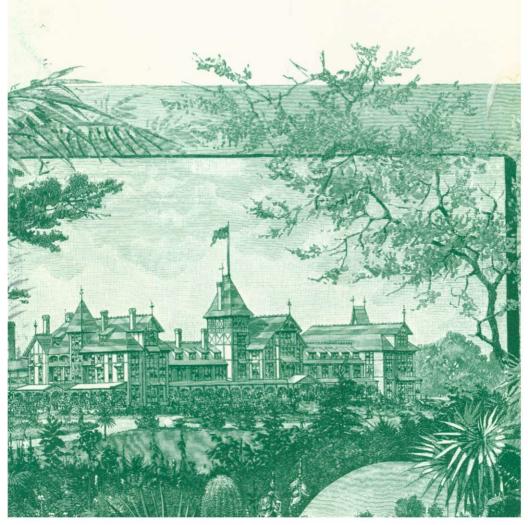


LANDSCAPING THE GILDED AGE: RUDOLPH ULRICH AT MONTEREY'S HOTEL DEL MONTE 1880-1890



CALIFORNIA SUMMER AND WINTER RESORT,

Accessible by Central or Southern Pacific Railroad.



THE "HOTEL DEL MONTE,"

MONTEREY, CALIFORNIA,

THE MOST ELEGANT SEASIDE ESTABLISHMENT IN THE WORLD,

IS OPEN ALL THE YEAR ROUND,

And is only 3½ Hours by Rail from San Francisco.

THE "DEL MONTE" is handsomely furnished throughout, and has all the modern improvements of hot and cold water, gas, &c., &c. It is picturesquely situated in a grove of 126 acres of oak, pine, spruce, and eypress trees, and is within a quarter of a mile of the beach, which is unrivalled for bathing purposes.

PARKS AND DRIVES.

SEVEN THOUSAND ACRES OF LANDS have also been reserved, especially as an adjunct to the "Hotel Del Monte," and through which have been constructed twenty-five miles of splendid macadamized roadway, skirting the Ocean Shore, and passing through extensive forests of spruce, pine, and cypress trees.

BEAUTIFUL DRIVES to Cypress Point, Carmel Mission, Point Lobos, Pacific Grove Retreat, and other places of great interest.

SEA-BATHING.

THE BATHING FACILITIES at this place are unsurpassed, there being a Magnificent Beach of pure white sand for surf bathing.

WARM AND SWIMMING BATHS.

THE BATH HOUSE contains Spacious Swimming Tanks (150 x 50 feet), for warm salt-water plunge and swimming baths, with elegant rooms connecting for Individual Baths, with douche and shower facilities.

TERMS FOR BOARD.

By the Day, \$3.00. By the Week, \$17.50. Parlors, from \$1.00 to \$2.50 per day extra. Children, \$10.50 per Week.

SPECIAL ACCOMMODATION FOR BRIDAL PARTIES.

GEO. SCHÖNEWALD, Manager, Hotel Del Monte, Monterey, Cal.

NOTICIAS del Puerto de Monterey

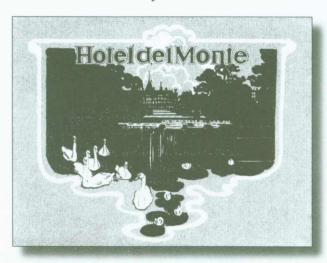
Monterey History and Art Association Quarterly

Rudolph Ulrich at Monterey's
Hotel del Monte
1880-1890

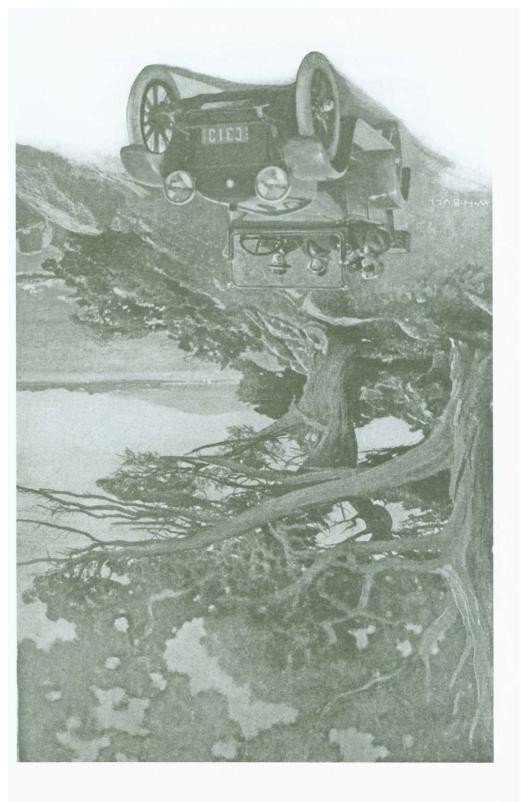
Julie Cain

The Country Houses of David Adler and David Adler, Architect

Reviewed by Diane Bower



Published in partnership with the Historic Garden League



Landscaping the Gilded Age: Rudolph Ulrich at Monterey's Hotel del Monte 1880 – 1890

Julie Cain

"No Place So Beautiful or Available As This"

Monterey's Hotel del Monte, "the most elegant seaside establishment in the world," was built in 1880 by the Pacific Improvement Company (PIC). This holding concern managed various investments for the Southern Pacific Railroad Company owners, a group of former Sacramento merchants widely known as the Big Four.

Charles Crocker, Mark Hopkins, Collis P. Huntington and Leland Stanford had invested together to build the western portion of the first transcontinental railroad. Having completed "the technological feat of the century," they needed to create a steady passenger trade. They believed that they could "make Monterey the leading watering-place of this coast," a destination so appealing that visitors from across the country would flock to it by rail.

Of the three remaining partners (Hopkins having died in 1878), Charles Crocker took the most personal interest in the creation of the Hotel del Monte. He had traveled extensively throughout the state and was convinced that Monterey was the premier site for a resort hotel.

Once the capital of California, the area offered the picturesque remains of that bygone era, plus incomparable scenic beauty and rich natural resources. One key attribute was a mild climate that would allow

About the Illustrations

Front cover: Detail from Frank Leslie's Illustrated Newspaper, February 4, 1888.

Inside front cover: Advertisement from Harper's Weekly, 1883.

Inside back cover: A floral motif sets the tone of this 1905 advertisement.

Title page: Cover detail with an Art Nouveau influence, from early

Hotel del Monte brochure.

Opposite: Promotional artwork for Hotel del Monte's Seventeen-Mile Drive. Courtesy of Mayo Hayes O'Donnell Library, MHAA.

Centerfold: The exotic Arizona Garden was extremely popular; here, seventeen guests pose for Isaiah West Taber.

Please note: Framing of some original images has been changed to fit the format of this publication. All uncredited images are courtesy of the author.

the hotel to attract guests year-round. Northeastern resorts operated during the summer and Southern resorts during the winter, but in California the soon-to-be celebrated Hotel del Monte would open its doors 365 days of the year. "Tourists and health-seekers" could stay for a day, a week, a month, or an entire season—whatever that season might be.

Initially, Crocker looked around for an outside investor to put up the money for the hotel, but on December 11, 1879 he wrote to Huntington, "I have become thoroughly alive to the importance of doing something at Monterey...." He had decided that he and his partners should build the hotel themselves, and inquired as to what Huntington and Stanford thought of the idea. Upon due consideration, they concurred.

After scouting around, Crocker became interested in a piece of referee sale property known as "the Toomes place." He was also negotiating with David Jacks for the purchase of a mile-long strip of beach, just one of numerous Monterey County land purchases that the PIC would acquire from that local land magnate.

In an interview with the San Francisco Chronicle in December of 1879, Crocker proclaimed: "....Our intentions regarding Monterey are to make it a first-class watering place in every respect, for which it is well-adapted....We shall build a handsome depot and a splendid hotel in a locality not yet determined...."

Legend has it that Crocker chose the specific locality after leading a group of friends, all well lubricated against the chill, on a long trek through the fog. After camping out "in the forest above what is now Pebble Beach," the party of five headed east the following morning. When they reached a small body of water surrounded by a grove of trees, the sun suddenly broke through the clouds. Responding to the symbolism of the moment, Crocker reportedly struck the ground with his cane and declared, "Gentlemen, we've gone far enough. This is where the hotel will be built."

Whether this tale is fact or fiction, Crocker did write to Huntington on December 13, 1879, "I am going to Monterey tonight to look the ground over carefully." Two days later, he wrote to Huntington again:

I have bought that piece of land at Monterey which I wrote you about—114 acres—and I have also bought from David Jacks a piece of land adjoining the above and extending to the beach, which brings this piece where I intend to build the hotel, out to the ocean, and including a lake of about 75 or 100 acres. The lake is about 10 feet deep and will be a splendid place for boating. Take it all in all, I have got nearly 300 acres of land, including the lake, and about one mile of beach, which has cost us \$7,750. I think it is the prettiest place for a hotel that I know of and the old forest trees around it look beautiful. I went down

. .



Dramatic native coast live oaks conferred a sense of age on gardens and grounds. R.J. Arnold photograph, courtesy of Pat Hathaway, California Views #97-12-04. there myself last Friday, and spent the day in looking around Monterey, going all over it, and I found no place so beautiful and available as this.

At Crocker's behest, Major Richard Hammond, chief civil engineer and surveyor for the PIC, bid successfully on the property. It was located one mile north of Monterey and bordered the Bay. Most significantly, as Crocker had pointed out to Huntington, the site was heavily forested with tall pines and magnificent coast live oaks festooned with Spanish moss. These mature trees would give the nascent gardens of the Hotel del Monte an immediate sense of age and timelessness. They were also the inspiration for the naming of the hotel. Stanford was considering using his own surname, but Hammond suggested to him that "Hotel del Monte" be used instead. *Monte* is the Spanish phrase for woodland or forested thicket. In this case, "Hotel of the Forest" was the intended English interpretation, echoing the name Monterey.

Crocker chose Arthur Brown to be the architect for the hotel. Brown was the inventive chief civil engineer of the Central Pacific Railroad. He had also designed and built Crocker's Nob Hill mansion in San Francisco, for years the largest private residence in "The City" at 12,000 square feet. His son Arthur Brown Jr. would become a distinguished architect in his own right. The junior Brown, as well as the unrelated Arthur Page Brown, another important Bay Area architect, are often erroneously credited with designing the hotel. Contemporary sources variously described the Hotel del Monte's architecture as Swiss Gothic,

modern Gothic, pseudo-Gothic, Old Flemish, Queen Anne, and Eastlake. A modern source characterizes the original design as a mixture of Italianate and Gothic elements common to resort hotels of the era in the Eastern United States.

Workers brought in by the PIC built the hotel in an astounding 100 days. The mammoth wooden structure, three stories high and 385 feet long, cost \$250,000. The two end towers were 50 feet high, the central tower 80 feet high. Soft pearl grey paint covered the exterior walls, and the interior was done completely in white to emphasize the hotel's cleanliness. Nine hundred gaslights, reflected back by an equal number of sparkling mirrors, lit the interior. Twelve chandeliers lined the central corridor. Hot and cold running water was piped to every room, an unheard-of luxury in 1880. Another state-of-the-art feature was "telephonic communication" between the main building and the stable.

The hotel opened as scheduled on June 3, 1880, with a Grand Ball held the following Saturday evening. San Francisco's high society arrived for the opening celebration in a "lightning express train of six carriages, all crowded to the utmost capacity." Crocker, leading off the first quadrille, must have relished the moment. The press had been making derogatory comments about "Crocker's Folly," but the dynamic businessman, who clearly subscribed to the "build it and they will come" theory, had supervised the hotel construction from a carriage parked beneath a nearby oak tree, confident that the venture would be a success.

His optimism was well justified; the elegant hotel became an overnight sensation. People from all walks of life, from blissful honeymooners to busy U.S. presidents, would indeed travel by way of the railroad to sojourn at "the Queen of American watering-places." San Francisco high society made the hotel the place to see and be seen. On any day of the week, a fascinating exchange of social gossip and high-powered business deals could be overheard at the depot, on the veranda, in the dining room, and out in the gardens.

"Beautiful Embowerment of Foliage and Flowers"

From the point of conception, Crocker intended the grounds and gardens of the Hotel del Monte to be one of the main attractions for the guests. He planned to "devote fifteen or twenty acres...to Hotel purposes, and have it laid out and adorned with trees, walks, etc., and possibly the whole tract made into walks, drives etc., and otherwise made attractive." As early as February 21, 1880, the *Monterey Californian* reported that "....It is the immediate intention of the company, we have been informed, to plant a great number of exotic and choice indigenous and ornamental shrubs and trees." A week later, according to the same publication:

....The entire grounds, 104 acres, has been fenced in with a handsome picket fence, while a grand walk or plank road will be extended from the hotel to the lagoon nearby. The grounds at present will remain much as they were, except [for] the clearing of brush and trimming of trees, but eventually [they] will be planted with flowers, shrubbery and trees....

Two months later, on April 10th, "....An innumerable amount of young trees [a hotel pamphlet mentioned 1,200 English walnut trees] have been planted where the growth of timber was scarce, and pleasant walks and winding paths are in [the] course of construction." Then on May 15, 1880, only two weeks before the opening:

....Where only a few months ago was a rough area of timber, today there are fine roads, carriage ways, a neat and cleanly grove, a beautiful park with one of the finest lakes in the area, where trees and shrubbery are beginning to spring up, and where soon the white spray of fountains will play in the summer sunlight....

Photographs confirm that within five years, a visitor to the hotel could claim without exaggeration:



Climbing roses adorned the veranda including, here, the main lobby entrance. R.J. Arnold photograph, courtesy of Pat Hathaway, California Views #86-71-08.





This early engraving features only the most routine foundation plantings; note bath house at right, Monterey and the Del Monte Express in middle distance.









This post-1887 engraving shows a more elaborate landscape design beginning to mature.





A grand panorama of the expanded hotel in 1887. W.H. Jackson photograph, courtesy of Pat Hathaway, Callifornia Views #78-35-01.

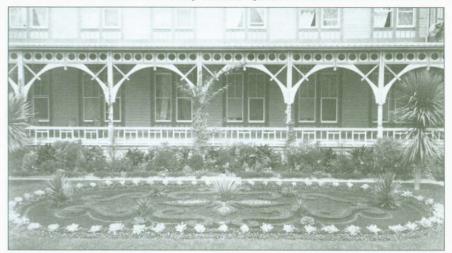


C.W.J. Johnson photo, 1887, courtesy of Pat Hathaway, California Views #89-33-12.



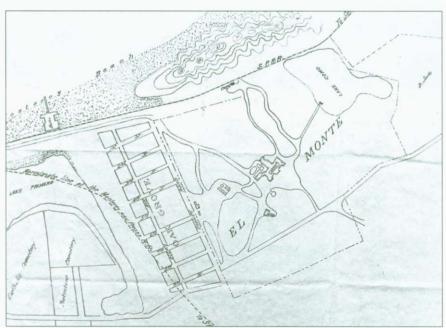
This engraving from hotel letterhead depicts the original hotel with water tank, men's Club House, a portion of the stable, and Monterey visible in the background.





One of Ulrich's characteristic "intricate floral devices" beneath the veranda. Courtesy of the Mayo Hayes O'Donnell Library, MHAA.





This 1880 map shows that the grounds were barely formed; note early nomenclature. Stanford University Archives, collection of the author.





Nature embowers an example of the latest technology. Courtesy of Pat Hathaway, California Views #86-71-03.



A guest enjoys one of the many benches scattered throughout the grounds. Courtesy of Pat Hathaway, California Views #88-06-01.



"...Where only a few months ago was a rough area of timber, today there are fine roads, carriage ways..."



Rudolph Ulrich at the 1893 Columbian Exposition in Chicago, just two years after leaving his position at Hotel del Monte. Detail of a group photo.

....The hotel is first seen through a vista of trees, and in its beautiful embowerment of foliage and flowers, resembles some rich private home in the middle of a broad park. This impression is heightened when the broader extent of avenues, lawns, and flower-bordered walks come into view. The gardener's art has turned many acres into a choice conservatory, where the richest flowers bloom in profusion....Everywhere flowers and rare plants abound, and every avenue and pathway is bordered by intricate floral devices. In any direction the eye may turn are fresh visions of beauty.

Writing in the 1920s, landscape architect Stephen Child credited Rudolph Ulrich with the original design of the hotel grounds, which Child considered "perhaps unexcelled in America." Early hotel pamphlets identify R. Ulrich as the head gardener but, curiously enough, he did not appear by name in the contemporary local newspaper accounts that chronicled the hotel's opening. Perhaps a clue to this puzzle can be inferred from a *Salinas Weekly Index* item of April 14, 1881: "....The grounds around the Hotel del Monte have lately been much improved. Trees and shrubs have been planted and the place now looks like a veritable paradise. A nursery for raising choice plants is attached to the grounds near the stable." Based on the date of this notice and the improvements mentioned, it appears that Crocker hired Ulrich shortly after the hotel opened, in mid-to-late 1880 or early 1881. Ulrich retained his position as superintendent of the grounds until his resignation in March of 1890.

Rudolph Ulrich was born in Weimar, Germany, in December of 1840. His father was a court musician and his mother a singer at the ducal palace. Well-educated, he later trained as a landscape gardener in Saxony, Italy, Belgium, and England, and worked on several European estates before immigrating to America in 1868.

Ulrich first worked in the Midwest. In Ohio, he met and married Karlina Linck Hartman in 1873. Their first two children were born thereson William in 1874, and daughter Anna in 1876. Two more children were born in California—son John in Menlo Park in 1878, and daughter Caroline in Oakland in 1880, two months after the Hotel del Monte opened.

Crocker and Stanford, who shared an interest in horticulture, had seen Ulrich's design work on the San Francisco Peninsula, where he landscaped several private estates between 1873 and 1879. Two of these properties—the D.O. Mills estate at Millbrae and Linden Towers, the James C. Flood estate at Menlo Park—were particularly noted for their fine collections of rare trees and plants. The Hotel del Monte grounds ultimately shared the distinguished horticultural reputations of these two estates. Under Ulrich's expert hand, even the hotel's simple flowers

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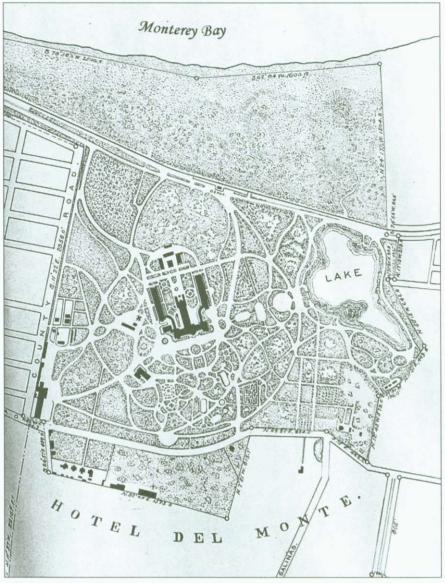


In this original photograph from a deluxe Hotel del Monte portfolio, a curvilinear pathway beckons the stroller onward into an apparently undisturbed grove.



The Hotel del Monte grounds featured flower beds as focal points, in contrast to the European landscape parks that inspired their designer. R.J. Arnold photograph.





This 1887 map shows what "the gardener's art" could accomplish in just a few years with creative skill and ample resources. Many of the features discussed in these pages can be identified, including Ulrich's home and office at lower right below the cutting gardens. Stanford University Archives, collection of the author.

commanded notice, as the following entry in the September 1888 *California Florist* reported: "Hotel del Monte: A large bed of asters to the left of the main entrance has attracted a great deal of attention, being of unusually fine growth and brilliance."

In his designs, Ulrich emphasized texture and color to create dramatic visual effects, and the gardens he created at the Hotel del Monte were the ultimate displays of his renowned flamboyance and versatility. The gardens closest to the hotel—notably the South Gardens, the East Gardens, and the Arizona Garden—were formal in design. The outlying terrain became more natural-looking as guests headed into the surrounding grove of trees. Both close to the hotel and in the grove, Ulrich showcased rare specimens and featured elaborately designed carpet beds surrounded by numerous grass plats.

The 126 acres immediately surrounding the hotel were generally referred to as a "park," sometimes a "floral park" or an "English park." Hotel guests could stroll, bicycle, ride horseback, or drive a buggy along winding pathways and roads. Ulrich trained ivy, vines, and roses to climb up the verandas, as well as the trunks of the venerable oaks and pines that cast their dappled shade over the grounds, and even the lampposts! Many guests wrote home about the profusion of colorful flowers with their pervasive fragrances. Those coming from the snowbound Eastern states expressed amazement at finding "eternal springtime" in the hotel's gardens.

This "veritable Garden of Eden" effect was due to the mild coastal climate, which allowed plants to grow and flower twelve months of the year. The other key factor was Ulrich's use of plants from south of the equator, which naturally bloomed during California's winter months. Early hotel advertising played up this horticultural phenomenon, depicting "midwinter views" of guests strolling amid luxurious flowers and abundant foliage.

In fact, advertising brochures published by the hotel's press tied in neatly with Crocker's and Stanford's drive to promote California as a "Land of Opportunity." The pair were unabashed boosters of the state, due to their investments in both the railroad and real estate. Potential settlers could now experience for themselves the promised wonders of the Golden State by traveling to Monterey, where "winter's summer garden" surrounded the hotel.

The PIC built a small gingerbread-style railroad depot along the county road bordering the Bay, a quarter mile from the hotel's front doors. Guests arriving by train could see Monterey Bay through their windows, and glimpse Laguna del Rey's 60 foot high spray of water. Once descended from the train, they boarded an elegant wagon or "bus" drawn by four horses, while their luggage was placed into a separate conveyance.





Strollers and bicyclists pose under a shady oak. Courtesy of Pat Hathaway, California Views #89-12-01.



Children explored the grounds mounted on burros and carts from the hotel stable. C.W.J. Johnson photograph, courtesy of Pat Hathaway, California Views #96-53-13.



The beloved, horse-drawn Hotel del Monte "bus" continued to collect guests long after gas-powered vehicles became commonplace. Photograph from Henry Ford's Greenfield Village outside Detroit, Michigan, courtesy of Mayo Hayes O'Donnell Library, MHAA.





The train depot echoed the hotel's gingerbread architecture.



This locomotive, decked out with flags and bunting, carried President and Mrs. McKinley to Hotel del Monte on May 12, 1901. Courtesy of Pat Hathaway, California Views, #93-31-03.



Wealthier guests arrived in private railway cars that were kept on a spur until the return home. C.W.J. Johnson photo, courtesy of Pat Hathaway, California Views #96-50-37.

The guests were then driven down a shady road that curved gently before straightening alongside the eastern side of the hotel. Passing above the terraced East Gardens and rounding the corner of the hotel, the driver would stop on a wide concourse between the main entrance and the South Gardens, which spanned the entire front of the building. Climbing roses decorated the arched entrance to the lobby, and enormous rectangular carpet beds (125 x 35 feet) featuring Ulrich's elaborate "monogram designs" fronted each side of the long veranda.

Because the owners intended the hotel to be suitable for the entire family, Ulrich placed slides, swings, teeter-totters, and sandboxes throughout the grounds. He also set out benches and "lawn settees" where guests could read a romance novel, have their photographs taken, or simply pause to watch the world go by. The ladies had their own parlor and billiard room within the hotel proper, while the gentlemen congregated at the nearby Club House. The Bath House did double duty as a conservatory.

Ulrich laid out courts for recreational activities within the grove. A putting green for the guests was set up on the southwestern end of the hotel front, possibly as early as 1893. The PIC would add the famed Del Monte Golf Links next to the Racetrack in 1897, expanding the original nine holes to eighteen in 1903. The Del Monte course, the "oldest west of the Mississippi," has remained in continuous operation since its inauguration.



Ulrich utilized the vast Bath House as a conservatory. Located on Del Monte beach, it featured four pools, each steam-heated to a different temperature with salt water that was changed daily. Johnson photo, courtesy of Pat Hathaway, California Views #82-03-16.

The Arizona Garden

Ulrich created different types of gardens throughout the grounds to surprise and delight the hotel guests, whatever their taste. The Arizona Garden, unquestionably the crown jewel of all the Hotel del Monte gardens, was a signature design unique to Ulrich. It may be difficult to understand just how truly exotic this thorned garden was to the late 19th-century tourist. Today any amateur gardener can drive to Target or Home Depot to pick up a fair selection of cacti, succulents, and tropical plants. Ulrich's approach was a little more complicated, requiring a locomotive with several empty boxcars, a crew of men, a buckboard, and several teams of horses. He also traveled a little bit further, riding the rails from Monterey clear down into the Sonoran Desert, which spanned the border between the Arizona Territory and Mexico. There he collected and purchased plants needed to create his singular garden.

Ulrich made the first of several trips to the Southwest in October of 1881, deliberately scheduling his desert foray during the late fall to avoid the killing summer heat. Returning with four boxcar loads of "cactus and other tropical plants," he began installing the garden in November. The following summer, the *Monterey Argus* reported: "The Arizona Park, recently planted, is a success, and a marked feature of the surroundings...." Ulrich's design of the Arizona Garden was strictly formal, with an elaborate quadrilateral layout of beds edged with serpentine rock. It is possible that his innovative use of formal design featuring cacti and

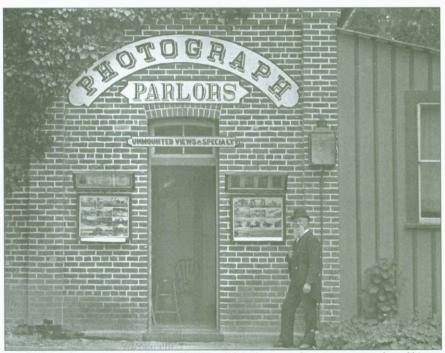


A visitor poses near one of the Chinese garden crew in the Arizona Garden. I.W. Taber photograph, courtesy of Pat Hathaway, California Views, #79-07-18.



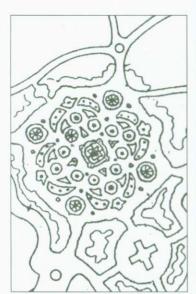


One of the elaborate carpet-bedded plats from the Arizona Garden in close-up.



C.W.J. Johnson poses in front of his Hotel del Monte studio next to examples of his handiwork. Courtesy of Pat Hathaway, California Views #78-10-01.





This detail from an 1888 survey suggests a Moorish influence on Ulrich's design.



This photograph by C.W.J. Johnson illustrated Garden and Forest magazine's 1888 article on the Arizona Garden at Hotel del Monte.



Guests were fond of posing for snapshots in front of rare botanical specimens like this huge feather palm.

succulents was due to the necessity of maintaining a large public garden that would not strain the hotel's limited water supply.

The saguaro (*Cereus giganteus*) and the barrel cactus (*Echinocactus wislizeni*) were two of the most striking specimens displayed. Ulrich included tropical, semi-tropical and herbaceous plants as well. The beds were densely planted, and many were carpet-bedded. Two Victorian favorites featured in this garden were pampas grass (*Gynerium argenteum*) and the monkey puzzle tree (*Aracauria imbricata*). The pampas grass is long gone, but the monkey puzzle tree continues to thrive.

The PIC often featured depictions of Arizona Garden plants in Hotel del Monte advertisements. *Harper's Weekly* used an engraving of the barbed garden to illustrate an 1887 article about the hotel. The editor of the highly regarded horticultural journal *Garden and Forest* featured this garden in an 1888 article, accompanied by a photograph of Del Monte saguaros taken by C.W.J. Johnson, the hotel's first official photographer.

Ulrich assisted Johnson in relocating his photography parlor from Monterey to the hotel grounds. Johnson settled into a small brick building erected close to the west annex. Here guests purchased views of the hotel grounds and local scenery. Many also arranged to have Johnson take their photograph in the surrounding park. The richly textured and wondrously bizarre Arizona Garden was a favored backdrop for these portraits. Guests also took snapshots of each other posed beside eyecatching specimen plants scattered throughout the grounds.

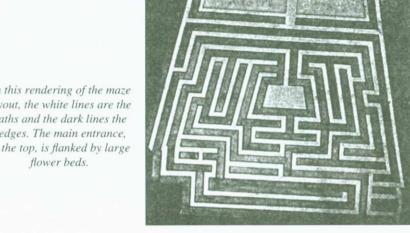
Ulrich bought photographs of the hotel grounds from Johnson, as well as from other leading photographers of the era, including Carleton Watkins and Isaiah West Taber. He used these images in his portfolio and as gifts for clients. He mailed at least 75 photographs back to Germany; whether these were used for publication or given as mementos to family members is unknown. Historical photographs of the hotel grounds, particularly those taken by Watkins, are highly collectible today.

The Maze

Hotel guests ranked the Maze (sometimes referred to as the "Mystic Maze") a favorite amusement on the grounds. Planted in 1885 with Monterey Cypress (*Cupressus macrocarpa*), it featured a trapezoidal design very similar to the one used at Hampton Court, a British royal estate. Given his English training, Hampton Court may have been one of the estates where Ulrich learned his craft. In 1905, *The Garden Magazine* published an article about the Del Monte maze written by Charles Aiken.

Ulrich situated this evergreen labyrinth on ground nearly opposite the Arizona Garden. It was a half-mile walk from the entrance of the maze to the central observation platform—not counting wrong turns. Once guests reached the center, they could look down into the pathways





In this rendering of the maze layout, the white lines are the paths and the dark lines the hedges. The main entrance, at the top, is flanked by large

and watch the wanderings of less successful folk. Hotel staff provided colored bits of paper that guests could strew along the way to avoid getting lost, but this tactic wasn't very effective.

One hotel pamphlet provided a tongue-in-cheek warning that getting lost in the "cypress intricacies of the maze" might possibly result in the "use of unseemly adjectives." Another cautioned that "like marriage, it is very enticing, but a good deal easier to get into than out of." When Ulrich first planted the Maze, frazzled guests could escape by burrowing through one of the outer hedges, but the cypress walls ultimately grew to be between five and eight feet thick. At that stage, the only available



Ulrich trained Monterey cypresses to arch over the main entrance. C.W.J. Johnson photograph, courtesy of Monterey Public Library HP2981.



The topiary "chess pieces" that Ulrich and his assistants created atop the hedge walls required regular pruning. Stanford University Archives, courtesy of the author. "emergency exit" was a ladder that the night watchman kept stored nearby.

Ulrich flanked the Maze entrance with Italian cypress (*Cupressus sempervirens*) and palms. He planted the beds along the front walls with dahlias and other flowers. The boundary walls were four feet high and the main entrance was topped by a cypress arch. Ulrich allowed each succeeding wall to grow progressively higher, until they reached seven feet at the center. The tops of the walls sported topiary chess pieces not featured in the Hampton Court maze. It took two men a full month to hand trim the entire structure. The Maze was another popular backdrop for guests' photographic portraits.

A Maypole was set up not far from the maze. Ulrich also planted a rose garden close by, as well as mixed beds of hollyhocks, rhododendrons, camellias, oriental poppies, periwinkle and chain ferns (*Woodwardii radicans*), transplanted from the nearby Del Monte Forest.

The Seventeen-Mile Drive

The PIC owned this 7,000-acre tract of dense forest edged with coastline. There they developed a scenic drive for guests who enjoyed horseback riding, carriage driving and, later, "automobiling." Construction was begun during June of 1880, with most of the road work done by local Chinese labor. The PIC charged a nominal toll fee for use of the road, and forbade heavy vehicular traffic, much to the consternation of the locals. Later improvements included a rustic lodge and additional roads. Eventually known as 17-Mile Drive, (or 18-Mile Drive, or 19-Mile Drive, depending on which hotel pamphlet you read),





The original, rustic version of the Hotel Del Monte Lodge, ancestor of today's Lodge at Pebble Beach. Courtesy of the Mayo Hayes O'Donnell Library, MHAA.

this world-famous roadway still dazzles tourists today with spectacular views of the ocean and native forest.

The phenomenal Monterey Cypress (*Cupressus macrocarpa*) fascinated 19th-century tourists. In fact, the road was initially referred to as the Cypress Drive. Some of the more distinctive trees were given names like "The Witch Tree" and "The Ostrich." W.C. Morrow,



On May 10, 1903, President Teddy Roosevelt departs to see Seventeen-Mile Drive at his own pace; galloping most of the distance in a mere ninety minutes, he left Secret Service agents behind in the dust. Courtesy of Pat Hathaway, California Views #82-45-05.



Carleton Watkins' photograph of the newly planted Laguna del Rey from the northwest shows the encircling carriage road. Courtesy of Mayo Hayes O'Donnell Library, MHAA.



The "fairy island" beckoned across a long, narrow walkway; note the boat landing opposite and the East Gardens stretching up towards the hotel.



An impressive 60-foot plume soared upwards from the middle of the lake.

Courtesy of Monterey Public Library #5072.

author of an 1888 hotel pamphlet, speculated on the species' growth peculiarities and habitat restrictions: "It is all strange, inexplicable, mysterious; and until the studies and experiments of Mr. Ulrich, the gardener of the Hotel del Monte, shall have borne fruit, we must be content to marvel and enjoy."

Ulrich planted Monterey Cypress freely in gardens from San Rafael to Pasadena, and even inland, at Fresno. It is possible that his "studies and experiments" also included grafting. A 1920s photograph shows an inarching cypress growing behind the nursery area. Grafting a shoot of one plant to another while both are growing on their own roots was commonly done in the great European gardens, and Ulrich may have wished to determine if it was possible to employ Monterey Cypress in such a manner.

Laguna del Rey

The development of Laguna del Rey was one of Ulrich's longestrunning projects. Originally a swampy marsh, it was dredged to create an 11-acre lake. A macadamized carriage road, with branching pathways, completely encircled it.

When the PIC first opened the hotel in 1880, the lake–known as Segunda Laguna to the locals–was grandly christened "Lake Como," with the guests' little rowboats romantically referred to as "gondolas." This appellation reflected the boosters' desire that Monterey be viewed as the "Riviera of California." The first hotel pamphlet, dated Winter 1880-81, identified the "very pretty little sheet of water" as Laguna del Rey ("Lake of the King.") This nomenclature gave way briefly to Laguna de los Sueños ("Lake of Dreams") during the early 1890s. Nowadays the Naval Postgraduate School, owner of the hotel buildings and grounds since 1951, prefers the more mundane "Del Monte Lake."

Ulrich planted weeping willows (*Salix babylonica*) on each side of the boat landing. The detailing of its wooden railing echoed that of the hotel. A modest rock garden framed a large circle of carpet bedding planted just above the docked rowboats. Ulrich placed flowering ornamental shrubs, along with his ubiquitous palms and dracenas, along the water's edge and bordering pathways.

He created one large island and several smaller ones as avian nesting grounds. One of the smaller islands on the north side of the lake, referred to as a "fairy island," was reached by a wooden walkway. Ulrich assembled a tiny rock grotto and planted a few trees and shrubs, barely leaving enough room for a guest to explore.

Waterlilies, including the popular Amazonian variety *Victoria regia*, with its bright green platter-sized leaves and beautiful flowers, floated on the lake's calm surface. Their blooms provided bright splashes of white and pink against the dark water.

One of the favorite evening pastimes for guests was rowing around the lake in the moonlight, with the hotel orchestra providing music from the boat landing. Daytime activities included feeding the tame black and white swans (today's peacocks arrived much later, but a flock of turkeys could be seen running around during Ulrich's time), trout fishing (a fish hatchery was built in 1884), and watching the fountain spray fly high in the wind.

Ulrich set this great water spout, with its impressive plume, out in the lake center, lining it up directly with the East Gardens and the boat landing. The abundant supply of water needed to "feed" it had become available in late 1883. At that time, the PIC completed a vital property improvement—again, using Chinese labor: a pipeline running to the Carmel River, some 25 miles away.

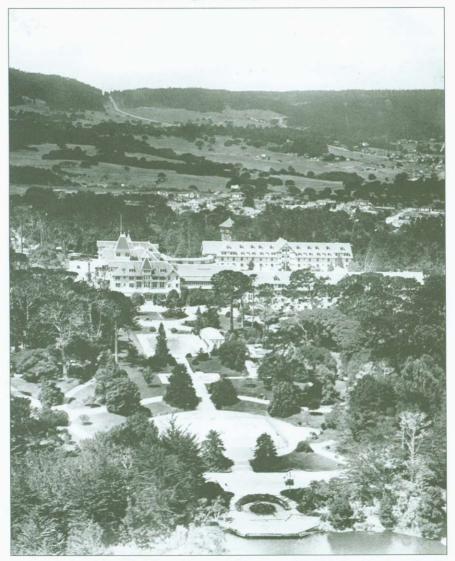
This additional water supply was essential to meet the growing demands of a successful hotel. It was needed for bathing, plumbing, cooking, and cleaning, as well as laundering thousands of pieces of bed and table linens, towels, and personal items of the guests. Surplus water for the lake and landscape were not simply pleasant amenities. Because the grounds were intended to serve as a major drawing card for the hotel, the increased water supply was imperative.



Before water was piped in from Carmel Valley, it was transported in wagons like this one. R.J. Arnold photograph, courtesy of Pat Hathaway, California Views #85-32-5.

of 1883, a San Francisco Daily Morning Call item reported on the new pipeline, predicting, "We may then look for a wealth of vegetation, representing the flora of the globe. challenging comparison with any botanical collection known. not excepting the famous public gardens of Sydney, New South Wales." Prior to the fall

In September



This aerial view from the edge of Laguna del Rey shows Ulrich's East Garden axis still intact in 1922, with Roman plunge added. Courtesy of the Monterey Public Library.

of 1883, the entire hotel operation had been dependent upon one artesian well.

In 1888, the PIC gave Ulrich carte blanche to improve Laguna del Rey, whereupon he drained the lake, regraveled the bottom, and added several smaller water spouts. An 1899 hotel pamphlet noted: "Here and there in the lake a thin fountain shoots high into the air, breaking into spray as it falls, and stretching a dainty rainbow over the water."

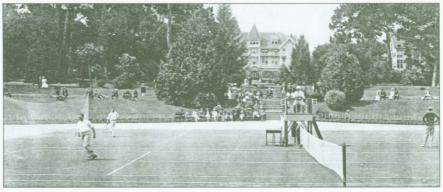


The fountain as seen from the roadway that encircled Laguna del Rey.

A bench placed for optimal viewing waits at the waterside.



The newly cleared terraces of the East Gardens await the designer's inspiration. C.W.J. Johnson photograph, courtesy of Pat Hathaway, California Views #96-50-15.



Visitors and guests watch one of the many tennis tournaments from the terraces above the East Garden courts. R.J. Arnold photograph, courtesy of Pat Hathaway, California Views #82-03-12.

The East Gardens

The terraced East Gardens connecting the hotel to the lake were "the designer's joy," according to Child. Ulrich lined up the main axis of these gardens with the central corridor of the hotel and the boat landing. A guest could stand on the east veranda and look straight down the East Gardens to the landing and the fountain beyond it. The original design had a path leading directly from the east porch down to the first of three terraced areas.

Ulrich flanked each terrace with stretches of lawn punctuated by rare botanical specimens. Although Crocker had spoken about creating a "grand walk or a plank road" for this part of the grounds as early as February 1880, Ulrich did not put in the East Gardens until mid-1884. *The Monterey Argus* of May 22nd reported:

The trees in front of the east entrance to the Hotel del Monte have been removed, giving a good view of the lake and other points. The spot thus cleared will be laid out in walks and three ornamental fountains placed at convenient distances, which will add majestically to the beauty of this portion of the grounds.

The intention of placing a fountain at each terrace was possibly abandoned once it became apparent that the fountains would not only obstruct the view but also shower the guests. Ultimately, Ulrich planted a large French parterre at the center of the first terrace, while adorning the second terrace with a large circular flower bed. He laid out opposing perpendicular pathways to branch off from the second terrace: "Lover's Lane" led off in a straight line through the grove to the train depot, while the other path headed off into the grove towards yet another large circular flower bed.

The third and lowest terrace was the only one that Ulrich left completely devoid of flowers. Two tennis courts were set up in the center area for special tournaments, then taken down when not in use. Hotel management placed benches and folding chairs above the courts to provide an optimal view of the matches. Along each side of the terrace, Ulrich set sandboxes and benches, where parents and nannies could watch over their young charges.

Ulrich altered the landscape at the top of the East Gardens between 1884 and 1887. He planted a large plot of grass directly between the east porch and topmost terrace, with pathways flowing around either side of the bed. He may have made that change to keep strolling guests from blocking the long central vista. Later photographs of the area clearly show a "desire line" worn into this plat by single-minded guests who



- -

persisted in taking the most direct route down to the lake. When the Roman Plunge and the wading pool (designed by Louis Hobart in 1917) replaced the upper two terraces, that plot of grass remained in place. At some point, a line of stepping stones was added across the centerline.

The South Gardens

The South Gardens, directly in front of the hotel, were bounded by the Arizona Garden on the west and the Maze on the east. In between Ulrich laid out two croquet grounds, three lawn tennis courts (later resurfaced with bitumen), an archery, a shuffleboard court, and a bowling green. These areas were barely discernible through the gnarled coast live oaks and the towering Monterey pines that crowded the grove. Along several curvilinear pathways, formal design bowed to mature trees wherever necessary. Guests had their pick of several different walks between various points of botanical interest.

Ulrich's initial design of the South Gardens featured a large section of turf in front of the hotel. A straight path led from the porch out into the grove. He later redesigned the area and placed a large circular parterre, flanked by symmetrical grass plats, directly across from the lobby entrance. This parterre, like the one in the East Garden, was meant to be viewed both at ground level and from the upper stories of the hotel.

Roses were one of Ulrich's favorite flowers. He grew ninety varieties on the grounds, and placed a formal rose garden at the southeast edge of this area, in addition to the other rose garden planted near the Maze.

Numerous examples of Ulrich's extravagant style of carpet bedding were found along the South Garden's winding pathways, or set into lawn beneath the umbrageous trees. He favored the complex three-dimensional carpet bed designs known in Germany as *teppichgartnerei*,



The Grand Old Army badge of Union Army Civil War veterans. C.W.J. Johnson must have climbed atop the Club House to capture the full range of this enormous carpet bed; the center measured 33x24 feet, the eagle's wingspread 10 feet.





Nea Lee, foreman of the Chinese gardeners, lived with his family in the Chinese quarters clustered between Laguna del Rey and the cutting gardens. Courtesy of John Sanders, Naval Post-Graduate School.



From the veranda, guests looked out onto carpet beds and sun-dappled South Gardens.



Ulrich continuously altered the design of this central parterre, frequently planting the side beds with elaborate carpet bedding as well.

but also utilized simpler geometric designs. Homilies were spelled out with flowers in the vast beds that flanked the hotel's front verandas.

Floral Work and Horticultural Wonders

One of Ulrich's most popular carpet bed designs was the Grand Army Badge, created in honor of the 40th anniversary of the United States' victory over Mexico. A badge of flowers that covered 33x24 feet was flanked by two smaller badges measuring 5x8 feet each. Ulrich planted these emblems in a large grass plat close to the Club House. When Johnson photographed them he also noted both the dimensions and the types of flowers used below the image. These enormous "floral devices" garnered much attention in the local press and greatly impressed visitors and guests.

Creating and maintaining the carpet beds was the most labor-intensive aspect of grounds maintenance. Ulrich relied on a corps of between forty and fifty gardeners to assist him. Many of them were Chinese men who lived on the grounds, or in one of the small nearby Chinese settlements. Nea Lea, the Chinese foreman for many years, lived with his family in a cabin above Laguna del Rey. The gardeners habitually kept the grounds in immaculate condition; every Saturday morning they would assiduously comb the park to ready it for the influx of "Sunday drivers" bound for the picturesque 17-Mile Drive.

According to a hotel pamphlet, 36,400 plants were used in the flower beds during the summer, and an additional 25,000 during



the winter and early spring. Ulrich raised these plants on the western perimeter of the park in the nursery area next to the stables and carriage house. During his tenure, the nursery consisted of five large hothouses, a lattice house, a palm house, and several acres of planting grounds used to grow bedding plants. A later map of the grounds shows that several additional greenhouses were subsequently built. Rare orchids and many other tender plants were kept there.

Fresh flowers used to adorn the dining room tables were grown in very large cutting gardens that lay directly east of Laguna del Rey. Vegetables were also raised in this space, which was screened from hotel guests by a line of trees. Ulrich and his family lived in a large cottage built directly above these gardens. His office was just a short walk away. The landscaped area around his cottage was modest in contrast to his flamboyant public garden designs: a large area of lawn in front of the cottage and a few shrubs along the porch.

In fact, the lawn itself was a horticultural luxury. In 1880s California, water was not readily available year-round due to the long dry season, so it was impossible to keep turf looking green and inviting without irrigation. Lawns only existed in large public parks or private estate grounds.

Producing quality turf was one of Ulrich's specialties. The lawns at the Hotel del Monte covered roughly 70 of the 126 acres in the park. The large expanses of soft velvety green, combined with a relative lack of hardscape, contributed greatly to the park's reputation as a garden paradise. Ulrich laid over three miles of irrigation pipe throughout the grounds in late 1883. The end result led to rhapsodies in the local press. The *Salinas Weekly Index* waxed lyrical in the spring of 1885:



Guests pose on the East Garden parterre, with the east porch in the background.





Carpet beds surround this ivy-clad pine in a plat near the Club House. William Dudley, distinguished professor of botany at Stanford, recorded an 1895 visit in his diary: "Grounds beautiful...the ivy on the pine trunks a striking feature."



For the gentlemen's enjoyment, carpet beds also flanked the verandah of the Club House. Carleton Watkins photograph.





Rose bushes are just leafing out in this springtime view by Isaiah West Taber; a sandbox for children occupies the center. Courtesy of Pat Hathaway, California Views #02-05-01.



Beds and pathways in the Arizona Garden. O.V. Lange photograph, courtesy of Pat Hathaway, California Views #96-54-01.

*

Del Monte never looked more beautiful than it does now. The season has been propitious for lawns and flowers, and the 70 acres of magnificent lawn never did Oelrichs [sic], the well-known landscape gardener of this place, more credit. It is simply superb. The flowerbeds and the flower ornamentation of the grounds are most attractive, the clambering and clinging vines never more luxuriant in buds or roses....Improvements are constantly being made in and around the grounds, until one would think that not another beauty could be added to this place. But Oelrichs [sic] is also an inventive genius, constantly presenting new surprises....

The Monterey Argus in 1886 was slightly more restrained:

The grounds surrounding Hotel del Monte will soon abound in patriotic floral displays. Already designs of the Badge of the Grand Army, Women's Relief Corps and several army corps societies begin to appear amid the grass plats, and the hotel management is still busy designing and superintending the work. The lawns are in beautiful condition.

The majestic oaks and fragrant pines were not the only trees found on the Del Monte grounds. The latter half of the 19th-century saw a huge explosion of interest in horticulture. Many enthusiasts expressed their interest by collecting plants from around the world. Ulrich utilized all types of plant material from the far reaches of the globe, including at least one specimen tree from nearly fifty countries. In 1908, botanist William Cannon wrote that over 460 trees had been introduced to the Del Monte grounds, as well as 298 herbaceous plants, 60 bulbous plants, and 57 vines. Morrow claimed that the gardens were "the finest, the most gorgeous, the richest, the most varied in all the world, the famous gardens of Kew and Kensington not excepted."

Much of the planting Ulrich did was experimental because no one really knew how these dissimilar plants would react away from their native habitat. Guests marveled at finding flowers planted side by side with cacti in the Arizona Garden, or a tree from the Himalayas (the Deodar Cedar, *Cedrus deodara*) thriving a few feet away from the Chilean monkey puzzle (*Aracauria imbricata*). His successful plantings validated the boosters' claims that California was a floral and agricultural paradise, particularly since most of the imported plants did not receive winter protection.

Ulrich began a tradition of using plants to create themed walkways. Cypress Row was a long straight pathway running parallel to the East Gardens, each side flanked by tall hedged cypress. Ivy edging the pathway and climbing up the trunks of nearby trees characterized Ivy



This avid pruner pushes his luck as he trims the last portion of Cypress Row. Courtesy of Pat Hathaway, California Views #83-01-14.



Ulrich lived with his wife and four children in this cottage above the cutting gardens.

The adjacent road to Castroville marked the outer boundary of the hotel property.

C.W.J. Johnson photo, courtesy of California State Library, negative #26,554.

Walk. Live Oak Avenue featured the prized native oaks, and Sylvan Walk was a forest pathway which began at St. John's churchyard and bordered the east side of the golf course. Guests found profuse wildflowers there in the spring and summer. The semi-circular seating area that surrounded the central bed of the South Gardens was known as Park Avenue. Ferneries or "fern nooks" were planted in several places throughout the grounds.

The hotel management posted signs to protect both the lawns and flowers. Most of the signs were simple and straightforward: "Keep Off the Lawn" and "Do Not Pick the Flowers" were the two most common warnings. The Arizona Garden, however, warranted the convoluted entreaty, "Notice: All Persons Are Requested Not to Get Their Names Written On the Cactus Leaves." How often these signs were heeded is anyone's guess. Many period photographs show guests clutching floral contraband in their laps or sporting boutonnieres in their lapels.

Starting Over

Disaster struck the Hotel del Monte in the form of fire on April 1, 1887. The entire structure burnt completely down to the ground in one hour. Fortunately, no lives were lost. Crocker vowed to rebuild a new and improved Hotel del Monte as soon as possible. True to his word, he had Arthur Brown construct a larger version of the hotel, with all of the guest rooms now confined to two separate buildings, East Annex and West Annex. Flanking the new central building, these two wings were

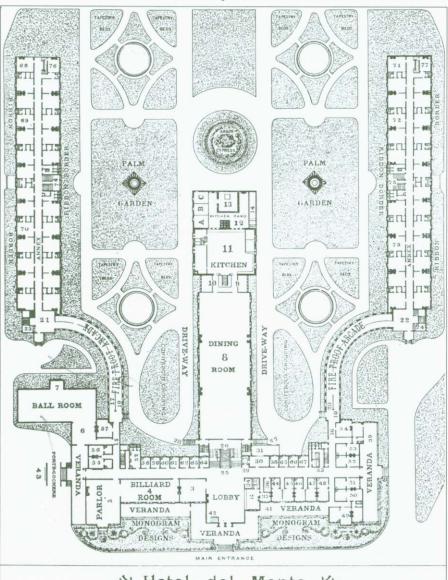


While the hotel was being reconstructed after the 1887 fire, the South Gardens took a beating. Johnson photo, courtesy of Pat Hathaway, California Views #77-001-0001.

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connected to it by "fire-proof" arcades made of curving iron and glass. Brown designed the arcades to act as firebreaks between the wings and the central building; they were to be dynamited if fire broke out again.

Crocker reassumed his supervisory position in a nearby carriage, and the second Hotel del Monte was completed in December of 1887.



→ Hotel · del · Monte. ←

First-floor Plan of Main Building, showing East and West Annexes, connected by Fire-proof Arcades.

This rendering of a perfectly symmetrical landscape plan appeared in numerous hotel pamphlets, but photographs and an 1888 survey show a different layout.



Hotel employee Frank Gilbert Anthony poses with his young family in a "fern nook" on the hotel grounds in 1884; his eldest son J.C. Anthony stands at far left.

Carleton Watkins photograph from the Anthony family archives, courtesy of Julianne Burton-Carvajal.

Damage to the grounds had been contained quite close to the hotel footprint. Ulrich redesigned the landscaping immediately surrounding the new and larger structure. He laid out the huge service court area between the two annexes, providing each and every room with a garden view. This area was bisected by the dining room and kitchen projecting back from the central building. A hotel plan shows a perfectly symmetrical design of palm gardens, coniferous groupings, a central arbor of cypress, tapestry beds, two fountains, and walkways traversing the courtyard.

However, an 1888 survey map and historical photographs indicate a result that differs from the original design. Ulrich instead set out an asymmetrical series of beds down each side of the court. No fountains were installed. He planted elaborate carpet beds in their place, and large stretches of turf with palms, orange trees, and rare botanical specimens. An area flanking the east arcade was left unplanted to allow access to the dining room service entry. Ulrich's intent to provide each annex room with a garden view was still met; why he didn't implement the original plan is unknown.

Despite the demands placed on him to complete this new landscaping while still maintaining the rest of the grounds, Ulrich found time to pay a visit to the Superior Court in Salinas, where he established his American citizenship in June of 1887.



This elaborate engraving of the reconstructed hotel and service court appeared in the Oakland Tribune to announce the grand reopening on December 8, 1887. Curving iron-and-glass arcades connect the new guest room annexes to the central building; European-style formal landscaping graces the service court.

Other Projects

It appears that at about this time Ulrich also designed the relatively modest grounds of the Hotel del Carmelo. This smaller "sister" hotel, also owned by the Pacific Improvement Company, was intended for the use of "financially restrained" guests. Plans already in place to build this hotel in nearby Pacific Grove were rushed to completion once the resort hotel burned down. El Carmelo was initially used by Del Monte guests who had made advance reservations before the fire. George Schonewald, the esteemed manager of the Del Monte, assumed temporary direction until reconstruction was completed.

No written record confirming Ulrich's involvement with El Carmelo (later renamed the Pacific Grove Hotel) has yet come to light, but the landscape design was a miniature mirror of his work at Del Monte. Rare botanical specimens were planted in turf laid out in front of the hotel, and carpet beds spelled out "El Carmelo" and "1887." A circular parterre identical to the one found in Del Monte's South Gardens was planted in front of El Carmelo's main entrance.

Even though the demands of supervising the Hotel del Monte grounds were more than enough to keep any landscape gardener hopping, Ulrich consistently worked on side jobs throughout his employment





Ulrich surrounded the native oaks and pines found in the grove with grass plats, and trained ivy up their trunks, as seen in this view by Carleton Watkins.



Three circular carpet beds adjacent to the tennis courts in the South Gardens. C.W.J. Johnson photograph, courtesy of the Mayo Hayes O'Donnell Library, MHAA.



Hotel El Carmelo, Pacific Grove, later replaced by Holman's Department Store. C.W.J. Johnson photo, courtesy of Pat Hathaway, California Views #72-17-54.

there. His commissions included nearby cities and private clients, many of whom had been guests of the hotel.

David Jacks of Monterey and Jesse D. Carr of Salinas were among Ulrich's local clients. In Santa Cruz he designed James Phelan's estate on West Cliff Drive, as well as Mission Park Plaza. In San Jose, he restored St. James Park and designed a 40-acre park at Edenvale, the Hayes-Chynoweth family estate. Leland and Jane Stanford hired Ulrich



Carpet beds outlining names and dates, like these at the new Hotel El Carmelo in Pacific Grove, were very popular in the 1880s.

C.W.J. Johnson photo, courtesy of Pat Hathaway, California Views #74-03-04.



to landscape their vast Palo Alto estate, including installation of an Arizona Garden even larger than the one at Del Monte.

Ulrich also designed the grounds of at least three other resort hotels in California; the Hotel Raymond, the Hotel Rafael, and the Redondo Beach Hotel. In 1886, while working in South Pasadena, Ulrich wrote privately to Johnson, "Rest assured, the Raymond is no Del Monte." The same could have been said of the other hotels. While their grounds were relatively lavish, there was no real comparison to the showplace their owners were trying to emulate. They each lacked one or more of the various components that made the Hotel del Monte landscape so impressive.

The Del Monte grounds were a product of Ulrich's long-term supervision combined with his long-range artistic vision. Equally essential was the open-handed flow of cash and resources provided by the PIC. The mild climate and grand scale of the grounds were two additional key assets. The combined results were, quite simply, incomparable.

The reputation of the Hotel del Monte grounds grew steadily, fed by "Opinions" of the guests published in hotel pamphlets, magazine articles, and travel books. The correspondent for the *Boston Home Journal* marveled, "I can see one hundred acres of lawn and flowers from my window, while the air is fragrant with the perfume of roses, violets, heliotropes, and other flowers." Some comments were made anonymously, others by noted celebrities. President Rutherford B. Hayes wrote of a September 1880 visit, "We shall never forget that lovely hotel



Ulrich designed this circular maze where guests at the Hotel Rafael could get lost with the same regularity as at the Hotel del Monte.



among the trees and flowers, and the climate. It was a perfect summer's day on the verge of winter."

In 1927, Child wrote: "No one visiting these grounds can fail to be impressed by their great beauty, due of course to Nature's bounty as well as to skill in design, but [also] very largely to continuity in purpose in the consummation of well-studied plans." He considered Ulrich's long tenure a "rare privilege" that was pivotal to the success of the Big Four's original scheme.

Flowers As Focal Points

Ulrich employed flowers as focal points throughout the grounds. Surprisingly, he does not appear to have used any of the statuary or urns typically found in his estate designs. I recently discovered the existence of one relatively modest fountain placed between the East and South gardens. C.K. Tuttle, Pacific Grove pharmacist and photographer, captured it in 1912; it is not marked on an 1888 survey of the grounds.

The significance of flowers within the Del Monte landscape was certainly a reflection of Ulrich's great skill as a floriculturist. The editor of the *Pacific Rural Press* reported that Ulrich had been elected to membership in the California Horticultural Society in October of 1881. Contacts he made among this group of peers would have provided even wider access to exotic plant material because seeds obtained from other countries were routinely shared among society members.

It is also possible that Ulrich's emphasis on floral work in the Del Monte landscape was a reflection of Charles Crocker's fondness for flowers. Crocker spent as much time as possible at the Hotel del Monte, treating it as a beloved home. Upon his death there in August of 1888, the *California Florist* noted that "he had looked forward to the time when the Southern Pacific Depot Grounds could all be beautified with trees and flowers, that the weary traveler might be refreshed by their fragrance and beauty."

Further Afield

One of Ulrich's local commissions was for Bishop and Mrs. Henry Warren. Their primary residence was in Denver but they had purchased a beautiful summer home on West Cliff Drive in Santa Cruz. Satisfaction with this modest job prompted them to hire Ulrich to design the campus landscaping for Denver University. This long-term project was comparable in scope to what America's premier landscape architect, Frederick Law Olmsted, was developing for Leland and Jane Stanford, who were building Leland Stanford Junior University as a memorial to their only child.





The only known photographic proof that a fountain once graced the hotel grounds; the veranda and East Annex can be glimpsed through the trees. Floyd Tuttle photograph, courtesy of Pat Hathaway, California Views #79-041-009.



Charles Crocker, with his signature cane in hand, leads a group of friends through the grove at Hotel del Monte. Courtesy of the Monterey Public Library clipping files.



Dracena allee, Laguna del Rey. courtesy of Pat Hathaway, California Views #89-33-11.

Eager to make the transition from landscape gardener to the emerging profession of landscape architect, Ulrich resigned his position at the Hotel del Monte, planning to move his family to Colorado in the spring of 1890. However, due to a lack of funding, the ambitious plan was never fully implemented. Instead, leaving his family behind in Berkeley, Ulrich accepted a prestigious offer from Olmsted to be landscape superintendent for the 1893 Columbian Exposition in Chicago.

After that highly successful Exposition closed in 1894, Ulrich was hired as superintendent of the Brooklyn Parks System in New York, with headquarters at Prospect Park. He relocated his family to Brooklyn once it was clear that he would be remaining in the East. Supervisory positions at two more world's fairs followed. Grounds work at the expositions was a grueling marathon, with enormous pressure to produce and maintain a high quality landscape in a very short amount of time.

Ulrich returned to California for three winter seasons, 1904-1906, in order to perfect the implementation of an estate design he had created in 1889 for M. Theo Kearney of Fresno. Ulrich told a local reporter, "One of the chief features will be the rose garden. This will be the finest and most expensive rose garden in California, if not the United States."

When Kearney died unexpectedly in June of 1906, work on the property ceased. Ulrich traveled south to San Diego; it is unknown what project he was working on at the time. He died there on October 7th after being ill for several weeks. His body was shipped home by rail to his family in Brooklyn. His obituary noted that he had been suffering from a heart ailment for some time.

Hotel del Monte Grounds and Gardens After Ulrich

Ulrich's immediate successor at Del Monte was Sidney Clack, an accomplished landscape gardener who had spent the previous 20 years on the San Francisco Peninsula. He worked at Monterey from 1890 until 1894, when he returned to the Peninsula and began a successful business growing cut flowers for the florist trade. He was replaced by Thomas Lee, an Englishman who had begun work as one of Ulrich's assistants in 1886. Lee retained his position, which included additional landscaping projects for various PIC properties, until his retirement three decades later, in 1927.

Neither of these landscape gardeners made significant changes to Ulrich's designs. Photographs of the grounds taken many years after his departure show essentially the same landscape, with the exception of the aforementioned Roman Plunge. The 1917 addition of two pools to the upper terraces of the East Gardens caused the removal of the French parterre and flower beds. Child was extremely critical of this decision, believing that the pool complex should have been placed elsewhere on the spacious grounds.

Ulrich's business card during the latter part of his career reflects a change in professional nomenclature, from landscape gardener to landscape architect. Courtesy of the M. Theo Kearney Collection, Fresno Historical Society. 136 Liberty Street, New York R. Which, Landscape Architect,

Sandscape Architect
Columbian Exposition Chicago
Dan American Buffalo
Trans: Mississippi Omaha
Prospect Park Brooklyn
Hotol Del Monte Park Montercy Pul.
University Park Tenno, Cal.
Chateau Kearney Park Tresno, Cal.
Plans & Estimates furnished.

Among his most significant jobs, listed on the back of his business card, Ulrich included "Hotel del Monte Park" at Monterey.



Rudolph Ulrich (front row, second from left) as landscape superintendent of the 1901 Pan-American Exposition at Buffalo, New York. The dust on his boots attests to his commitment to getting the job done.

Following another catastrophic fire in 1924, S.F.B. Morse hired Louis Hobart and Clarence Tantau to rebuild the central portion of the hotel. In this second fire the arcades functioned as Brown had planned, preventing the two annexes from catching fire. Hobart and Tantau also designed the landscaping immediately surrounding the new Spanish-Mediterranean style hotel, which was completed in 1926. They utilized a formal design very close in intent to Ulrich's original plan although, unlike their predecessor, they kept floral work to a minimum. The vista of the East Gardens was maintained, but guests now viewed the terraced area from the enormous lobby window rather than from an eastern veranda. Hobart and Tantau placed sunken gardens on each side of the new building, connected an enormous plat of grass from the lobby window to Ulrich's uppermost turf circle, and left parts of his 1887 service court layout intact. A smaller oblong grass plat surrounded by parking spaces replaced the South Garden's circular parterre.

The exquisite grounds that Ulrich created at the Hotel del Monte were undoubtedly the highlight of his long and successful career. His inspired efforts there brought pleasure to thousands of people throughout the 1880s and for several decades thereafter. Glimpses of that beauty can still be experienced today in the restored Arizona Garden at the Naval Post-Graduate School, as well as in the hundreds of photographs taken of the original gardens and grounds. Ulrich's design work at Monterey truly produced a kaleidoscope of beauty for the fortunate guests and visitors to

the Hotel del Monte.



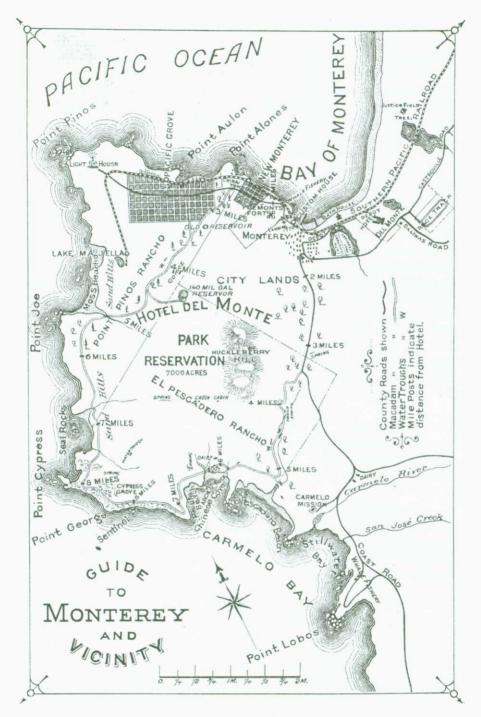
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About the Author

Julie Cain is the Operations Manager at the Engineering Library, Stanford University. A member of the California Garden and Landscape History Society, she became interested in garden history following her involvement restoring the Arizona Garden at Stanford. Having published several articles on related topics, she is currently preparing a book on the landscaping of Hotel del Monte, as well as a biography of Rudolph Ulrich in collaboration with research partner Marlea Graham.







Water lilies dot the placid surface of Laguna del Rey. Photograph by J.K. Oliver, Oliver Collection, California History Room Archives, Monterey Public Library HF4644.

Opposite:

Hotel staff provided this map to guests who wished to explore the Seventeen-Mile Drive.



A couple enjoy the wind-scoured coast and contorted cypress trees along the Seventeen Mile Drive. Johnson photo, courtesy of Pat Hathaway, California Views, #2001-10-1.

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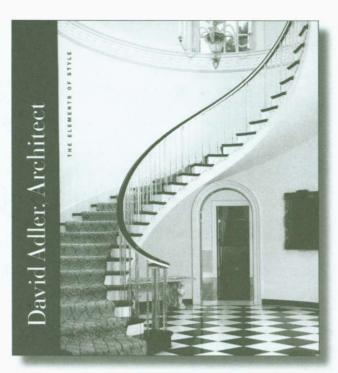
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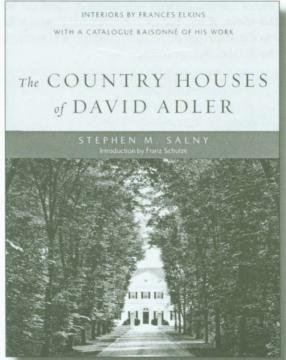
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The "Roman plunge" with the third, Mediterranean-style Hotel del Monte, which opened in 1926, in the background.





Book Review

Diane Bower, Professor Emeritus, Monterey Peninsula College

Martha Thorne, ed., *David Adler, Architect: The Elements of Style*. Art Institute of Chicago, 2002.

Stephen M. Salny, *The Country Houses of David Adler: Interiors by Frances Elkins*. New York: WW Norton, 2001

Because the Monterey Peninsula enjoys both unparalled natural beauty and a central role in the early history of California, a number of its other claims to significance risk being overlooked. Two recently published books focus attention on Monterey as an important site in the world of early $20^{\rm th}$ century design.

In 1918, interior designer Frances Elkins (1888-1953) purchased the crumbling Casa Amesti in downtown Monterey for \$5,000. Her brother David Adler (1882-1949), an architect trained at the Ecole des Beaux-Arts in Paris, helped her restore the home, adding bathrooms, central heating, a pair of solaria, and a lovely garden (recently restored by the members of the Old Capitol Club, current owners of the building). Over the years, brother and sister collaborated professionally on many elegant estate homes and other projects across the country.

Stephen Salny's *The Country Houses of David Adler* is the product of a love affair that began when the author was a student at Lake Forest College outside Chicago. On a book-signing visit to Carmel and Monterey, he confided that he cut classes more than once in order to explore the surrounding residential neighborhoods and admire the remarkable homes that Adler had designed for local clients.

When the July/August 1980 issue of *Architectural Digest* featured his essay on the Kersey Coates Reed house in Lake Forest, Salny could not have suspected that he was undertaking a book project that would be two decades in preparation. When *The Country Houses* appeared, he was already well underway with his next book, on interior designer Francis Elkins, due out in 2005 from W.W. Norton.

Salny divides his book into four sections: The Adler-Dangler Years, 1911-1917; Adler Expands, 1917-1929; Adler's Eclectic Classicism, 1929-1935; and Adler's Last Commissions, 1935-1949. Local readers will note with interest that Adler's very last commission was a small home in Pebble Beach for his friends Ruth and Paul Winslow.

In the first section, Salny traces Adler's career from childhood in Milwaukee to Princeton University, then to the Ecole des Beaux-Arts and European touring, after which Adler entered the office of prominent Chicago Arts & Crafts architect Howard Van Doren Shaw, where he worked with Henry Dangler, his closest friend from the Ecole. It was Henry who introduced David to the beautiful Katherine Keith, who

became Mrs. David Adler in 1916. Not long afterwards, Adler and Dangler decided to leave Shaw to form their own partnership.

David Adler and his sister Frances were always very close. After he departed for his studies in France, she reportedly felt so bereft that she pursuaded her parents to send her as well, and the European tour was made in tandem. David Adler's extensive collection of European postcards, dating from those travels with his sister, continued to be an important source of inspiration throughout his career. The collection currently belongs to Stephen Salny, who purchased it at auction from the Monterey Public Library.

Eventually Frances moved to Monterey where she began an interior design business. Her brief marriage to Felton Elkins had ended in divorce, and she needed to support herself and her young daughter. By nature, Frances was adventuresome with her designs while David was conservative. He invited her to assist him in many projects, and the combination of their two different temperaments often resulted in creative perfection. The Adler houses—elegant, even palatial, each so different from the other—possess an elusive quality that can almost be regarded as cozy.

Adler was a frequent visitor to Monterey in order to confer with his sister on joint projects. The bedroom she decorated for him at Casa Amesti, off the second-storey living room and overlooking the back garden, can occasionally be viewed on special tours. During his working years, Adler also created apartments, clubhouses and townhouses, as well as designing renovations, remodels and gardens. He was principally recognized for his country houses, which varied widely in style. Stephen Salny's carefully-researched book, generoulsy illustrated with floorplans as well as interior and exterior photographs, chronicles these timeless residences.

After serving as a trustee of The Art Institute of Chicago between 1925 and 1945, David Adler bequeathed his archives, a collection of some 9,500 items, to that world-renowned institution. In 2002-2003, the Art Institute staged a major retrospective of his career, with a handsome catalogue edited by Martha Thorne, Associate Curator of Architecture. Thorne invited essays by her colleague Ghenete Zelleke, Curator of European Decorative Arts at the Art Institute, along with two other architectural scholars—Richard Guy Wilson, Commonwealth Professor of Architectural History at the University of Virginia, and Pauline Metcalf, independent scholar of interior design and architectural history. The resulting compilation is exemplary for both the quality of its scholarship and the attractiveness of its richly illustrated design.

Both of these carefully referenced books, lavishly illustrated with period as well as recent photographs, set a high standard for further work on this fascinating brother-sister design team so intimately tied to the architectural and design history of the Monterey Peninsula. Noticias del Puerto de Monterey, a quarterly journal devoted to the history of Monterey and the region, has been published by the Monterey History and Art Association since 1957. Noticias welcomes submissions on any aspect of the history, art, and architecture of the greater Monterey area from prehistory to the recent past. Writers are invited to send manuscripts, books for review, or queries to:

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The Historic Garden League

The mission of the Historic Garden League is to restore and maintain historic gardens in the Monterey area. An all-volunteer organization founded in 1995, HGL holds monthly meetings featuring educational speakers, followed by an optional luncheon. Membership is open to anyone with an interest in the gardens. (For membership information, please all 649-3364.)

HGL also publishes a monthly newsletter, runs two shops, offers docentled tours, and maintains a number of gardens connected with historic properties, including the Doud House and Carriage House gardens through an arrangement with the Monterey History and Art Association. All of HGL's fund-raising activities benefit garden restoration and maintenance exclusively.

Under a contract with California State Parks, HGL volunteers operate two shops on Olivier Street in the State Historic Park. The Picket Fence features garden accents. The Joseph Boston Store, first general mercantile store in California, looks much as it did when it opened in the mid-1840s, with charming "period" merchandise. It is also known as Casa del Oro because it contains the safe where miners used to store their gold. All profits from the shops support State-owned gardens in the area surrounding Custom House Plaza.

HGL established the Garden Council in 1995 with representation from State Parks, the City of Monterey, various business and civic groups, and other garden clubs. The Council's mission is to encourage collaboration on garden-related projects, including the upkeep of the new Casa del Oro Garden at Pacific and Scott Streets, dedicated in 2002, which the Historic Garden League was instrumental in creating.

HGL volunteers offer year-round garden tours, featuring six gardens near Custom House Plaza. To reserve for your group, and for additional information, please call 649-3364.



HGL presents an annual "Christmas at Home" Tour and Boutique in early December. Tickets are available by calling 649-3364.

The Boston Store & The Picket Fence are open Thursday-Sunday from 11am to 3pm.

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