker cultivated Cornell’s talent in botanical studies and landscape design by encouraging him to build his own herbarium, learn photography as a method of documentation and later a creative outlet, sketch surveys and develop plans, and experiment with profitable agriculture in the deserts of Southern California.⁷

In the highly specialized *Pomona College Journal of Economic Botany* (1911-1913), Cornell, then 22, began to champion unprecedented ideas on what he coined a “dry ground park”⁸:

What could be more interesting and educational... than a public park devoted to plants indigenous to our dry and semi-arid lands, and representative of the many forms of plant life that are found along our coast slopes? A dry ground park, planted only to native trees, shrubs and flowers, would be one of the greatest possible assets to Southern California....

Cornell argued that Europeans had a better understanding of the wild plants found on our own soil.⁹ He believed struggling to make our parks artificial replications of Old World elements wasn’t “restful,” rather a “living advertisement of what man can do if he has time, water, and ample funds.” He urged us to embrace the authentic qualities of our dry climate and define our landscapes as distinctly our own, thus revealing true essence of place and fostering a sense of identity. A dry ground park, he believed, “would be at once unique and individual; it would be decidedly typical and distinctly of California.” He described the lasting “mental impression” this landscape would create, while also making a tangible argument to “sufficiently aggressive and far seeing” park boards that a dry ground park would be a civic asset, producing “maximum results at minimum expenditure.” His thoughts demonstrated the deep reverence

he felt for the Southern California landscape, which guided his ethics throughout his long career.

From 1914-1917, Cornell furthered his technical understanding of the newly developing profession of landscape architecture at Harvard. He was exposed to formal Beaux-Arts tradition, as well as the City Beautiful Movement, within the interconnected embryonic web of leading experts on the East Coast. Following graduation and a brief job in Toronto, Cornell was then shaped by his service in WWI and exposure to the landscapes of Europe.

He returned to Southern California on the brink of a paradigm shift that arguably could only have happened in that place and moment in time. While New York’s Central Park was highly successful, planning for civic parks was not a popular idea in the West. California was still awakening to its natural assets, struggling with tensions of the fast-growing built environment and not yet shaking the traditional foundations of design. The California designed landscape was still a self-conscious manifestation of imported styles. However, Cornell is described as being in the nucleus of a dedicated group of young designers who expanded the profession¹⁰ and consequentially changed the course of California’s landscape history.

An Unparalleled Landscape

Local geology and relentless forces of nature molded a small portion of coastal sandstone bluffs and salt marsh in the northern limits of San Diego into a majestic habitat for the Torrey pine. The trees were commonly referred to as Soledad pines (located in the Soledad Valley) before Dr. Charles Christopher Parry, a British-American botanist and surgeon for the US-Mexico Boundary Survey, classified them in 1850 (Parry had studied under botanist John Torrey at Columbia University).¹¹ Native Kumeyaay used the pine’s oily kernels as sustenance long before Spanish explorers found the trees to be a useful maritime landmark in coastal fog and began referring to the area as “*Punto de los Arboles*” (point of trees).¹² The pines were thought to be endemic and nearly an extinct remnant species. The only other indigenous recording of this exceedingly rare tree was 175 miles to the northwest, on an exposed cliff of Santa Rosa Island, though this potential subspecies was found to be more vigorous and densely foliated in the damper, cooler climate off the coast of Santa Barbara.¹³ In sum, there was no place on earth like Torrey Pines.

According to Cornell, it is here, in its native dwelling, that the pine was most delightful in character.¹⁴ With extensive root

systems that clung to exposed coastal cliffs, the tree grew into a contorted habit, reaching 20-25 feet. With unusually dense cones and long, stout needles, *Pinus torreyana* grew differently in domesticated and inland environments, adopting a more common, straight form and doubling in size.

Others agreed with Cornell, recognizing the value and importance of protecting this rare tree in its native habitat. As San Diego was growing into a major trading post, progressive philanthropists such as “city father” George White Marston were highly influential in the city’s acquisition of 369 acres of this coastline in 1899 to establish its third public park.¹⁵ Shortly thereafter, Torrey Pines also attracted the interest of newspaper baroness Ellen Browning Scripps, who began purchasing hundreds of acres of these pueblo lots in what proved to be a vital lifelong association with the park. She became passionately devoted to safeguarding the park as a natural preserve, appointing botanist Guy Fleming as first park custodian. Fleming had worked on the Panama-California Exposition in Balboa Park with such noted individuals as Kate O. Sessions and Theodore Payne. Besides his life work at Torrey Pines, Fleming later became district superintendent for the expanding state park system.¹⁶

To ensure the longevity of the park she had long protected, Scripps hired Cornell in 1922 to write a long-term management plan to preserve Torrey Pines from encroaching development and misuse.¹⁷ He had recently established the first landscape architecture firm in Los Angeles and partnered with noted native plantsman Theodore Payne. Known as an “authority on park planning,”¹⁸ Cornell had worked indirectly on his first commission at Pomona College with George Marston, who likely recommended he draft the master plan for Scripps.¹⁹

Cornell’s plan was unprecedented, calling strongly for “RESTRAINT”²⁰ in a three-part plan that outlined restrictions against altering the original landscape, introducing non-indigenous plants and features, and over-cultivating the Torrey pine to the exclusion of open spaces. Cornell promoted both aesthetic and ecological functions, arguing for gradual, mindful forestation in a natural, picturesque cadence. He also proposed a trail system that would invite and confine pedestrian traffic to clearly delineated areas of the park. In this report, Cornell stated:

(The) impression that stands out eminently above all others ... is the distinctiveness of this one spot ... Torrey Pines is not a place of typical scenery; it is not representative of

(continued)

the primitive, natural landscape of San Diego County, or of any other place in the world. It is itself, alone, unimitated.

While Cornell envisioned a native landscape park that differed from Fleming's proposal for a recreational area and regional botanic garden, he was not a purist.²¹ He argued against the introduction of foreign plant material and overplanting, yet also advocated for establishing the "apparently indigenous" ice plant (*Carpobrotus* spp.) and Australian salt bush (*Atriplex semibaccata*) for erosion control throughout the park. While Cornell acknowledged that the saltbush was "more at home there than some of the natives," research concludes that taxonomists at the time might have believed the ice plant was a native species.²²

Scripps commended the views of Cornell's 1922 report.²³ Following her death and subsequent deeding of Torrey Pines to the City of San Diego in perpetuity for a public park, Cornell's vision to preserve the natural landscape has been strictly pursued. Cornell was invited to make further recommendations for Torrey Pines in 1931 and 1949, which aligned with the long-term management goals for preservation set forth in the original report. During this time in Southern California, the united efforts of Scripps, Fleming, and Cornell represented a new and innovative direction in the management of natural habitats and native plants.²⁴

Foresight and Vision

Cornell seemed to anticipate radical change following WWI in Southern California, as evidenced by his 1922 preservation plan for Torrey Pines. He saw opportunity within the staggering growth and malleability of the developing region and, in a pivotal moment, he demonstrated remarkable foresight and vision in several key ideas.

First, Cornell was a strong proponent of intelligent planning and integrating public park space into the early layout of cities, when the most desirable land could be acquired readily and cheaply rather than as an afterthought.²⁵ This was still a new paradigm in the development of American park space, only beginning to gain momentum in the West. Cornell firmly believed that providing beauty, breathing

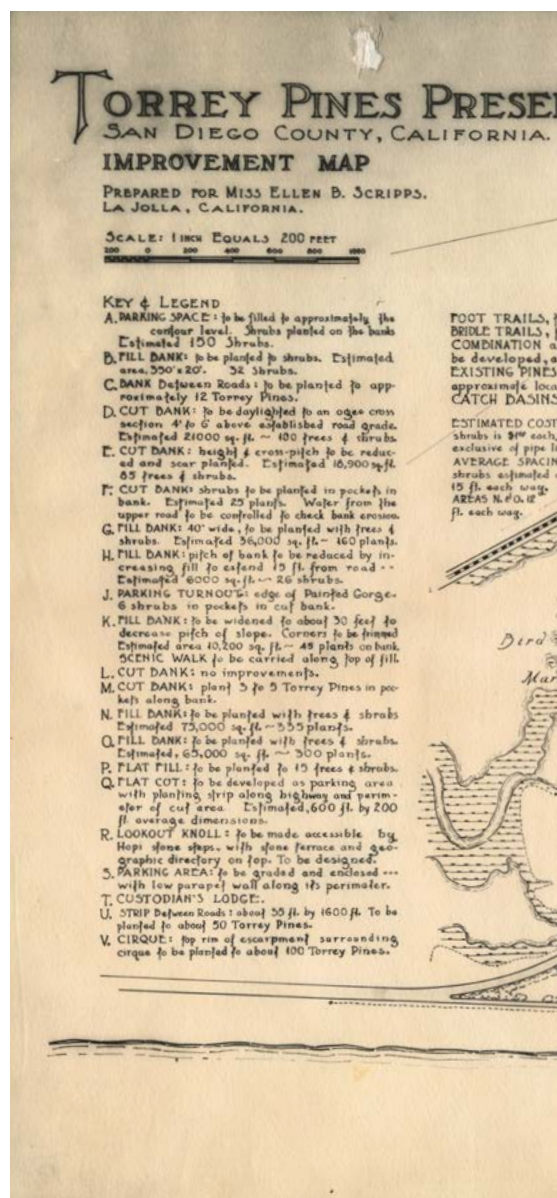
space, and places for retreat within parks for the general public was essential to cities destined for urban greatness. He recognized this potential in Southern California and called upon his fellow landscape architects during this time to support these values. In his report for Torrey Pines, Cornell stressed that protecting this public park space was vital to the public welfare of future citizens.

Cornell also championed early ideas on environmental consciousness and conservation within Southern California. At a young age, he formed a deep appreciation for his natural environment and, with a rigorous understanding of plants and landscape ecology, challenged us to consider the values inherent in a dry ground park. Cornell seemed to believe our native plant communities and exceptional natural landscapes were worthy of celebration and that designers had a moral responsibility to protect them, which guided his thoughtful, restrained treatment of Torrey Pines. As he witnessed the rapid loss of native landscapes to urbanization, Cornell developed a long-term management plan to preserve the indigenous plants and fragile ecosystems within the park, touching upon concepts of what came to be known as sustainability.

Finally, Cornell recognized a distinct lack of regional identity and demanded a cultural shift to develop an authentic style that was relevant to Southern California. The essence of California is steeped in the landscape, not only as the fullest expression of ideals in indoor-outdoor living, but also in the constant struggle between our conquest of the natural world and Mother Nature taking it back. Cornell found balance amid this tension and chaos in his report for Torrey Pines. With site-specific sensitivity, he developed a preservation plan that revealed the wonders of our natural landscape and served lasting cultural purpose. His vision for Torrey Pines demonstrates a shift from the highly manipulated municipal park landscapes of the time—it was a genuine response to the nature and culture of that place.

Enduring Legacy

Ellen Browning Scripps wanted Torrey Pines to be held in trust for public education and recreation, serving as an outdoor museum of native plants in their natural environment.²⁶ Cornell's 1922 long-term management plan helped her to achieve that today, fulfilling the cultural need for a public park while preserving the rare pine in its distinct natural landscape. Torrey Pines, in a sense, became Cornell's dry ground park, requiring little more than intuition and thoughtful execution. In 1959, the nearly 1,000 acres of cumulative



parkland officially were transferred to the state and became Torrey Pines State Natural Reserve. Torrey Pines still serves as a natural gateway to San Diego, as well as a snapshot of the collective ideals imposed upon the native landscape of Southern California.

Throughout his life, Cornell quoted 18th century English landscape gardener Humphry Repton:

Insult not Nature with absurd expense, Nor spoil her simple charms by vain pretense; Weigh well the subject, be with caution bold, Profuse of genius, not profuse of gold.²⁷

Cornell had a propensity to consult the genius loci²⁸ in each of his designs, revealing distinct, authentic qualities that foster a deep sense of place for all inhabitants and visitors. Southern California changed

Opposite: Improvement map for Torrey Pines Preserve, San Diego County, 1931. Ralph D. Cornell Papers. Department of Special Collections, Charles E. Young Research Library, UCLA. Collection 1411.

Torrey Pines (continued)

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20. Ralph D. Cornell, "The Cornell Reports—Report on Visit to Torrey Pines Park—April 3, 1922," *Torrey Pines Association: Dedicated to the Perpetual Protection of the Mainland Habitat of the Rare Torrey Pine, 1949* (Santee, CA: Bordeaux Printers, 2001), 11-15.

21. Victor A. Walsh, "Preserving 'Nature's Artistry': Torrey Pines During Its Formative Years as a City and State Park," *California History*, 85.2 (Mar. 2008): 24-49, 68-71.

22. Darren Smith, California State Parks, personal conversation, February 11, 2010.

23. Trustees of the Ellen Browning Scripps Foundation, "Introduction" to *Torrey Pines Association: Dedicated to the Perpetual Protection of the Mainland Habitat of the Rare Torrey Pine, 1949* (Santee, CA: Bordeaux Printers, 2001), 1-4.

24. Victor A. Walsh, "Preserving 'Nature's Artistry': Torrey Pines During Its Formative Years as a City and State Park," *California History*, 85.2 (Mar. 2008): 24-49, 68-71.

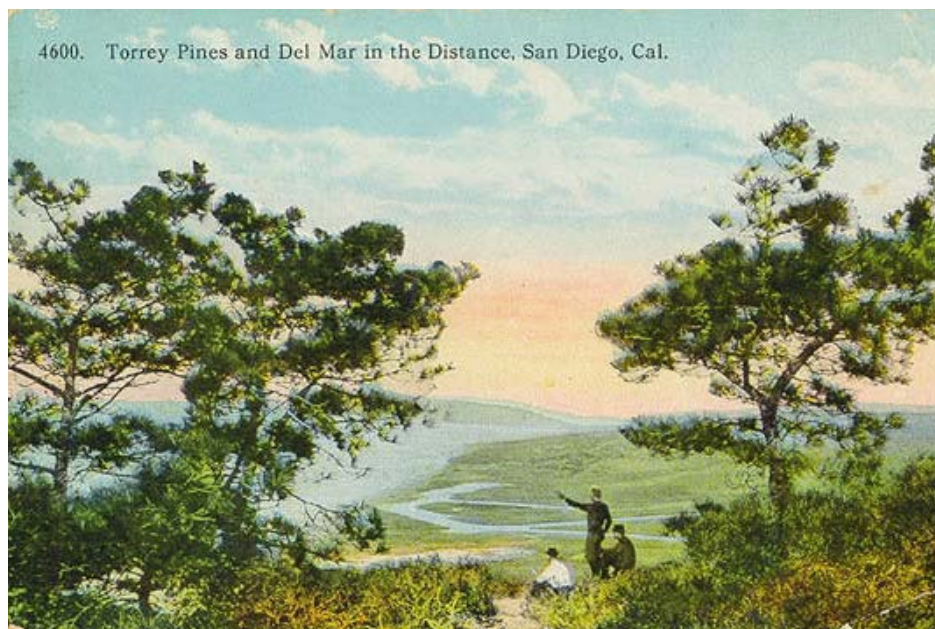
25. Ralph D. Cornell, "The Small City Park as a Great Asset," *Pomona College Journal of Economic Botany as Applied to Subtropical Horticulture*, 2.4 (Dec. 1912): 382-390.

26. Alexander D. Bevil, *Torrey Pines Park Road USDII NPS NRHP Registration Form* (Washington, DC: National Park Service, 1998). Email attachment from Ricah Marquez.

27. Ralph D. Cornell, "Beauty as a Factor in Education," *Cornell & Payne, Landscape Architecture*. UCLA Library, Department of Special Collections, Cornell Coll. #1411, box 83 (n.d.): 1-4.

28. *Genius loci*, or spirit of place, is a common design principle made popular by 18th century English poet Alexander Pope.

Larkin Owens, ASLA, is a designer at Colour Studio in San Francisco. She is also co-chair of the Northern California Chapter of the Historic American Landscapes Survey, contributes writing to The Cultural Landscape Foundation, and volunteers in the native plant garden at the San Francisco Botanical Garden. Larkin holds a BS in Environmental Policy from the University of Michigan, as well as an MLA with graduate certificates in Historic Preservation and Urbanism from the University of Southern California. She is a director at large of CGLHS.



Right Top: Vintage postcard of Torrey Pines, from the collection of Nancy Carol Carter.

Right Bottom: Photo of Torrey Pines by Cornell, n.d. From Cornell's book, *Conspicuous California Plants with Notes on their Garden Uses* (Los Angeles: Plantin Press, 1978).

BOOK REVIEW

World's Fair Gardens: Shaping American Landscapes

Reviewed by Desmond Smith

It is hard to overstate the historical importance of world's fairs. Before the age of mass communication, they served as the primary conduit for the diffusion of ideas, technologies, and innovations. Telephones, Ferris wheels, X-ray machines, zippers were among the myriad products that first made their formal appearance at these events.

Each fair had a substantial garden component that was visited by literally millions of spectators. How influential were the horticultural elements of these expositions and in what ways did they contribute to changing practices and ideas in the wider world?

This book addresses these questions through a close examination of the gardens at nine world's fairs held on US soil over the period 1870 through 1940 ("the Golden Age of American Exposition landscapes"). It argues convincingly that there were many powerful impacts—both direct and indirect—on horticulture, landscaping, and other allied fields.

Among the most obvious of these was the elevation in the status of the landscape designer to at least that of equal partner of the architect and the engineer in the development of projects. The author cites the Chicago 1893 Columbian Exposition as pivotal in the emergence of landscape architecture as a profession. (Several of the key players were founder-members of the ASLA six years later.) This fair was also notable as an inspiration for the "City Beautiful" movement and much subsequent US city planning through its emphasis on the ideal of an integrated composition of buildings, landscape, and infrastructure. In particular, Daniel Burnham, chief architect for the fair, and Frederick Law Olmsted, who was commissioned to design the grounds, were key to the spread of such philosophies to many other cities.

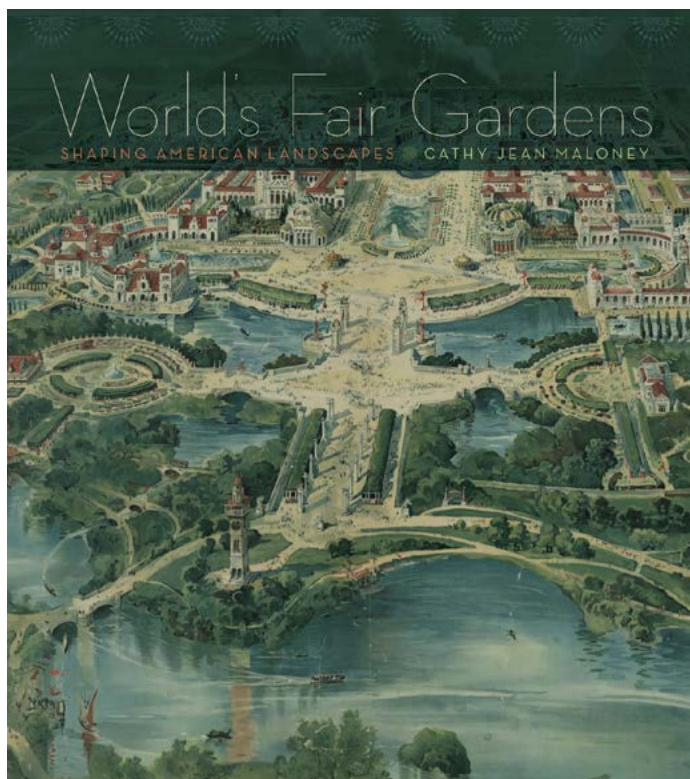
Another of the more obvious impacts of the fairs is their physical legacy in the form of urban public parks and green spaces that otherwise may never have been created. In several cities, the original sites—commonly wasteland—are still enjoyed today. Examples include Philadelphia's Fairmont Park, Buffalo's Delaware Park, Audubon Park in New Orleans, Forest Park in St. Louis, and Flushing Meadow in New York.

Most fairs were the end result of a lively, often murky political process. Civic leaders, commercial interests (often railroad companies), city boosters, and developers vied to win the right to host the event; then they fought over site location, choice of designers, and issues such as the configuration of transport infrastructure. Host cities strove to surpass previous efforts.

Though fairs were ephemeral and costly to create, their promoters were normally acutely aware of the economic spin-offs, in particular the improved prices that would result from the conversion of marginal land into prime real estate.

World's fairs also offered specific technical challenges that often spurred inventive technical solutions. For example, the need to create sites that would offer the illusion of mature landscapes often within a matter of a few months; the need to securely transport materials from far-flung lands and to accommodate the demands of diverse and competitive international delegations in unfamiliar climatic conditions.

Not surprisingly in this period of intense industrialization, the pace of innovation was rapid; advances in technologies included improved shipping methods for live plants in transit and better cold storage. Tree transportation techniques became more efficient as flatbed trucks replaced horse-drawn carts and methods of digging and wrapping trees were perfected. All these improvements were tested at the world's fairs and then adopted in day-to-day commerce.



Above all, these expositions provided great opportunities for knowledge sharing. Professionals in horticulture, seed, florist, and landscape design enterprises could compare notes, and the imagination of the general public was fired by new gardening ideas and by exposure to the works of many of the finest talents in their fields.

From a Californian perspective, it is a pity that only the 1915 San Francisco Panama-Pacific International Exposition receives a detailed review—a consequence of the decision to focus on a sample of nine fairs over a seventy-year period rather than try to cover all of the almost fifty that occurred. The 1915 San Francisco Exposition represented a triumph on several fronts. Not only did it celebrate the opening of the Panama Canal the previous year, it also marked the resurrection of the city from the ashes and devastation of the earthquake and fire of 1906. After some debate, civic leaders opted to locate the fair at Harbor View, now known as the Marina district. The site required considerable engineering prowess as it was created by use of "excavation-and-fill" techniques to reclaim land from the San Francisco Bay. This feat set a precedent for future fairs. Much of the fair's success is attributed to the overall block plan of Edward Bennett, a disciple of Olmsted, and to the successful plantings of John McLaren.

Overall, this book makes a persuasive case that world's fair gardens had many significant impacts on the development of horticulture and landscape practices. These showcases exposed new ideas to the widest audiences and thereby accelerated the transfer of knowledge and rate of change in daily practice.

World's Fair Gardens: Shaping American Landscapes

Cathy Jean Maloney

University of Virginia Press, 2012, 244 pp, \$39.95

www.upress.virginia.edu

Ralph Cornell and the “College in a Garden”

Nicholas Tyack

As supervising master landscape architect for over 40 years at Pomona College, Ralph Cornell played the key role in developing the landscape of his alma mater. Entrusted with the goal of transforming the campus into a “college in a garden” in 1919 by its then-president James Blaisdell, Cornell, more than any other individual, was responsible for putting this concept into practice.

When Cornell first entered Pomona College as a student in the fall of 1909 after his family moved from Nebraska to Long Beach to start a eucalyptus business, the campus was a far cry from what it is today. It consisted of fewer than five buildings, and there was no sign of the carefully manicured grounds that would come later. Blanchard Park (or the Wash) was “something of a jungle” where the boys used to go “to have a real wicked smoke,” and was still quite wild, with shooting stars, mariposa lilies, conchalagua (*Centaurium venustum*), yellow violets, purple nightshades, yellow wallflowers, and showy penstemons.¹ “Even ten years ago it could still truthfully be said that Claremont lay in the sagebrush belt,” recalled Cornell of this period, “for she was bounded on the north by sagebrush, on the east by sagebrush, on the south almost by sagebrush and on the west by encroaching orchards.”²

Cornell’s academic and extracurricular life at Pomona revolved around plants. In his first semester, he registered for a course in botany and soon fell under the sway of biology professor Charles Fuller Baker. Upon meeting him, Baker quickly “decided that maybe [Cornell] was a landscape architect in embryo” and encouraged him along those lines, sending him out to sketch gardens and prompting him to collect 800 sheets of pressed, dried and mounted garden plants while working for the professor over the summer.³ Professor Baker established an independent study in landscape architecture for Cornell, although he knew almost nothing about the subject, and instructed him in plant propagation. Baker also organized the *Pomona College Journal of Economic Botany*, and published

some of Cornell’s early writing.⁴

Cornell had a number of other botanical and horticultural adventures during his time at Pomona. In his first year, Cornell imported 1,000 avocado seeds from Mexico at a time when the fruit was just beginning to come to the attention of American horticulturists. Later, after Professor Baker recommended him to George Wharton James, the manager of the Chuckawalla and Palo Verde Irrigation Association, Cornell spent a summer in the Coachella Valley studying date culture. He also became friends with fellow student Wilson Popenoe, and worked at his father’s company, the Altadena-based West India Gardens, where the Popenoes were busy introducing the fuerte, pueblo, and Hass avocados and working to develop better varieties of a number of crops for the nursery trade, including sapotes, feijoas, and guavas.

In 1910 Professor Baker introduced Cornell to nurseryman Theodore Payne. He would remain intimate friends with Payne for some 55 years,⁵ referring to the Englishman as a “disciple of the outdoors” with a “great love for California’s native plants and wild flowers.” At the time Payne was primarily selling eucalyptus seed, but he would later steer his nursery toward the production and sale of native Californian flora, many of which he saw quietly disappearing as Southern California became more and more developed. Cornell remembers spending days with Payne, “looking at everything, taking pictures, gathering specimens to identify or to mount, gathering seeds.”⁶ The two would later become partners in a landscape architecture firm for almost five years in the beginning of Cornell’s tenure as Pomona College’s landscape architect in the early 1920s.

Perhaps owing to his relationship with Payne, Cornell contributed “Wanted: A Genuine Southern California Park” to the *Pomona College Journal of Economic Botany* in 1912. In his essay, Cornell remarked upon the “abundant wealth of [native] flower and foliage lying on all sides” in Southern California, “inviting recognition and adoption,” and suggested the design and planting of a native plant garden in the region. He decried the fact that “it seems to be our general tendency to make parks as artificial as possible,” and described how “a city very often purchases dry hillsides or rugged slopes for park purposes.” No sooner is this done than “an elaborate water system is installed at enormous expense, and plants entirely foreign to such an environment are

grotesquely perched where they must serve a life-long sentence of struggle for existence under conditions entirely adverse to their development.”⁷

Instead, why not use California plant life, already adapted and ready for use, in its native environment? What could be more “interesting and educational to the people at large,” Cornell asked, than a “public park devoted to plants indigenous to our dry and semi-arid lands, and representative of the many forms of plant life that are found along our coast slopes?”⁸ While most Southern Californians at this time were striving to grow imported plants, both horticultural and agricultural, Cornell suggested that Southern California’s native flora was worthy of recognition and adoption in the garden landscape.

In 1912, Cornell was brought onto Pomona College’s campus planning committee to join noted architect Myron Hunt, faculty member “Chem” Jones, and President Blaisdell. Cornell stated later that he “felt increasingly ... that [it] was a courtesy to me [in order] to fan a little flame of interest and enthusiasm, because at that stage I could have had nothing to contribute, still being a student.”⁹

When Cornell returned to Southern California in 1919 after studies at the Harvard Graduate School of Design and Army service in World War I, Pomona College offered him an annual retainership to develop and expand the campus landscape before he had even officially opened his own landscape architecture office. President Blaisdell brought Cornell on board as supervising landscape architect for a single reason—to transform Pomona College into a “college in a garden.” In Cornell’s words, Blaisdell thought “the beauty of the environment” was “terribly important for a youngster going to college.” But Pomona’s president and trustee George Marston knew little about plants. As Cornell remembers, “they may not have been too clear in their visualization of the outcome [of the ‘college in a garden’ idea].”¹⁰

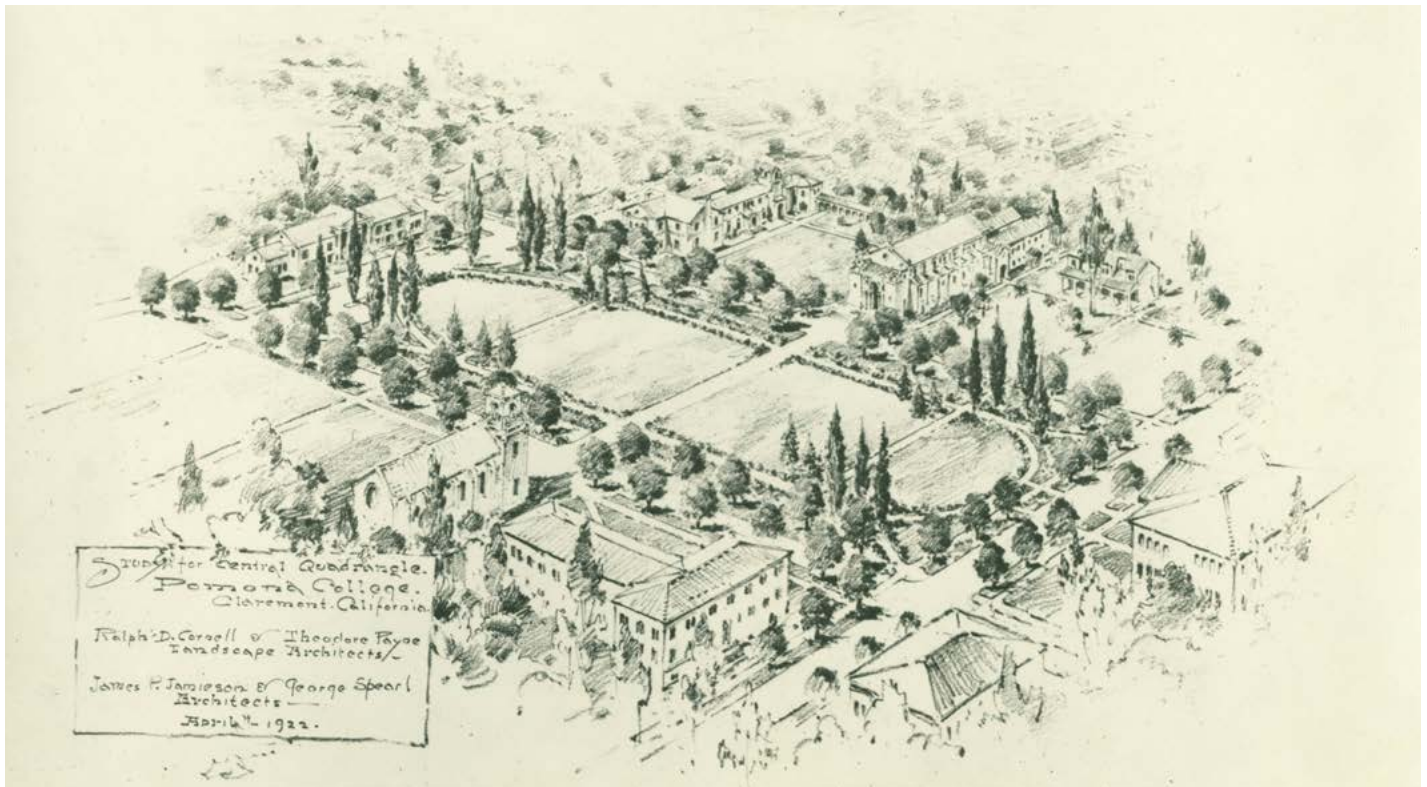
Thus, Cornell was free to conceive of the Pomona College “garden” as he wished, within limits. Cornell agreed with Blaisdell’s belief in the importance of the college environment to the education of its students. “You are born with or without certain capacities,” he said in a 1970 interview, “but environment develops or inhibits those capacities depending upon what it may be If you’re raised with a culture and surrounded by beauty, then that’s

(continued)

Opposite: *Students in Lebus Courtyard at Bridges Hall of Music, Pomona College, c.1939-40.* <http://cdclibraries.claremont.edu/cdm/ref/collection/ccp/id/273>

All images in this article are courtesy of Claremont Colleges Photo Archive, Homnold/Mudd Library Special Collections, The Claremont Colleges Library.





The College In A Garden (continued)

where you're comfortable. And that's why this youth business is rather important."¹¹ We "should live in beauty and its environment," he continued. "The environment has to do with the development of [one's] capacities."¹²

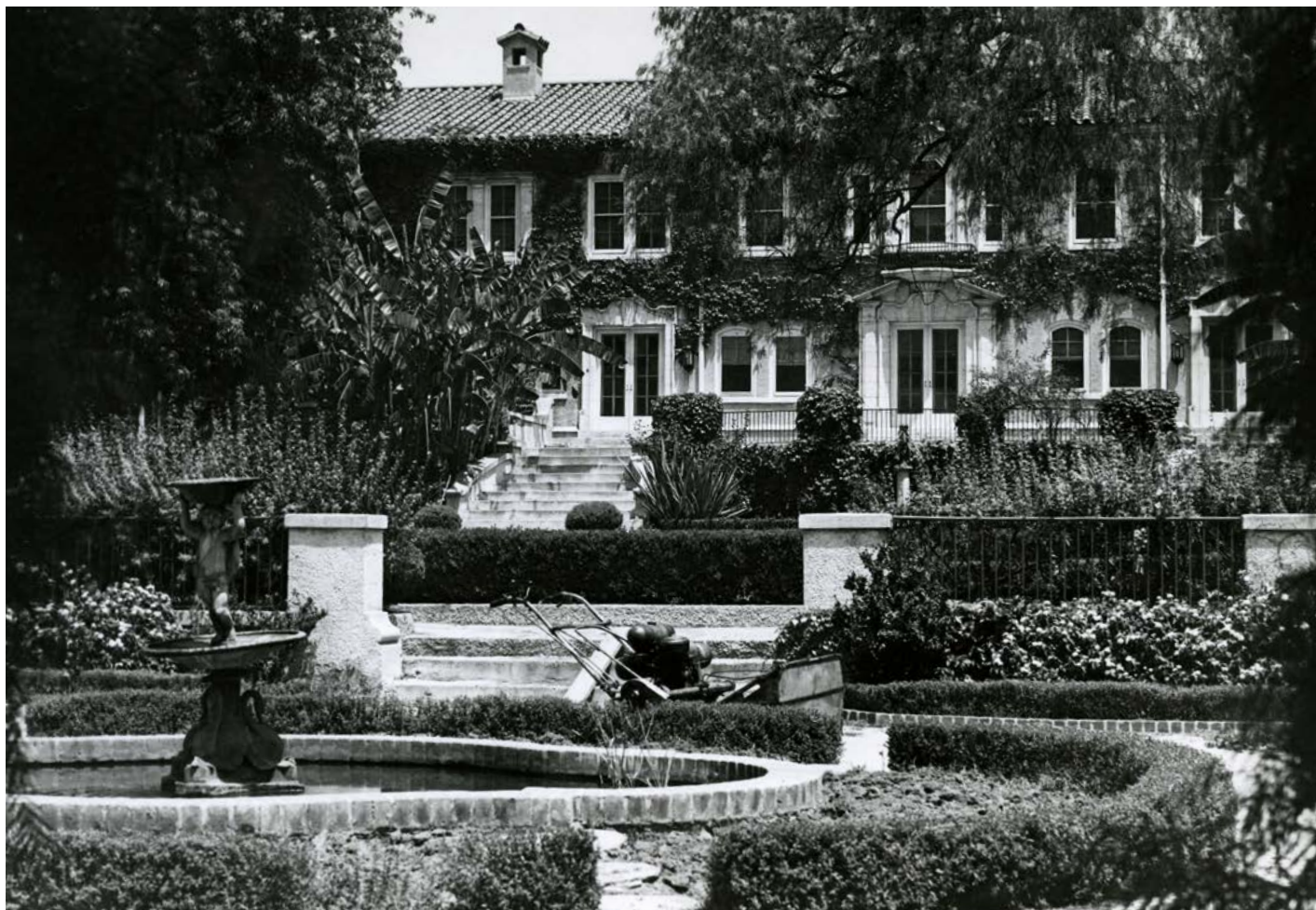
Ironically, despite his love of California's native plants, Cornell's realization of Pomona as a "college in a garden" began with the destruction of native vegetation and its replacement with turf and other carefully selected plant materials. In a 1921 essay written for the *Pomona College Alumni Quarterly*, "Ten Years of Increasing Verdure," he explains: "The work that has seemed, to some, like unnecessary destruction of existing plant life has been sanctioned only after very deliberate thought and consideration for the future constructive development of the college grounds."¹³ Whereas before, "not a tree, not a shrub, not a flower rose to break" the one "expanse of artificial turf" in front of the College's library, Cornell speaks proudly in his essay of the "increasing verdure" for which he was mostly responsible, designed to "soften the rigid form of architecture" and to "give enframement to the setting."¹⁴ Central to his vision of a greener Pomona was Marston Quadrangle (for which George Marston secretly gave \$100,000). Cornell's plan was for a "main, central ground-area ... planted to green turf ... and flanked by strong boundary plantings

of trees and shrubs ... so as to properly enclose the oval and give it a feeling of unity." The "thought is that Pomona is to have an aesthetically developed, free, open, central campus-unit about which the college buildings will be arranged in accord with a definite plan, and in which the students can gather for moot affairs," he continues. "Other campus units will be developed in accord with their relation to a larger campus plan built about our oval quad."¹⁵

Both Blaisdell and Cornell agreed that creating a beautiful environment was essential for Pomona College's educational mission and its success as an institution. Indeed, Cornell saw the goal of the art of landscape architecture—beauty—as a key attribute for healthy and economically successful communities. "Where a community, through accident or foresight, has achieved beauty in any form it has reaped its reward," he wrote in an essay entitled "Civic Beautification."¹⁶ Blaisdell certainly thought so: some years after Marston Quadrangle was installed, Cornell recalled, "Dr. Blaisdell told me ... that he felt, dollar for dollar, [Marston Quad] was the best investment the college had ever made because it created a beauty spot, it attracted interest, people came out there because it was beautiful."¹⁷ Thus, Cornell saw order, neatness, attractive appearance, and civic beautification as intrinsic elements in the design of Pomona as a "college in a garden."

Almost all of Cornell's landscapes

included native California species, including Nevin's barberry, mountain mahogany, Catalina cherry, and toyon. His two favorite tree species, the most numerous on Pomona's campus, were native to Southern California—the California sycamore (*Platanus racemosa*) and the coast live oak (*Quercus agrifolia*).¹⁸ His other plantings, however, were uniformly cosmopolitan. In "Decorative Settings for Pacific Coast Schools," which he published in *The Nation's Schools* in 1935, he recommended the use of plants from all over the world, including cotoneasters and pyracanthas, strawberry trees, the Chinese photinia, *Raphiolepis umbellata* or Yeddo hawthorn, the abelias, some of the buddleias, the elegant camellias, boxwoods, jasmines, fragrant daphnes, erica or heath, eugenias, Chinese holly, both Portugal and English laurel, Roman myrtle, and oleander, all of which "thrive under widely differing conditions and can be counted upon for true service" to the campus landscape.¹⁹ Though he loved the native flora of Southern California, to Cornell "plant materials should be studied for their landscape values, first of all, and their horticultural adaptability only as a means to an end.... In any institutional planting, the landscape or decorative values are matters of first and last importance, since school grounds are planted primarily to achieve decorative effects."²⁰ In landscape architecture, in his eyes, "plants become a means to an end more often than they themselves are the achievement one seeks."



Cornell's use of plants from all over the world reflected what Douglas Sackman referred to as a new "system of capitalism whose agents [penetrated] every corner of the globe seeking plants that, as if by bio-alchemical magic, may be turned to gold."²¹ During this period, "America's leisure class became ever more fascinated with the exotic" and "consumed with... orientalism."²² While some, like Paul and Wilson Popenoe, searched for new agricultural varieties, Cornell and other Southern Californians cultivated landscape plants newly available to them from all four corners of the Earth to tell "garden stories" that said, "Come to California, which is Eden on earth, and you will live happily and healthily ever after."²³

The Eden they spoke of was not Southern California as they found it, but one remade. Just as Pomona's campus had "[flowered] as the rose from 'nature in the raw,'" in Cornell's words, residents of Riverside had made "a waste bloom as a garden" under their Governor Perkins, who proclaimed at the fourth annual Horticultural Fair in Los Angeles in 1881: "Look at the wonderful array of nature's gifts spread before us, amplified and enriched by the

effort of your Association.... The whole world lies before us here."²⁴

Pomona's "college in a garden" was thus conceived in a greater context of Edenic garden making in Los Angeles during the settlement and growth of Los Angeles, where gardens proclaimed a new, artificial order that "[created] a vision of the proper arrangement of nature" and celebrated an ability to import landscape plants from around the world, one that Cornell found not inappropriate but merely a means to create beauty.²⁵

The major features of Pomona College's landscape today were conceived by Cornell as part of his design of a "college in a garden" based on two garden principles. The first was an eclectic approach to garden design made possible only by the "lavish use of imported water" and the importation of a "vast range of plants from the temperate, subtropical, and tropical regions of the world." The second was an appreciation of the beauty of Southern California's native flora and a desire to use native plant species in the garden.²⁶ Today, both ideas can be discerned among current campus landscaping efforts, including the ongoing use of both exotic and native

species. Ralph Cornell's work lives on.

Perhaps Cornell's greatest legacy from his work as Pomona's master landscape architect is a set of questions: What role should landscape play in education? How can landscaping help to conserve native biodiversity, contribute to climate change mitigation and water conservation, create a backdrop for the daily life of a college, and itself play a role in the education of college students?

At Pomona College, one response is the Ralph Cornell Society, a student-led native landscaping group founded in 2010 that has involved nearly 100 students in the planting of hundreds of native plants across the campus. But other answers abound—at schools in California and around the country. ■

Opposite: Cornell and Payne's original plan for Marston Quadrangle at Pomona College, 1922. <http://ccdlibraries.claremont.edu/cdm/ref/collection/ccp/id/52>

Above: Harwood Court garden fountain, Pomona College, c. 1940. <http://ccdlibraries.claremont.edu/cdm/ref/collection/ccp/id/671>

Endnotes

1. Ralph D. Cornell, Southern California Landscape Architect. Oral History Program, University of California, Los Angeles, 1970, 60-61.
2. Ralph D. Cornell, "Ten Years of Increasing Verdure." *Pomona College Alumni Quarterly*, 3/7/1921, 1.
3. Cornell UCLA Oral History, 8.
4. Ibid., 9.
5. Ibid., 47, 134.
6. Ibid., 133.
7. Ralph D. Cornell, "Wanted: A Genuine Southern California Park." 1912. *Pomona College Journal of Economic Botany*, 2: 301-314, 301, 303.
8. Ibid., 301, 304.
9. Ibid., 33.
10. Ibid., 63.
11. Ibid., 51.
12. Ibid., 16.
13. Ralph D. Cornell, "Ten Years of Increasing Verdure." *Pomona College Alumni Quarterly*, 3/7/1921, 1.
14. Ibid., 2, 4.
15. Ibid., 4-5.
16. Ralph D. Cornell, "Civic Beautification: Is it a Sound Investment? Experience answers 'Yes,'" 3.
17. Cornell UCLA Oral History, 63.
18. Ralph D. Cornell, "Wanted: A Genuine Southern California Park." 1912. *Pomona College Journal of Economic Botany*, 2: 303; Ralph D. Cornell, *Conspicuous California Plants: With Notes on Their Garden Uses* (Pasadena, CA: San Pasqual Press, 1938), 28.
19. Ralph D. Cornell, "Decorative Settings for Pacific Coast Schools." From *The Nation's Schools*, September 1935, vol. 16 no. 3. Published by The Nation's Schools Publishing Co., Inc., 42-47, 47.
20. Ibid., 44, 43.
21. Douglas Sackman, "The Garden of Worldly Delights," in *An Environmental History of Metropolitan Los Angeles: Land of Sunshine*, ed. William Deverell and Greg Hise (Pittsburgh PA: University of Pittsburgh Press, 2005), 248.
22. Ibid., 256.
23. Ibid., 251.
24. Ibid., 252.
25. Ibid., 248.
26. David C. Streatfield, *California Gardens: Creating a New Eden*. (New York: Abbeville Press Publishers, 1994), 11.

Nicholas Tyack first learned of Ralph Cornell while studying at Pomona College from 2007 to 2011. Fascinated by Cornell's love of native plants and the history of the college's campus landscape, he was drawn to the idea of Pomona as a "College in a Garden" as the topic for his senior essay in history. Cornell's early writings inspired Nik to co-found a student native landscaping club at Pomona, the Ralph Cornell Society, with some friends. After a stint as an environmental consultant in his hometown of Boston, he is currently enrolled at Charles University in Prague in a master's program in economics.

Right Top: Landscape by Cornell at Summer Hall, Pomona College, in 1921. <http://cdl.libraries.claremont.edu/cdm/ref/collection/ccp/id/3915>

Right Bottom: The campus of Pomona College, 1900. Pictured are Pearsons Hall, Holmes Hall and Sumner Hall, with the San Gabriel Mountains in the background. Photo by Morrill Graves Boynton. <http://cdl.libraries.claremont.edu/cdm/ref/collection/ccp/id/52>



PRESIDENT'S MESSAGE



I recently heard of a comment by a wise, wise elder that went something like this: To lead a meaningful life, be a good ancestor. The idea took my breath away. It challenged me to think anew of the reasons I value, cherish, and celebrate CGLHS—and my privilege of having served a decade on its Board, four of those as president.

As I leave these posts, I think of the opportunity CGLHS presents to all of us to be a good ancestor. We are members of this organization because of our love of place—we love California, its landscapes, gardens, and its historic sense of hope, opportunity, and beauty. And we love those place-makers and the work they did in generations before our own.

We would like to see these places honored and preserved for future generations. As your president, I have had two recent opportunities to participate in preservation concerns. The first was to take an organizational stand on the proposed sale of the UCLA Hannah Carter Japanese Garden, which we believe violates the spirit with which this exquisite place was given. As the legal case continues, we continue to be optimistic regarding its ultimate fate. The garden is receiving ongoing care, and UCLA has invested in recent upgrades to its irrigation system and the teahouse roof.

The second was that, as president of CGLHS, I was asked to be a member of the jury for the 2014 Los Angeles Conservancy's 33rd Annual Preservation Awards—an honor for us all. One of the award recipients was Rancho Los Alamitos, for its Barns area and Rancho Center, a project that culminates a quarter-century of effort to conserve and interpret the evolution of this significant historic landscape.

I was thinking of the amazing achievement of the Rancho Los Alamitos team,

and wondering how CGLHS can assist in worthy preservation efforts like it. And it sparked my memory to think of the modest beginnings of the Los Angeles Conservancy itself—formed nearly four decades ago by a handful of people as part of the effort to save the beautiful Central Library of Los Angeles from the wrecker's ball. Today, more than 6,000 people belong to the Conservancy. Nearly 700 supporters attended the July 31 Awards luncheon, and the Library, of course, stands.

There's nothing to prevent CGLHS from leading similarly in the public awareness of the stunning, fragile, and disappearing beauty of the landscapes, gardens, and cultural heritage of California's past and present. My hope is that CGLHS will, in the future, speak loud and clear to our communities, cities, and towns of our belief, as architect Brenda Levin has suggested, that historic spaces anchor us to place—and I would add, contribute to the meaning of our lives.

I urge CGLHS members to reach out to be good ancestors and to teach others in California about the places we hold dear.

In closing, I want to express my gratitude to every single person in this organization. You have taught me so much. And our activities together—conferences, tours, lectures, Eden articles—have broadened and enriched my understanding of place and landscape as no other education could have. Thank you. It's been an honor.

Judy M. Horton, CGLHS President
president@cglhs.org

Above: *Hannah Carter Japanese Garden, March 2012. Courtesy of hannahcarterjapanesegarden.com*

SAVE THE DATE!

CGLHS is proud to be a Co-Sponsor of The Cultural Landscape Foundation's What's Out There Weekend Los Angeles

THE PUBLIC LANDSCAPES OF RALPH D. CORNELL

Friday, November 7 –
Sunday, November 9

This What's Out There Weekend focuses on the built legacy of Los Angeles-based landscape architect Ralph D. Cornell (1890-1972), who studied at Pomona College and Harvard University, and opened one of the city's first landscape architecture practices in 1919. Cornell's prolific career spanned the Beaux Arts and Modernist periods and includes such iconic landscapes as Beverly Gardens Park, Glen Haven Memorial Park, downtown LA's Civic Center, the restoration of the historic grounds at the National Historic Landmark-designated Rancho Los Cerritos, and numerous places at UCLA. The What's Out There Weekend plans a kick-off cocktail reception on Friday evening in the newly restored Municipal Gallery of the Beverly Hills Civic Center, which was designed by architect William Gage in 1932.

On Saturday morning the Department of Special Collections at UCLA will host a ticketed lecture by Brian Tichenor, founding partner of Tichenor & Thorp Architects, Inc., and professor of landscape architecture design and landscape architecture history and theory at USC. The lecture will be held in conjunction with the opening of an exhibition of Cornell's life and work and a tour of the Franklin D. Murphy Sculpture Garden led by Lisa Gimmy, ASLA, and Leslie Cozzi, Curatorial Associate, Grunwald Center for the Graphic Arts/Hammer Museum.

Free, expert-led tours of more than a dozen significant Cornell-designed landscapes in greater Los Angeles will take place on Saturday afternoon and all day Sunday. The tours will reveal through anecdotes and stories Cornell's life, career, and impact on Southern California and the field of landscape architecture.

Registration will be posted in October at tclf.org/event/wotw-los-angeles-ralph-cornell

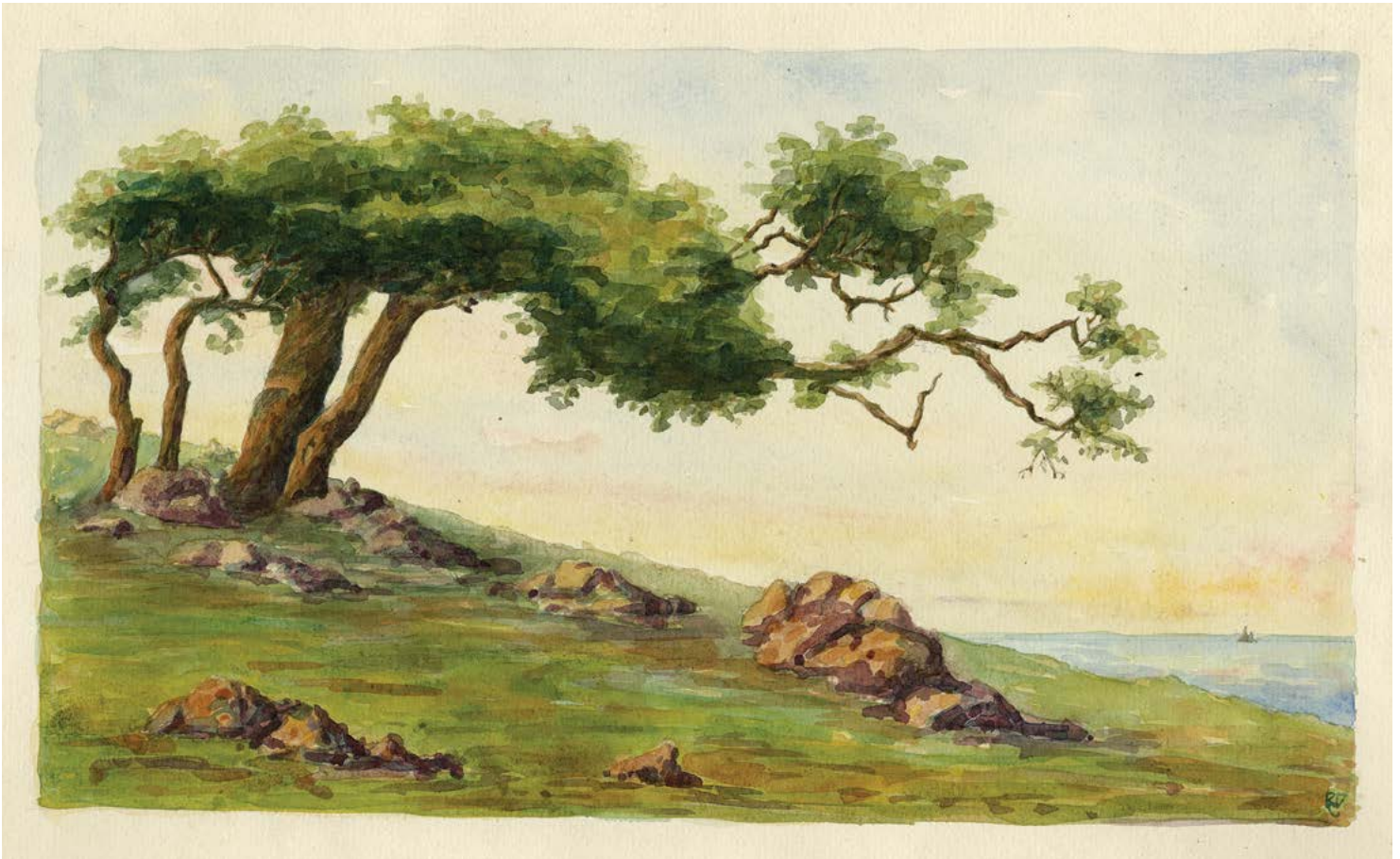


California Garden & Landscape History Society

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*Watercolor of Torrey Pines State Natural Reserve by Ralph Cornell, undated.
Ralph D. Cornell Papers. Department of Special Collections, Charles E. Young
Research Library, UCLA.*