

Rehabilitating A Cultural Landscape:

Ralph D. Cornell at the William Andrews Clark
Memorial Library



TRACY WOLK

UCLA Extension

Landscape Architecture Program

Meg Coffee & Steven Chavez, Instructors Summer 2024



View of the Clark Observatory circa 1926

INDEX

01 Introduction

Personal Statement, Project Statement, Justification

02 Tracing the Timeline

Synopsis of William Andrews Clark, Jr. Property

03 Historic Overview

Indigenous Communities - Birth of West Adams

04 Transforming the Clark Property

Period Plans

05 Site Analysis

Existing Conditions



Clark Observatory Dismantling, 1951

INDEX

06 Goals & Objectives

Who Will Benefit?

07 Summary of Significance

Historic Integrity, Defining Features

08 Process & Programming

Program Areas, Opportunities/ Constraints, Precedents

09 Concept Exploration

Sketches & Potential Design Concepts

10 Design Solutions

Proposed Site Plan, Enlargements, Renders, Sections

11 Acknowledgements

Image Citations, Bibliography



Watering Cornell's Lawn After Underground Library Annex Construction Completed, 1966

01 INTRODUCTION

This report on the William Andrews Clark Memorial Library was compiled as part of a Capstone project for the University of California, Los Angeles Extension Landscape Architecture Program. It intends to serve as foundational research for a possible Cultural Landscape Report, documenting the history and significance of the library grounds and providing documentation of current conditions. It is intended to assist the library in making informed decisions for the short-term and long-term care and maintenance of the library grounds.

The William Andrews Clark Memorial Library, one of 12 official libraries at the University of California, Los Angeles, is a distinguished repository of rare books and manuscripts. Nestled on five landscaped acres in Los Angeles' West Adams neighborhood, this Beaux-Arts building, constructed between 1924 and 1926, was designed by architect Robert D. Farquhar to embody a Mediterranean aesthetic, blending French and Italian Beaux-Arts principles. The library, designated as Los Angeles City Historic-Cultural Monument #28, is a unique blend of history, culture, and architectural beauty. This place commands respect and reverence for its rich heritage and cultural significance.

Founded by American philanthropist and book collector William Andrews Clark Jr., the Clark Library was endowed and donated to UCLA after he died in 1934. Its collections emphasize English literature, featuring works by Shakespeare, Milton, and Chaucer, as well as significant

materials related to Oscar Wilde and the history of book collecting.

Beyond being a repository, the Clark Library is a vibrant and dynamic research center. Its architecture and serene surroundings provide an inspiring backdrop for scholarly pursuits. Catering primarily to scholars and students, the library offers many programs, fellowships, and academic resources. Moreover, it is a hub of intellectual activity, hosting lectures, exhibitions, and events that stimulate intellectual discourse and support its research mission.

PERSONAL STATEMENT



William Andrews Clark Memorial Library, 1940

In March of 2018, I got my very first dog. She was far rowdier than anticipated and needed long walks to mellow out. I had lived in West Adams for several months and had yet to explore the historic neighborhood I lived in. My dog Clover and I took long-ranging walks, soaking in the history. I discovered there was a convent in my neighborhood. Google became my friend as I stood in front of one house after another, utterly agog by the architecture. West Adams is emblematic of Los Angeles as a whole. There is no defining form of architecture. If an architect could conceive a home style in this city, it could be made.

Clover and I walked down Adams one weekend to discover a large brick wall-enclosed property. My curiosity was piqued. The gate was closed. The small plaque beside the gate identified it as a library of UCLA. What was one of UCLA's libraries doing so close to USC? It was a puzzle. I vowed to keep coming back to see if I could enter the property. The gate was open one day, beckoning us in. What a surprise it was. Little did I know that the library had been closed for three years for seismic retrofitting, and its reopening coincided with my getting a dog. I could not believe something this special was hidden (protected) behind that wall. Thus began my love affair with the Clark. If the gate was open on any given day, I walked through it with Clover. Time and time again, I returned to the property. I wasn't alone; other community members were often walking the loop of it, too.

My love of places that feel like something (sense of place) led me to landscape architecture. The idea that I could create a garden like the Clark Memorial Library if I am lucky spurred me to start at UCLA Extension Landscape Architecture Program. My love of history and preservation drew me to seek a Historic Preservation Certificate at Boston Architectural College concurrently. When exploring a possible Capstone project, I elicited the help of Stephanie Landregan. I wanted to do a Historic Preservation project. It was a chance to apply the principles of the two programs I have been in and explore if this is the career I want to pursue.

What a surprise to have Stephanie ask me in a Zoom meeting if I was familiar with the William Andrews Clark Memorial Library. Being able to do this project has been a dream. Learning the history, thinking about how to best support the property in making needed changes, and applying the principles of what I've learned has been a dream come true. This project is my love letter to the Clark Library, Ralph D. Cornell, Robert Farquhar, Wilbur Cook, Mark Daniels, and the library staff.



Library Outside Reading Room, Pre-1930

Project Statement

This project focuses on preserving and revitalizing the William Andrews Clark Memorial Library garden, completed by Ralph D. Cornell in 1937, with an emphasis on cultural and historical preservation. It highlights the role of landscape architecture in conservation and its connection to built heritage and the surrounding environment.

At its core, the initiative integrates landscape architecture

principles to preserve Cornell's garden and involve the community. It combines conservation and sustainable design, prioritizing sustainability and biodiversity. Aligned with the UCLA Sustainability plan, it supports thriving habitats for native pollinators and resilient flora, ensuring the lasting vitality of this historical



Boy With Shell 1937, Sherry Fry

Justification

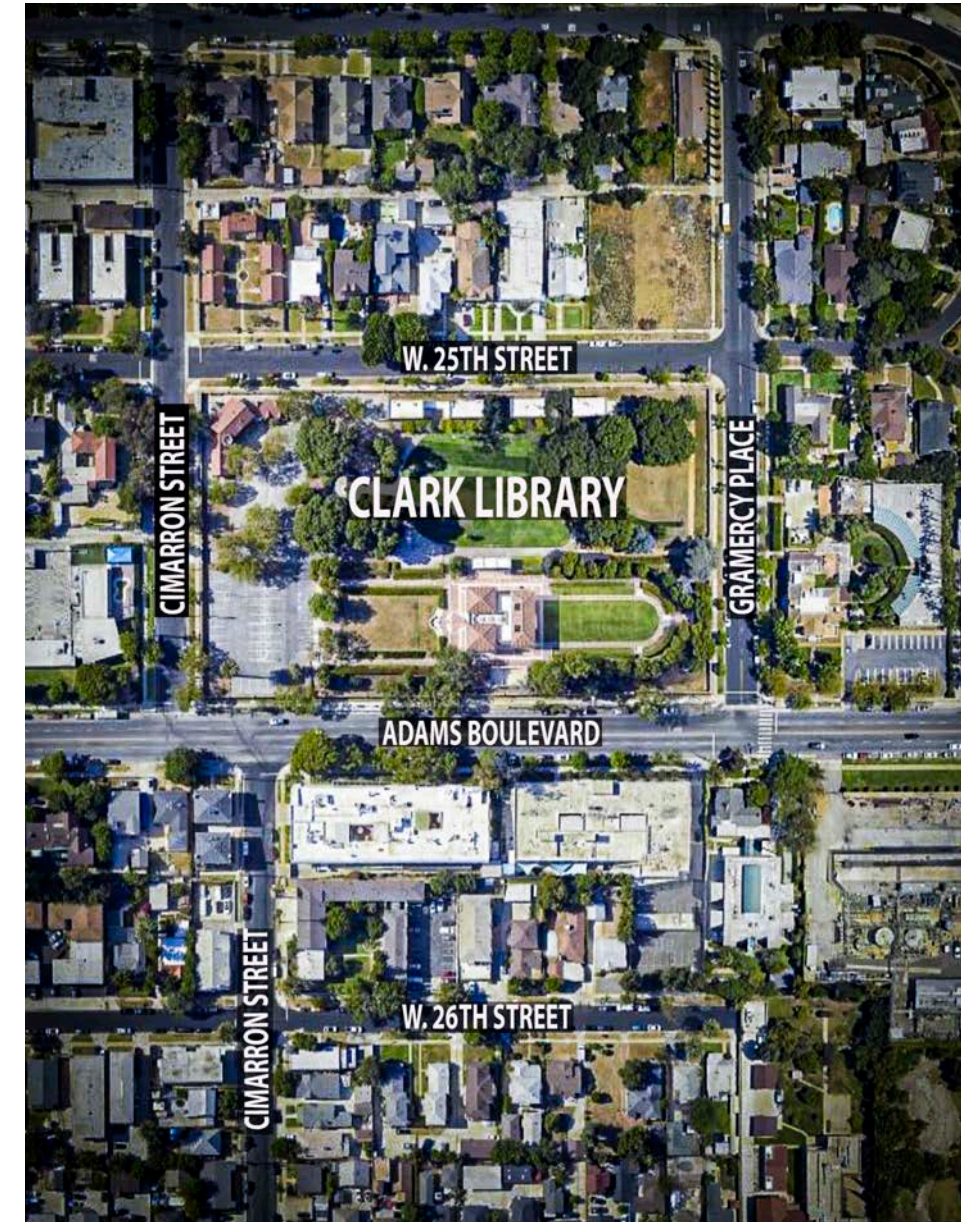
Preserving the Clark Library garden is vital as it is a tangible link to our past. It offers insights into a previous generation's lifestyle, taste, and horticultural practices. By preserving this garden, we maintain connections to our cultural heritage and ensure that future generations can appreciate and learn from it. This historic garden is a cherished community asset, providing space for relaxation and cultural events.

It serves as a gathering place for people of all ages and backgrounds, fostering community and social cohesion. Preserving this garden ensures that it continues to enrich the quality of life for residents and visitors alike.



Location

Located in Mid City Los Angeles, the William Andrews Clark Memorial Library is one of twelve official libraries of UCLA



West Adams

The William Andrews Clark Memorial Library is number 28 of 144 Los Angeles Cultural Historic Monuments. West Adams is Cultural Historic Monument rich, with a total of 70.

Renowned for its historic architecture, West Adams features many notable houses, structures, and buildings, primarily constructed between 1880 and 1925. In 1910, William Andrews Clark, Jr. acquired a 15-room home, built in 1905, that spanned three lots at 2205 West Adams.



William Andrews Clark, Jr,

William Andrews Clark, Jr. (1877-1934) in the mid 1910's began to collect antiquarian books as a serious hobby. This hobby would ultimately require the building of his library. Bequeathing the library, contents, and garden to the University of California in 1926, it was passed to the university upon his death in 1934.



Clark Founded Los Angeles Philharmonic

Clark founded the Los Angeles Philharmonic in 1919 and was its sole financier for its first 15 years of existence. He donated over \$3,000,000.00 in its inception to keep this cultural landmark afloat.

Clark Helped Establish the Hollywood Bowl

Clark was singularly responsible for establishing the relationship between the Hollywood Bowl and the Los Angeles Philharmonic. He was also a financial contributor to the construction of the Hollywood Bowl

Clark Wanted a Public Garden

In William Andrews Clark's letter to the Board Of Regents of University of California stating his intent to donate his house, library, books, manuscripts, and equipment to the university he stated his desire for the grounds to be open to the public as a park.



Ralph D. Cornell

Ralph D. Cornell (1890-1972) left an indelible mark on the fabric of UCLA. As Supervising Landscape Architect from 1937 to 1972, Cornell oversaw the university's expansion from a four-building college to the sprawling campus it is today.

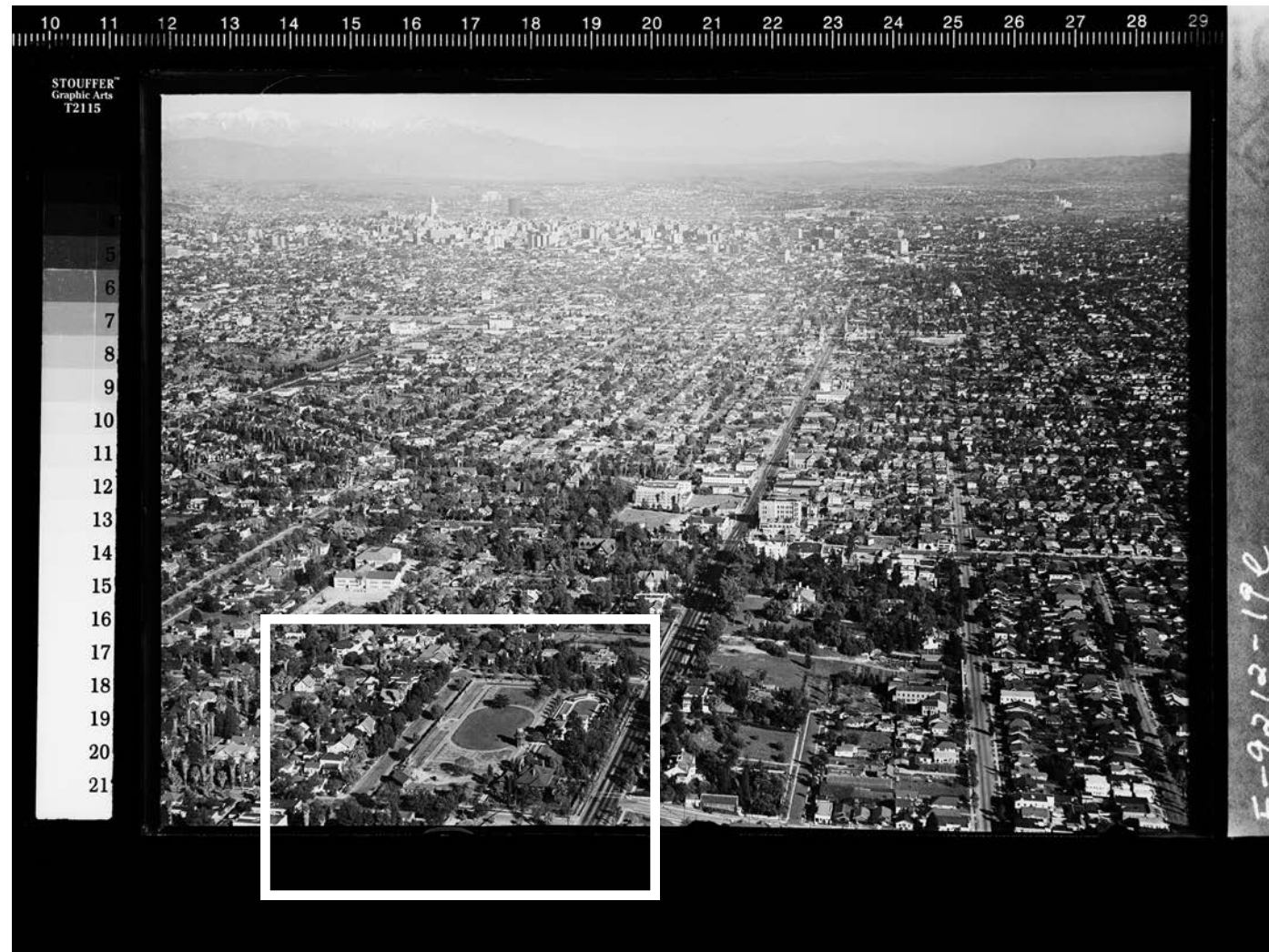


Image Courtesy of: The Benjamin and Gladys Thomas Air Photo Archives at the UCLA Department of Geography; Spence Collection.



What Is A Cultural Landscape?

This designed cultural landscape is a human-made environment, intentionally created to reflect cultural, aesthetic, and functional values. The garden was shaped by the artistic ideals of Ralph D. Cornell and the cultural-historic significance of William Andrews Clark, Jr. It embodies the interaction between humans and nature, highlighting the cultural importance of land use and design.



WILLIAM ANDREWS CLARK, JR



RALPH D. CORNELL

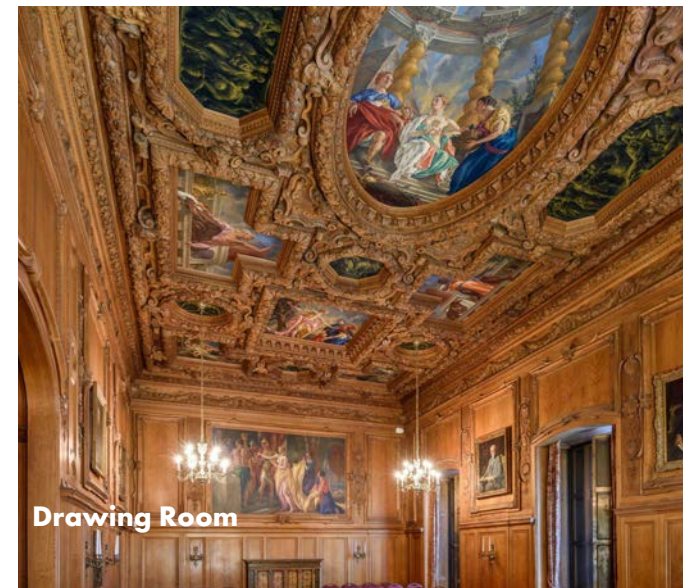
William Andrews Clark Memorial Library



Vestibule



Library



Drawing Room



Vestibule



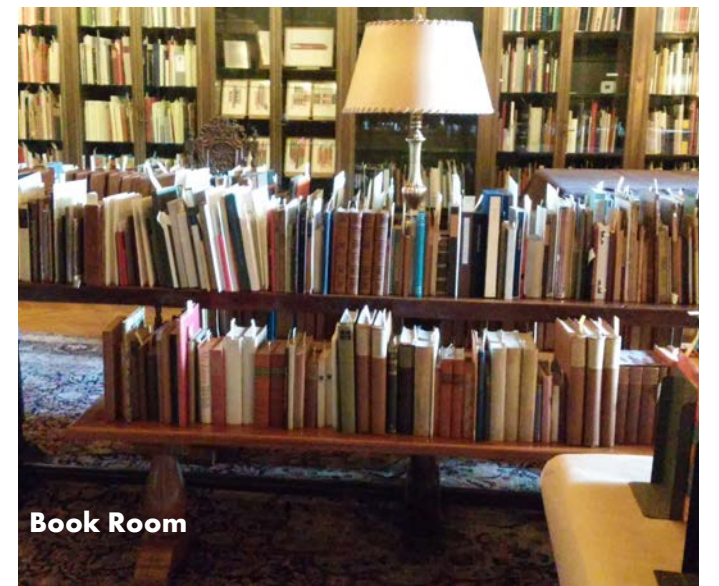
Book Room



Allyn Cox Mural



Trompe L'Oeil- Book Room



Book Room

A Garden Steeped in History



Reading Room



2018 Entry Vestibule



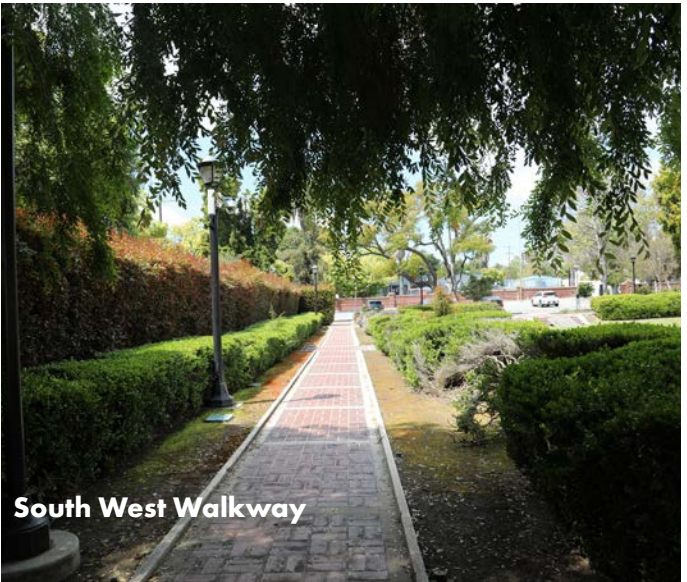
East Lawn Walkway



Daniels Fountain



East Lawn



South West Walkway



Reading Gazebo



Cornell Fountain

The Greatest Unknown Literary Treasure in Los Angeles

William Andrews Clark's personal library, located on a five-acre estate in West Adams, represents a unique literary treasure. Donated to UCLA in 1926, along with a \$1.5 million endowment, the university assumed control of the library in 1934 following Clark's passing.



1910

CLARK BUYS HOME:

Built in 1905, Clark purchases the 15 room house at 2205 W. Adams Blvd.

1916

OBSERVATORY BUILT:

Designed by Landscape Architect Wilbur D. Cook, the observatory stood till 1951.

1920

TEAHOUSE BUILT:

Clark's design relationship with Mark Daniels begins with a teahouse and pergola.

1926

LIBRARY BUILT:

Robert D. Farquhar inspired by Hampton Court designs the library for Clark's burgeoning literary collection.

Unearthing a West Adams Hidden Gem

Beaux-Arts gardens, rooted in the late 19th-century French Beaux-Arts movement, are known for their majestic scale and meticulously structured layouts. Their design emphasizes harmony through precise symmetry, clean lines, and carefully balanced compositions, echoing classical ideals. Inspired by grand European traditions, these gardens often feature elegant pathways, stately sculptures,



1937

RALPH D. CORNELL

UCLA brought in Ralph D. Cornell who implemented a plan that unified the garden.

1971

UCLA DEMOLISHED THE HOUSE:

Red-tagged, UCLA felt it best to remove the house. Opting to not create Cornell's entry vision.

1990

NORTH RANGE ADDED:

Three courtyards were added that frequently flood.

2024

NEGLECT & DISREPAIR:

Despite best efforts the garden has slid into disrepair and needs rehabilitation.

02 TRACING THE TIMELINE



The library is in the West Adams neighborhood of Los Angeles, 14 miles from the University of California Los Angeles main campus. Often referred to as Los Angeles' first suburb, it was a wealthy enclave developed by railroad magnate Henry Huntington and industrialist Hulett C. Merritt. With informal borders running just south of downtown Los Angeles, from Jefferson north toward Pico Boulevard and Figueroa west toward Crenshaw Boulevard, this historic neighborhood boasts nine Historic Preservation Overlay Zones. The Clark Library is located within the West Adams Terrace Overlay Zone. It is known for having one of the most significant collections of historic homes west of the Mississippi River. Developed between 1880 and 1925, the area showcases various architectural styles. These include Queen Anne, Shingle, Gothic Revival, Arts and Crafts, American Craftsman, Colonial Revival, Renaissance Revival, Mediterranean Revival, Spanish Colonial Revival, Mission Revival, Egyptian Revival, Beaux-Arts, and Neoclassical houses. West Adams is home to the only remaining Greene and Greene house in Los Angeles.

Clark purchased the home at 2205 West Adams in October 1910 from David Chambers McCan, founder of McCan Mechanical Works. The house boasted 15 rooms and was designed by architect Joseph J. Blick. Blick has 27 residences and businesses in and around Los Angeles on the National Historic Registry as of 2024. What appealed to Clark when purchasing the home was the property's eleven-foot wall surrounding the three contiguous lots on

which the house was situated.

In 1915, Landscape Architect Wilbur Cook of Cook and Hall was hired to design a large freestanding Observatory for amateur astronomer Clark. Cook created a lengthy, formal, sunken lawn east of the house bordered by brick pathways.¹

Clark, a prolific rare book collector, became concerned in 1923 after a small kitchen fire in his home made him realize his collection's vulnerability. That same year, he hired Architect Robert D. Farquhar to begin research on designing a suitable library for his collection. Farquhar's design is a brick and travertine Beaux-Arts-inspired French and Italianate fireproof library. His design inspiration was Christopher Wren's Hampton Court². Completed in 1926, a prodigious vision houses Clark's literary collection.

By 1928, an outdoor reading room (designed by landscape architect Mark Daniels) had been added to the south side of the property. It is a travertine monument to literature with statuary inlets. Historical photos show potted plants and chairs, creating a nook for reading in one of the sunniest spots of the garden.

Farquhar and Landscape Architect Mark Daniels furthered the garden's design, relining the existing fountains in

1. Watters, Sam. 2007. *Houses of Los Angeles*. New York.

2. Inman, Robert & Winter, Robert. *An Architectural Guidebook to Los Angeles*. California

travertine, adding scroll work to the more simplistic steps previously designed by Cook, and adding a lacy reading gazebo to the far southeast corner of the property. Daniels and Farquhar also introduced a lawn on the southeast side of the property to complement Cook's previously placed sunken lawn on the southwestern side.

By the end of 1930, Clark owned the entire 5-acre property.

Upon Clark's death in 1934, the property had multiple structures left standing: the gatehouse, UCLA's oldest extant structure, the library, Clark's home, the reading room, the gazebo, and the observatory designed by Cook.

Clark stipulated in his will that the garden needed to be completed. UCLA brought in Ralph D. Cornell, who was nascent in his career with the university, to finish the northern side of the garden. Cornell added a semi-formal modernist lawn to connect to the Beaux-Arts axis, formal gardens conceived by Cook, Daniels, and Farquhar. He completed a wall as a terminus to the axis on the Southeastern lawn. In an interview completed in a 1967 interview at UCLA about his career, Cornell stated, "I came in about 1937, and it was reasonably soon after that—the University wanted to complete that garden. Mr. Clark had stored here and there in the basement and one place and another some very lovely objets d'art, as the French say, statues, fountains, and figures. So, we resurrected a bronze figure from the basement. We put in a pool at the east terminal, backed it by a wall to give it closure and tightness, and extended the planting around that east end. That was work that I did personally."³

Cornell designed an area that still exists but has been degraded by time and soil compaction. The area was referred to in plans as the Assembly Area. It is a small amphitheater in earthwork contours, defined by hedging and a backdrop of yews. The yews no longer exist, but it is easy to imagine where they were placed and how they would frame the earthen stage.

In 1951, UCLA removed the observatory designed by Wilbur D. Cook, fearing for the safety of local neighborhood children who played on the structure. The telescopes and collections are now part of UCLA Astronomy. After the observatory had been removed, two parking spaces were added to a planting bed with a retaining wall designed by Wilbur Cook.

3. Mink, James V., Douglass, Enid H., and Nystrom, Richard K. A Half Century As A Landscape Architect.

In 1955 and 1966, UCLA added an underground library extension under the Great Lawn. To access the library, a staircase was added on the northeastern end of Cornell's lawn. Air conditioning was also added to a location between Cornell's lawn and the library. A brick serpentine wall was built to hide the unit. The wall and air conditioner were removed in 2018 when the library underwent a seismic and ADA accessibility retrofit. A brick and glass entry pavilion was built utilizing bricks from the same manufacturer that provided bricks for the library. The design feels sympathetic to the original and does not compete with the historic structure.

On February 9, 1971, a 6.6-magnitude earthquake struck Los Angeles, epicenter six miles from Sylmar. Sixty-five people lost their lives, with over 2,000 people injured. Structures were destroyed all over the city, including Clark's home. Red tagged; UCLA tore it down. The university added a parking lot in its place, forever changing the Beaux-arts relationship between the house and the library.

In 1990, the library, requiring more space and hamstrung by a stipulation in Clark's will that no structure was allowed to rise within 100 feet of the library, decided to add a set of buildings to the far northern edge of the property. Designed by Barton Phelps and described by the architect as "Conceived as an extendable wall, thickened to 22 feet to house conference and guest room/dining facilities and editorial offices in a string of pavilions that leaves the center of the site open. Courtyards separate the first four units to form a 270-foot-long range (to use Jefferson's term at UVA) on the north side of the block. In form and color, the new building relates more to the red brick perimeter fence than it does to the delicately detailed library from which it respectfully withdraws, but its two-story height encloses the garden expanse, anchoring the library from across the lawn."⁴ The North Range includes a kitchen, apartments for visiting scholars, and a conference room. A steel pergola with gorgeous *Beaumontia grandiflora* vine beautifully hides all of it so that the structure almost disappears.

Sometime after 1990, Cornell's decomposed granite paths were paved over in asphalt, and a portion of the oval circulation path, right next to the new stairs leading to the underground library in the lawn, was cut off. Today, that portion of the trail is still missing.

4. "William Andrews Clark Memorial Library, UCLA - Barton Phelps & Associates." n.d. Barton Phelps & Associates. Accessed August 24, 2024. <https://bpala.com/project/william-andrews-clark-memorial-library-ucla>.

8 Los Angeles Sunday Times. SUNDAY MORNING, MARCH 18, 1928

ART of the ARCHITECT

Third Pan-American Congress of Architects honors Los Angeles man for work on Stafford Bixby house in Pasadena, here shown. The architect, Roland E. Coate, was awarded the Medalla de Plata y Diploma in the United States section, according to word just received from Buenos Aires.

Crowned by the Architectural League of New York. The view is of the Santa Barbara Biltmore Hotel, the design for which won Reginald D. Johnson of Los Angeles the silver medal in architecture, here shown, "for general work." The award was made at the league's recent exhibition in New York. —Kegstone Photo Service.

Niched Mission bells and heavy silken stair-ropes in Spanish colors are unusual touches in the entrance hall.

Urberrath and F. Scott Cowburn were the architects and builders. —Walter Fredrick Seely Photo.

Sketches by Mark Daniels, landscape architect, for further development of formal Italian gardens on the West Adams Street estate of W. A. Clark, Jr. This estate, with its world-famous library and observatory, has been deeded by Mr. Clark to the University of California at Los Angeles, subject only to a life interest. One sketch shows a view of the observatory across a lake; another is of the entrance to the West Glade; the third is the Shelley Garden, with urns on pillars at the entrance.

Permanent Waves of Distinction, Careful study of individual style and requirements as well as expert performance in all the chic new coiffures, makes the permanent waving at Fredrickson's a permanent satisfaction. Special Price, \$10.00 and \$15.00, entire head.

Swirl Marcel and Finger Waves Our Specialty.

M. FREDRICKSON HAIR CO. 723 South Grand Avenue Van Nuys 5534

Phyllis—Cat out-tie. Black kid \$11.50. Patent Leather \$12.50

Styled for the avenue shaped for the foot

You probably know that Ground Grippers are models of fit and comfort. But do you realize that the present line of Ground Gripper shoes are also excellent in appearance? The most graceful lines... careful workmanship... Ground Grippers fit not only the foot but the fashions as well. To find how well fashion and comfort can be combined come in and see the new Ground Grippers today.

Ground Gripper

In Los Angeles: C. H. Fontana, 728 South Olive Street

DON'T BE ALARMED IF THE OVEN DOOR DOES SLAM

It is worry — not work — that makes baking a tiresome task. The dread of failure. The uncertainty of results. Not actual labor of stirring up a cake or mixing a batch of biscuits. Take away the worry and the uncertainty, and baking becomes mere play. And that is exactly what Calumet Baking Powder does. Its reliability relieves you of all nervous tension.

CALUMET THE WORLD'S GREATEST BAKING POWDER

can always be trusted. It is not affected by jars or vibration. You may open the oven-door with perfect freedom, turn the baking around for inspection, without interfering with leavening action. Calumet never quits until its work is completed — when the baking is light, tender and completely raised.

DOUBLE ACTING

Calumet contains two leavening units. One begins to work when the dough is mixed; the other waits for the heat of the oven, then both units work together.

Contains only such ingredients as have been officially approved by U. S. Food Authorities. Its dependable excellence saves your energy. Its unflinching quality promotes true economy.

MAKES BAKING EASIER

SALES · 2 1/2 · TIMES · THOSE · OF · ANY · OTHER · BRAND

Mark Daniel's Sketches L.A. Times, 1928

Recipe for Calumet Devil's Food Cake

1 1/2 cups sugar	4 tablespoons melted chocolate
1 cup butter	2 cups matzo flour
1/2 cup water	1 level teaspoon Calumet Baking Powder
1/2 cup sour milk	1 level teaspoon salt
1/2 cup boiling water	1 level teaspoon soda

But these measure and mix these items with baking powder and soda. Cream butter, add sugar gradually, egg whites, melted chocolate and vanilla. Add dry ingredients alternately with sour milk and water. Fold in soft-boiled egg whites. Bake in two large tins, 25 minutes at a moderate oven (350° F.). Eat warm together with chocolate fudge frosting.

LESS THAN 1¢ PER BAKING

The gatehouse, which was moved to its current and permanent spot in 1930, is located at the northwestern end of the property. It is situated in front of Cornell's 'basket' (wooded) parking lot, with many of the trees planted by Cornell himself still existing.

Four trees remain from the original garden. A massive *Ficus rubiginosa*, two *Agathis robusta*, one *Phoenix canariensis*. Over the last 53 years, Clark Library has continuously lost trees planted by Cornell and those previously existing on site. In 1971, the updated planting plan included replacing the *Magnolia soulangeana* on Cornell's Great Lawn. Those trees have ultimately failed due to a lack of consistent watering.

Cornell designed a fountain as a portion of his circulation path. He stated, "In the center of this east-west axis, we put in a fountain and used some very lovely, sculptured gulls, which Mr. Clark had either collected or had designed and had on the original property. We set that up, but the University didn't have any money to finish the fountain basin. It should have been done in travertine marble to match the other things. It stood there for years, and finally, we plastered and secured the base in some concrete, which was far short of the elegance that the sculpture called for and of the character of the garden at large."⁵ The brick fountain was never connected to water. It exists in a liminal state, creating visual interest but lacking in its intended function.

The Library was designated Los Angeles Cultural—Historic Monument #28 in 1964. It possesses a fair degree of historic integrity with some caveats: the loss of the house and its surrounding landscape, the changes in Cornell's circulation path, the planting plan modifications from 1971 that affect the original design intent, and the redirecting of planting beds to parking spaces that occurred in 1951 and 1971. Overall, the site conditions are degraded for plant materials, soil heavily compacted, abundant turf and weeds, and a lack of water.

Organization and Research

Research on this designed landscape has entailed sifting through limited information with conflicting statements about principal designers. Evaluating the truth of history

5. "Interview Of Ralph Cornell." n.d. Accessed August 24, 2024. <https://static.library.ucla.edu/oralhistory/text/masters/21198-zz0009023k-4-master.html#session8a>.

consisted of utilizing photographic evidence from the William Andrews Clark Memorial Library, interviews, and newspaper articles connected to the three leading landscape architects associated with the garden's design, seeking out Sanborn Fire Maps and building and demolition permits, and utilizing primary source materials such as landscape plans and layouts, drawings, and illustrations completed by the architect Robert D. Farquhar, UCLA, and Ralph D. Cornell. An oral interview by Ralph D. Cornell about his life and career was especially helpful in understanding his part of the garden.





Native Californian 1800's

03 HISTORIC OVERVIEW

Indigenous Communities and Spanish Colonization, Pre-1777

Present-day Los Angeles, a city with a rich and diverse history, is home to the largest Indigenous population in the United States. The earliest Californians, the ancestors of these tribes, crossed a land bridge at the Bering Strait into Alaska. Isolated by California's mountain ranges, these tribes developed 135 distinct dialects and thrived in the state's mild climate. They lived in large family groups and practiced sustainable land management like prescribed burns and permaculture. Before European contact, California had the largest Native American population in the country, with 500 sub-tribes or groups, each consisting of 50 to 500 members.

The Chumash and Tongva tribes initially inhabited what is now Los Angeles, with archaeological evidence indicating Indigenous presence along the Southern California coast for over 10,000 years. While each town had independent governance, intermarriage helped strengthen kinship bonds.

California's abundant natural resources supported a flourishing basket-making tradition, elevated by Indigenous artisans to a highly refined art form. Master weavers blended mathematical precision, geometry, and artistry to create intricate works. Using native grasses, roots, and

shoots, distinct styles emerged based on region, tribe, and artisan. In Southern California, basket makers primarily crafted coiled baskets by wrapping rods around a basketry "start" and stitching them together. Patterns were woven into the coils, forming horizontal designs. The size and shape of the baskets were dictated by their intended function, which included gathering, storing, preparing, and cooking food. Women also wove cradles for babies and caps for personal adornment, while baskets played a significant role in rituals. Today, many Native North Americans continue this tradition, crafting baskets for personal use, sale, gifting, and ceremonial purposes, preserving their cultural heritage.

When Europeans arrived, California was home to 350,000 people speaking 80 languages. As basketry scholar Bruce Bernstein noted in *The Fine Art of California Indian Basketry*, "Baskets were integral to the activities that were the foundations of life—infants were carried in baskets, meals were prepared in baskets, and baskets were given to mark an individual's entrance into and exit from this world." However, displacement, genocide, and ecological degradation caused by Euro-American settlers, especially after the Gold Rush, devastated Native basket-making traditions and communities. The Gold Rush, which began in 1848, brought an influx of settlers, leading to further displacement and loss of traditional lands for the Indigenous

6. California Native Basketry, Fire and Traditional Ecological Knowledge – Compass Rose Design. <https://www.compassrosedesign.com/blogs/blog/fire-and-california-native-basketry>



Model showing Los Angeles as it appeared, 1855.

population. Despite these disruptions, Indigenous women continued producing baskets for the tourist market from 1890 to the late 1930s. Thanks to a dedicated group of weavers in the 1960s and 1970s, these traditions were preserved and passed down to a few artisans. Fewer than fifty baskets from before the Gold Rush survive today.

European contact with California began in the mid-1530s when Cortez's men explored Baja California. 1542 Juan Rodriguez Cabrillo's expedition made landings as far north as Santa Barbara. However, it wasn't until the late 18th century that the Spaniards began to dominate California,

establishing presidios and missions under the direction of Junipero Serra. By 1777, 22 missions had been established across California. The Spanish colonization was devastating for the state's Native American population. Some historians estimate that the Spanish and Mexican regimes reduced the Indigenous population by 33%. The mission system and Spanish rule inflicted severe damage through the spread of diseases to which Native tribes had no immunity, combined with mass murder, enslavement, and kidnappings. Tribes in the area that became Los Angeles suffered the most significant losses, while more remote tribes with limited contact with the Spanish were largely spared.



Spring Street, 1875.

By the early 19th century, Spain's navy was stretched too thin to support its distant colony of California effectively. As a result, restrictions on trade were lifted, leading to an influx of traders, hunters, and entrepreneurs from countries like Russia, England, France, and the United States.

Mexican Period, Pre- 1846

Following Mexican independence in 1821, the new Mexican government implemented more informal and

egalitarian laws regarding land grants and trade. By 1833, Mexico began dismantling the mission system—not out of concern for the mistreatment of Native American tribes but to redistribute land through ranchos to wealthy white Californians and well-connected immigrants from Mexico.

Mexico designated Los Angeles as a city in 1835. Subsequently, California's Mexican governors distributed parcels of land ranging in size from 1,000 to 50,000 acres. Over 800 grants were confirmed, primarily to Mexican veterans and prominent citizens. These vast estates

were known as ranchos and came with requirements for occupying and improving the land. Divided into three parts and operating under a near feudal-like system, these estates consisted of the owner's large homes called haciendas, gardens, fields, and even vineyards, and finally, the leading financial driver: cattle.

Mexico struggled to govern its distant province of California. In 1842, Manuel Micheltorena was appointed as the last governor of Mexico City, but his arrival sparked a local revolt, leading to his withdrawal by 1845. Pío Pico, a local ranchero of mixed African heritage, then became governor, effectively granting California a degree of self-rule. By the following year, Mexico faced even more significant challenges: California's Indigenous population had dwindled to fewer than 100,000, while the non-Indigenous population had grown to around 5,000, including roughly 2,500 "foreigners" of non-Hispanic descent, with about 2,000 of them having arrived from the United States since 1840.

In 1846, war broke out between Mexico and the United States, initially over the U.S. annexation of Texas. As the U.S. gained the upper hand, the conflict expanded, culminating in the U.S. acquiring over 500,000 square miles of Mexican territory. On February 2, 1848, the Treaty of Guadalupe Hidalgo was signed. After ratification by both nations, Mexico ceded nearly all the land that now comprises New Mexico, Utah, Nevada, Arizona, California, Texas, and western Colorado to the United States for \$15 million, and the U.S. assumption of its citizens' claims against Mexico. While U.S. control brought significant changes, few could have anticipated how rapidly those transformations would unfold for the 150,000 Indigenous people and 14,000 settlers of European and Mexican descent living in Alta California. On September 9, 1850, California became the 31st state in the Union.

Los Angeles, the 1850s and Beyond

In the 1850s, Los Angeles had fewer than 2,000 people, while Los Angeles County had a total of 8,329 residents, the majority of whom spoke Spanish. After the creation of the Land Commission in 1851, rancheros were required to provide proof of ownership for their vast lands and pay taxes to the U.S. government. This new tax burden, combined with the loss of free labor from local Native American tribes, who relocated to distant tribes to avoid further mistreatment and whose population plummeted by

nearly 50,000 between 1852 and 1860 due to abuse by incoming U.S. settlers—forced rancheros to shift their operations. They had to transition from traditional ranching to a more market-oriented form of agriculture to survive. Additionally, competition with ranchers from Texas and other states contributed to a decline in both wealth and lifestyle. As a result, many rancheros began selling off parts of their land to incoming U.S. settlers.

Newcomers to this burgeoning 'Promised Land' transformed Los Angeles. Smaller farms and modest homes sprung up on portions of land that used to be covered by a single rancho. By 1860, the population of Los Angeles had jumped to 4,385 people.

By 1876, Los Angeles, still without a railroad connection, remained a small, sleepy village of 5,728 people. To stimulate the economy, local leaders and citizens voted to offer the Southern Pacific Railroad \$602,000 (equivalent to \$17 million today) as an incentive to build a direct line into the city. This new connection sparked rapid growth, facilitating the transportation of goods and people, with Los Angeles' population quadrupling by the 1880s and doubling again by the 1900s, reaching 100,000 residents.

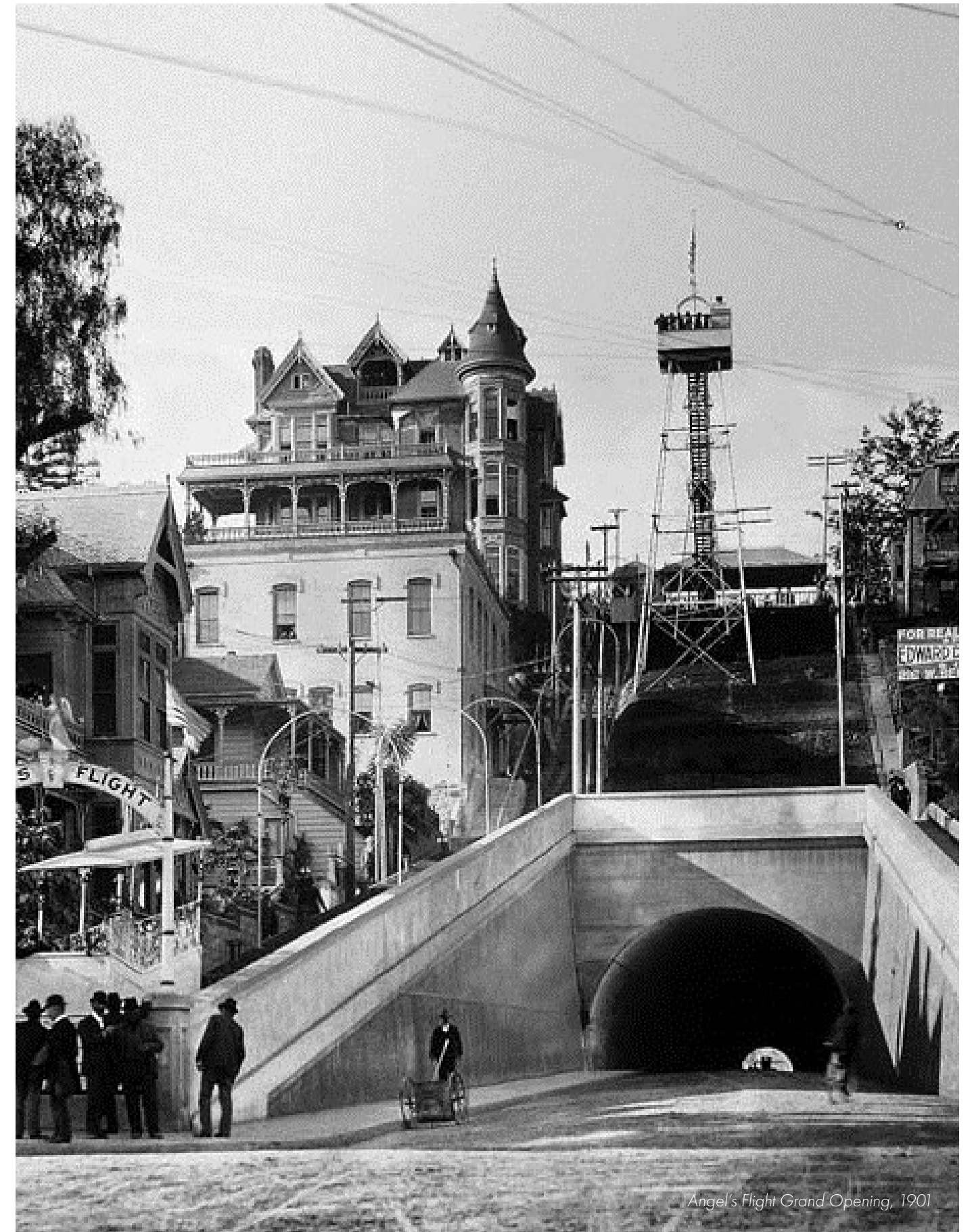
The newly formed Los Angeles Chamber of Commerce partnered with local business owners to promote Southern California's pristine beauty and abundant sunshine as an ideal destination for peaceful health restoration. This campaign attracted an influx of visitors from the Eastern and Midwestern regions of the country. Many of these tourists choose to relocate to California. 1890-1910, this period became known as Los Angeles' Golden Age.

Municipal action began to shape the Los Angeles we know today. Water, gas, and electric companies combined with the street railway line founded by Henry E. Huntington and the Southern Pacific railroad form the most prominent participants in Los Angeles' politics of the time⁷. Lobbying begins to form the basis for the burgeoning suburbs of this now sprawling city.

West Adams, 1898- Present

One-quarter of Los Angeles' surviving 19th-century structures are in Historic West Adams. After outmaneuvering competitors and acquiring several rival companies to form the Pacific Electric Railroad, Henry E. Huntington played

7 (Fogelson 1993, 206)



Angel's Flight Grand Opening, 1901

a significant role in shaping modern Los Angeles. His “Big Red Cars” streetcar system, with nearly 1,200 miles of track, spurred real estate development along its routes. However, Huntington’s ambitions extended beyond the electric railway. In the early 1900s, he and Pasadena industrialist Hulett C. Merritt developed West Adams, establishing it as Los Angeles’ first affluent enclave.

Originally a wheat field, West Adams Heights, or the Bauer Tract as it was then called, was platted in 1902. It featured 75-foot-wide boulevards, homes set back from sidewalks, and ornate street lighting. The neighborhood came with restrictive covenants requiring new homes to be valued at over \$2,000, at least two stories high, with a minimum setback of 35 feet from the property line. These covenants also prohibited the resale of homes to people of color.

West Adams became known for its grand houses, which were built in various architectural styles. Wealthy residents, whose names regularly appeared in social columns, filled the neighborhood, influenced by the City Beautiful Movement, and featured handsome boulevards, small parks, and extensive gardens.

By 1910, as automobiles reduced reliance on streetcars, other wealthy neighborhoods like Beverly Hills, the Westside, and Hollywood began to attract homeowners from West Adams. This created a void that silent film stars such as Buster Keaton, Rupert Hughes, W.C. Fields, Fatty Arbuckle, and the Talmadge sisters filled by moving into the grand mansions along West Adams Boulevard. Journalist Adela St. Johns noted, “Nobody wanted to live near a motion picture actor. They kept different hours, had a freer lifestyle, and weren’t the most conventional types you’d want to encounter. Many homes for sale had signs that read: NO DOGS, NO ACTORS!”

The Great Depression left many homes vacant. With the expiration of restrictive covenants, affluent African Americans began moving into the area, nicknaming it “Sugar Hill” after Harlem’s famous neighborhood. Notable residents included Oscar-winning actress Hattie McDaniel, Golden State Mutual co-founder Norman Houston, and singer Ethel Waters.

In 1945, white residents sued black residents to enforce the expired racial covenants. The federal Homeowners Loan Corporation (HOLC) further entrenched segregation by designating minority neighborhoods as high risk for loans, a practice known as “redlining.” Hattie McDaniel, the NAACP, and attorney Loren Miller defended the

black residents’ right to own property there. The landmark Supreme Court case *Shelley v. Kraemer* (1948) ruled that racially restrictive covenants were unenforceable, securing a victory for Sugar Hill residents.

In 1963, the Santa Monica Freeway (I-10) cut through Sugar Hill, destroying over a dozen black-owned mansions. As was standard at the time, minority families were disproportionately affected by eminent domain. Despite efforts to prevent it, the neighborhood was divided. The proximity to the freeway caused property values to plummet, leading many wealthier black and white residents to leave. Meanwhile, lower-income families of color, limited by discriminatory loan practices, moved into the area. The percentage of non-white residents rose from 27.3% in 1950 to 85.1% by 1970, and property values fell nearly 50% between 1950 and 1970.

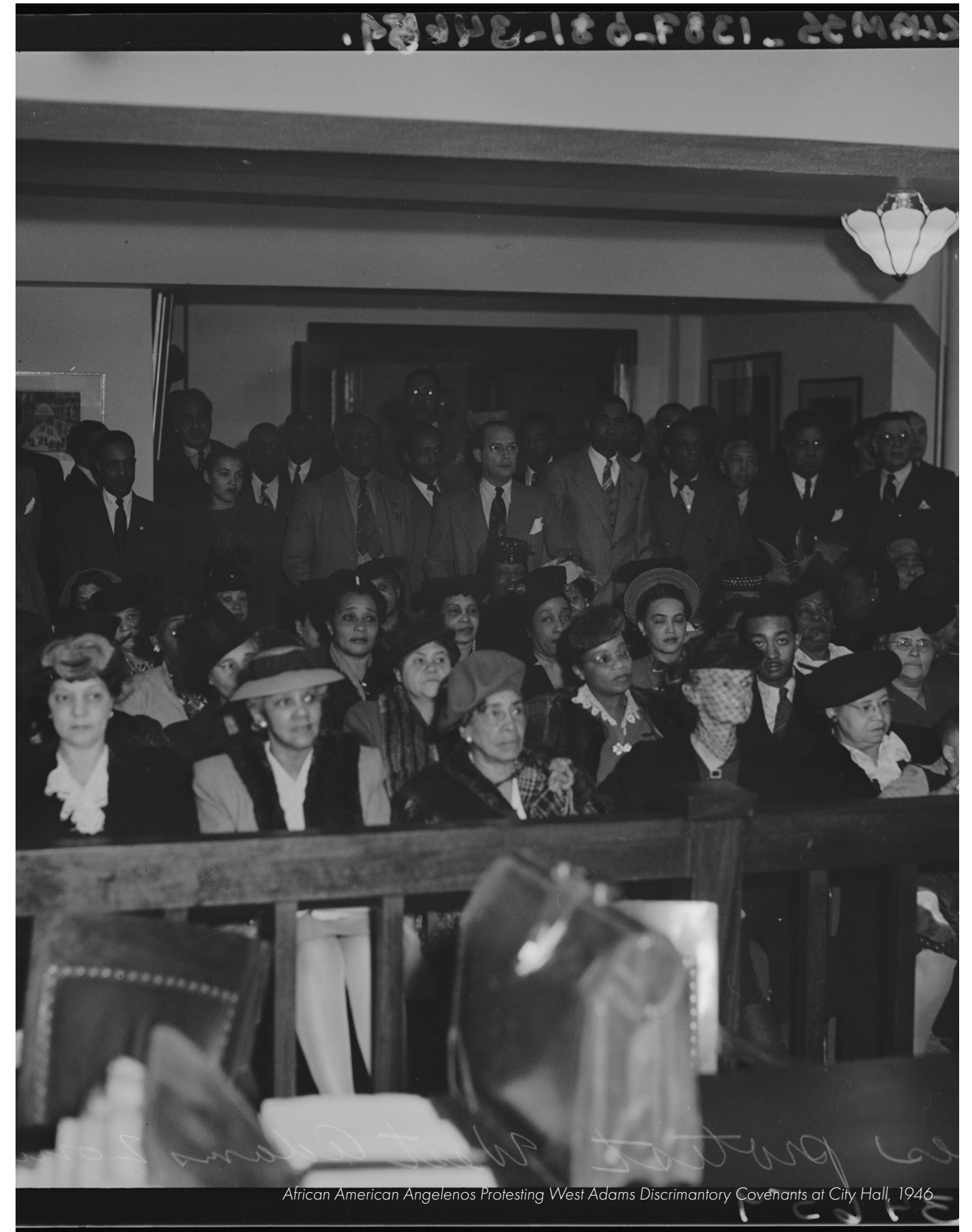
In 2003, the West Adams Terrace Historic Preservation Overlay Zone was established, recognizing the neighborhood’s rich concentration of Craftsman and Colonial Revival architecture and its high level of preservation from its development period (1887-1951).

By 2016, *Curbed LA* named West Adams the “Neighborhood of the Year.” As gentrification accelerates, the community is undergoing yet another transformation.

William Andrews Clark, Jr. & West Adams

William Andrews Clark, Jr. was born on March 29, 1877, in Deer Lodge, Montana, as one of seven children to Senator William Andrews Clark and his first wife, Katherine Louise Stauffer Clark. His father, William Andrews Clark, Sr., was a prominent mining, banking, and railroad businessman. He initially amassed his wealth through trading and later expanded into banking, acquiring mining properties through foreclosure. By diversifying his investments, Clark Sr. became one of Montana’s famed “Copper Kings.”

Clark Jr. received his early education in New York and France. In 1899, he graduated from the University of Virginia with a bachelor’s degree in law and subsequently became a partner at Clark & Roote in Butte, Montana. However, after the death of his first wife, Mabel Duffield Foster (1881–1903), from sepsis following the birth of their son, William Andrews Clark III (Tertius), in 1903, Clark Jr. moved to Los Angeles in 1907 with his second wife, Alice Genevieve McManus Medin (1884–1918).



African American Angelenos Protesting West Adams Discriminatory Covenants at City Hall, 1946

04 TRANSFORMING THE CLARK PROPERTY



In October 1910, Clark purchased the two-story Prairie Style brick residence at 2205 West Adams Boulevard, designed by architect Joseph J. Blick. Located in the Kinney Heights neighborhood, developed by Abbot Kinney, the property covered three contiguous lots and was entirely enclosed by an 11-foot-tall brick wall. The entrance, facing east, was accessed from West Adams, and the house featured a 70-foot-long Mission-style loggia on its south side. Clark immediately began renovating the home, adding a room for his growing book collection and updating the front hall and staircase. These changes introduced him to designer Harrison Post (1886–1946), who later became his partner after the death of Clark’s second wife. Clark soon transformed the property into an urban oasis.

California’s fascination with gardens took root early. In the late 19th and early 20th centuries, Los Angeles actively promoted its temperate climate and lush gardens to attract visitors and new residents, positioning itself as a premier destination for health, leisure, and luxury. The city’s Mediterranean-like climate particularly appealed to those seeking relief from harsh winters, especially people from the East Coast and Midwest.

Beyond its climate, Los Angeles boasted abundant gardens and meticulously landscaped estates, further enhancing its appeal. The mild weather enabled year-round cultivation of exotic plants, palm trees, and vibrant gardens, unfamiliar to many Americans from colder regions. Both public

parks and private estates featured elaborate gardens filled with tropical plants, colorful flowers, and citrus orchards. Promotional materials—brochures, postcards, and advertisements—often portrayed Los Angeles as an idyllic paradise with blooming flowers, palm-lined streets, and picturesque landscapes.

Many of these gardens were inspired by European and Mediterranean design styles. Wealthy residents and developers commissioned grand estates with expansive, well-maintained landscapes, adding to the city’s elegance and natural beauty reputation.

Historical tradition shapes gardens, much like architecture, by influencing their design, layout, and symbolism. These influences are evident in gardens’ form, function, and aesthetic elements, often reflecting their time’s cultural values and technological advancements. The garden at the Clark Library is no exception. Researching its evolution over the past century reveals how changing tastes and needs have transformed the property.

1990

North Range Period



1971

Post House Period



1937

Ralph D. Cornell Period



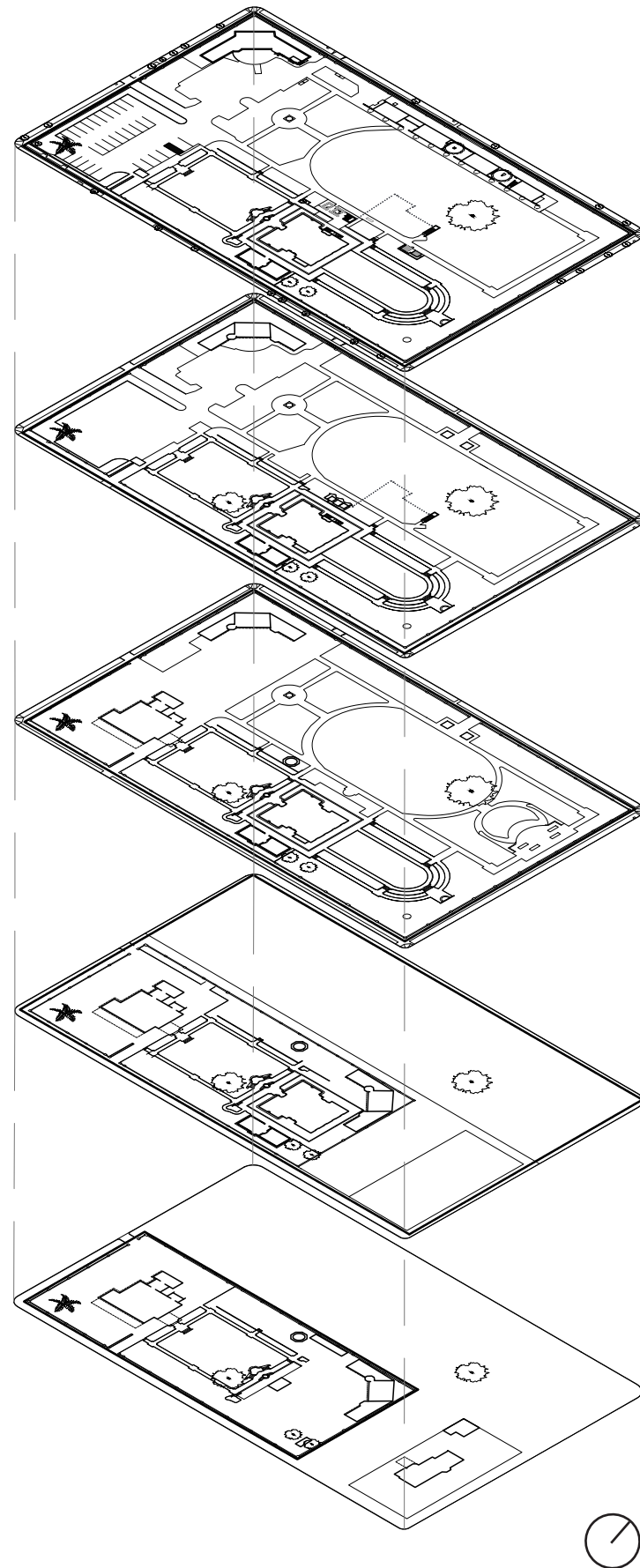
1926

Robert D. Farquhar & Mark Daniels Period



1910

Wilbur D. Cook Period



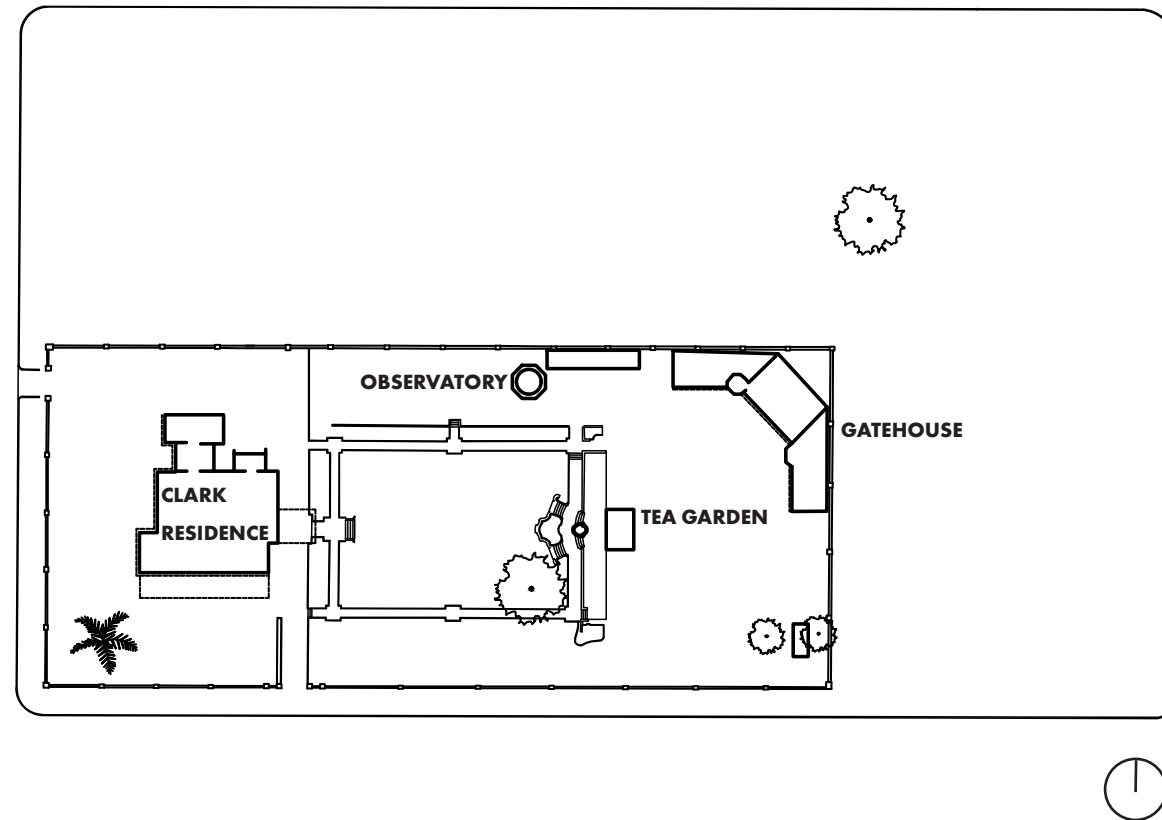
Period Plans 1921- 1990

Researching the transformation of the Clark Library garden has involved creating period plans that **chronicle** its evolution. This process started with compiling a photographic record, providing visual documentation of the garden’s layout and changes over time. Historical photographs revealed changes in plant growth, pathways, and structures.

Sanborn fire maps were valuable for their detailed diagrams of property layouts, showing the garden’s spatial relationships to buildings and other features. Written records, such as letters, diaries, construction plans, and estate documents, added insights into the garden’s design intent and the factors influencing its evolution.

By synthesizing information from these sources, this researcher created **comprehensive period plans** that illustrate the garden’s transformation. These plans highlight physical changes and reflect the shifting aesthetic and functional priorities that have shaped the garden, aiding in its preservation and informing future restoration efforts.

Pre-Library 1910-1924



Clark Observatory Pre-1924

Wilbur D. Cook, Landscape Architect

Pre-Library Period 1910-1924

As part of the conscious development of regionalism in California gardens, which drew heavily on European influences in the early 1910s, Clark hired one of Southern California's earliest landscape architects, Wilbur D. Cook. Cook (1882–1962) was a distinguished landscape architect whose influence resonated strongly in the early 20th century. Celebrated for his pioneering methods in

landscape design, Cook adeptly integrated natural terrain with human constructs, resulting in environments that radiated harmony and visual charm.

Cook designed the sunken lawn with brick pathways framed by manicured hedges, roses, and ivy. This formal garden exemplifies controlling and taming nature, reflecting the belief in human dominance over the natural world. Every

element, from the placement of trees to the design of flower beds, was meticulously arranged to create an orderly, idealized landscape.

In California Graphic Magazine, published May 3, 1924, Ralph D. Cornell states of the Cook-designed garden at Clark's home, "This garden is built in close relation to the house, and is obviously of formal lines. It

expresses individuality, as it rightfully should. There is no other garden like it, and yet its creation is based upon a knowledge of gardens both within the old world and this, and their application to the particular problem with both its possibilities and limitations. There is very intimate relation of garden to house. The major axis is developed with the house at one end, a Tea House with adornments of pool and sculptural statuary at its terminus. Simplicity

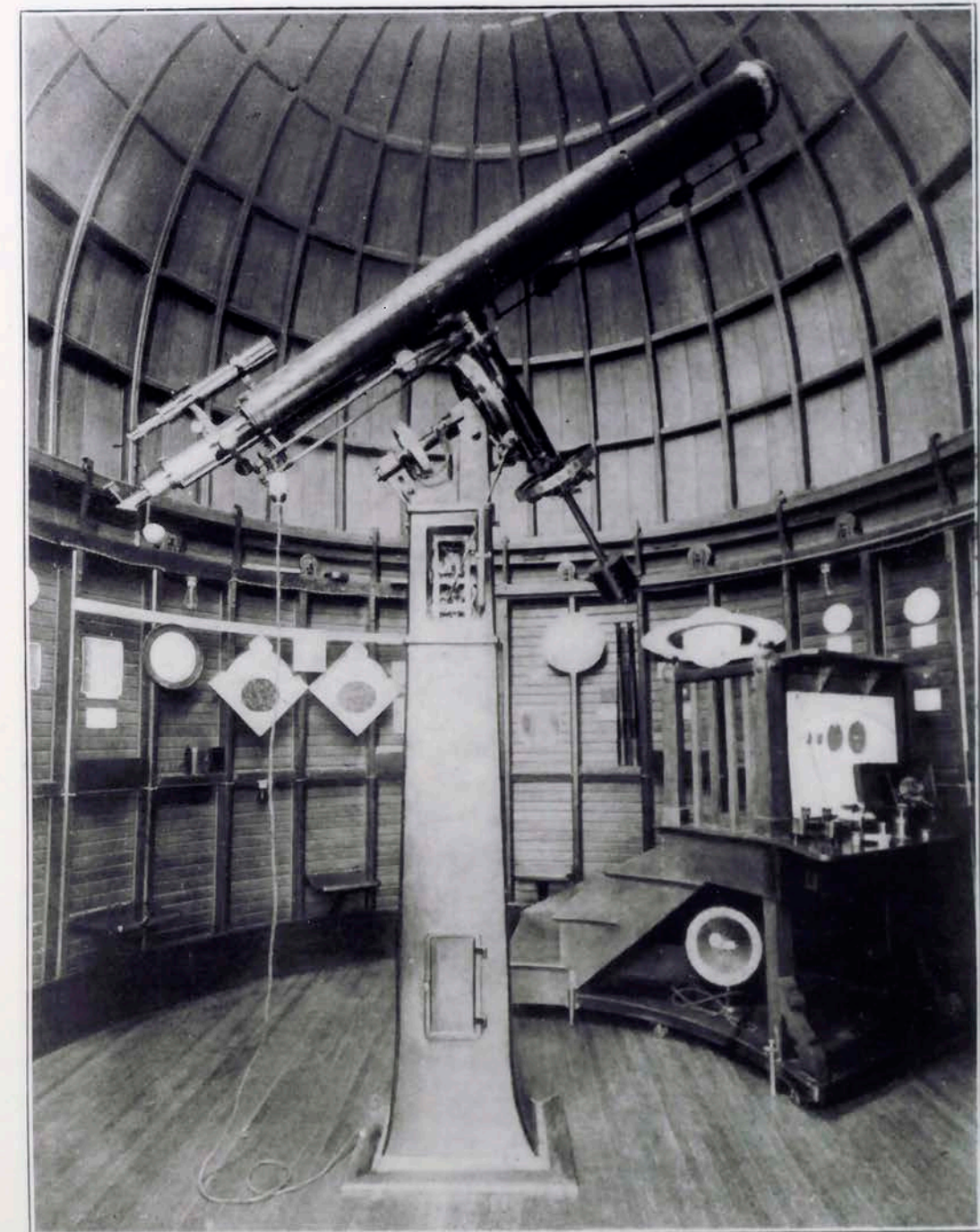
of treatment is maintained with broad central area of lawn upon which play changing lights of dappled shade by foliage overhead. The simplicity thus effected together with the delineation of the long, straight walks, increases the apparent area and spaciousness of the garden- a trick of the trade that goes with knowledge of design. The hiding of objects outside of the garden, by the adequate boundaries of foliage or architecture, also increases the apparent extent of the area by their elimination of any suggestion that other structures are encroachingly close. The proper accent to axes and form, of this formal arrangement, are brought about by the use of contrasting plant form, architectural features and sculptured statuary."

William Andrews Clark, Jr. was deeply interested in astronomical research. In 1915, he tasked Wilbur Cook with the design of an Observatory for his property. Completed in 1917, this structure was open to the public and described as "A unique institution designed and built by the owner, not for original research, but for the almost as important function of making astronomy popular by diffusing a knowledge of the wonders of the universe." Housed with its curator, amateur astronomer Mars F. Baumgardt, tickets to the observatory were free and freely handed out; reservations were required. In a 1947 article written for the Bulletin of the Southern California Academy of Science, Baumgardt describes the observatory designed by Cook, "In the center of his spacious residence grounds upon Adams Street elevation, Mr. W.A. Clark, Jr. has erected an Astronomical Observatory and supplied an equipment, which, in many features, are unique in the endowment of star-gazing structures established by private munificence and enterprise. The building surmounts the ground 65 feet, and running around its summit, under the Dome, is graceful iron platform from an unobstructed view can be had of this beautiful quarter of Los Angeles and of the great arch of the skies. The Observatory is octagonal in shape, constructed of red brick and, rising in two stories, is superposed by the copper dome thirteen feet in diameter, easily revolved upon a series of roller bearing wheels. Deep below the surface ground, lies a great concrete block, twelve feet in thickness, in which anchored the steel frame which rises to the level of the third floor, through the center of the tower, but entirely isolated from the surrounding structure, upon this stands the Brashear six-inch equatorially mounted telescope with its driving clock. This steel tower within its disconnected veneer of brick wall, has proved rigid and immovable that not the slightest vibration has been perceived when using the telescope with the highest optical powers, although the heavy cars

of West Adams railway lines pass the tower within two hundred feet." The observatory on Clark's property housed not only a telescope but also a collection of meteorites that Clark had acquired. The largest, the Canyon Diablo meteorite, weighs 357 pounds. After Clark's passing, the meteorite was relocated to UCLA's main campus, which can now be viewed at the UCLA Meteorite Museum. The observatory remained on the Clark estate until 1951, when concerns arose about neighborhood children potentially injuring themselves while climbing on it. The structure was dismantled brick by brick, and the bricks were preserved for use throughout UCLA's main campus.

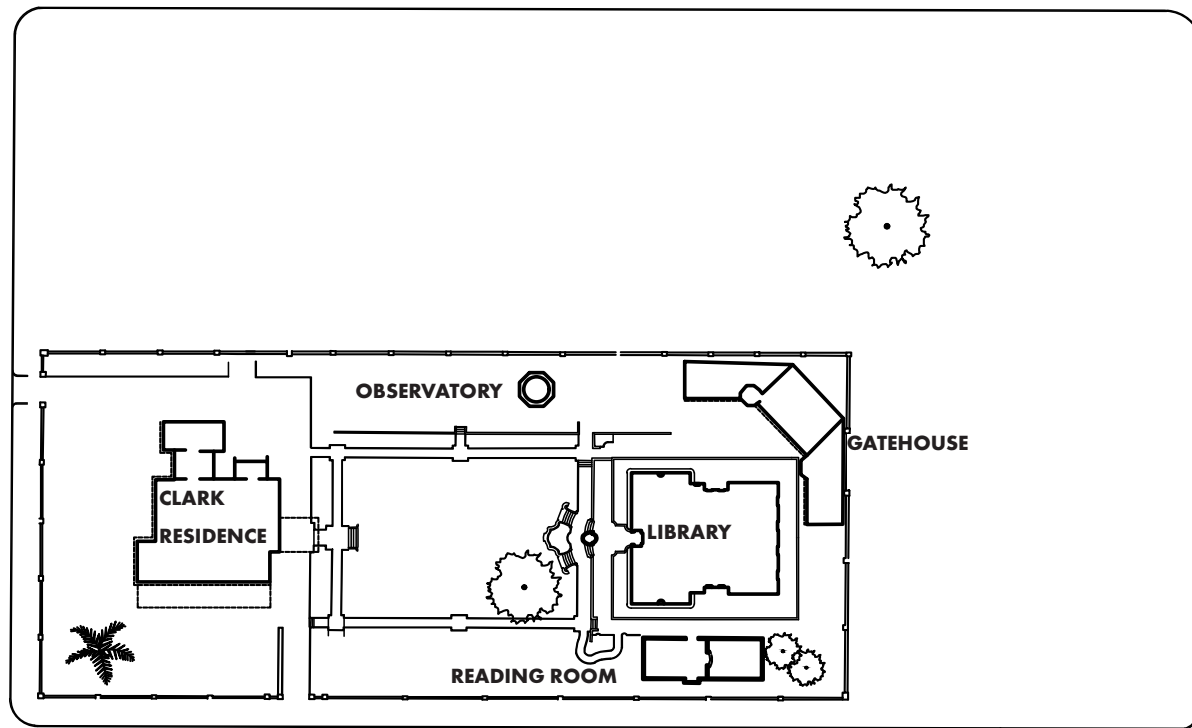
Mark Roy Daniels (1881 – 1952) was a versatile professional involved in architecture, landscape architecture, civil engineering, and city planning, primarily working in California. His association with the Clark Garden began before the library's establishment when he designed the Tea Garden and pergola in the early 1920s. Daniels was known for creating designs that blended seamlessly with natural landscapes, preserving the character of the local environment. Daniels served as first general superintendent and landscape engineer for the National Park System under the U.S. Department of the Interior.

Daniels and Clark were friends, and Daniels received the annual Christmas book Clark printed for his friends, business associates, and influential figures. These books, selected from Clark's collection and reprinted by John Henry Nash, were shared with a veritable who's who of the time. Daniels was also a guest at Clark's summer home, Mowitza Lodge, at Salmon Lake in Montana. After the Clark Library was built, Daniels and architect Robert D. Farquhar collaborated on several key features of the garden, further enhancing its design.



Interior, Clark Observatory

Library 1926



Sculptures by Sherry Fry, 1928

Robert D. Farquhar, Architect & Mark Daniels, Landscape Architect

Library Period 1924-1926

After a small kitchen fire in his home, Clark became aware of the vulnerability of his growing collection of rare books. He endeavored to build a fireproof, earthquake-resistant, temperature-controlled library to protect them. He hired Robert D. Farquhar, a prominent American architect, to plan the structure in 1923.

Farquhar, known for shaping Southern California's architectural landscape in the early 20th century, was born on September 10, 1872, in Brooklyn, New York, and graduated from Columbia University's School of Architecture in 1892. His work spanned various styles, including Beaux-Arts, Classical Revival, Spanish Colonial Revival, and Mediterranean. Farquhar designed numerous notable buildings in Southern California, ranging from

private residences to commercial and public structures.

In William Andrews Clark Memorial Library: Report of the First Decade, 1934-1944, Robert D. Farquhar stated of his task, "At the time a tennis court occupied the obvious site for the Library. Beyond the tennis court a neighboring house blocked the way. We were all greatly relieved when Mr. Clark found that he could acquire this property if we would

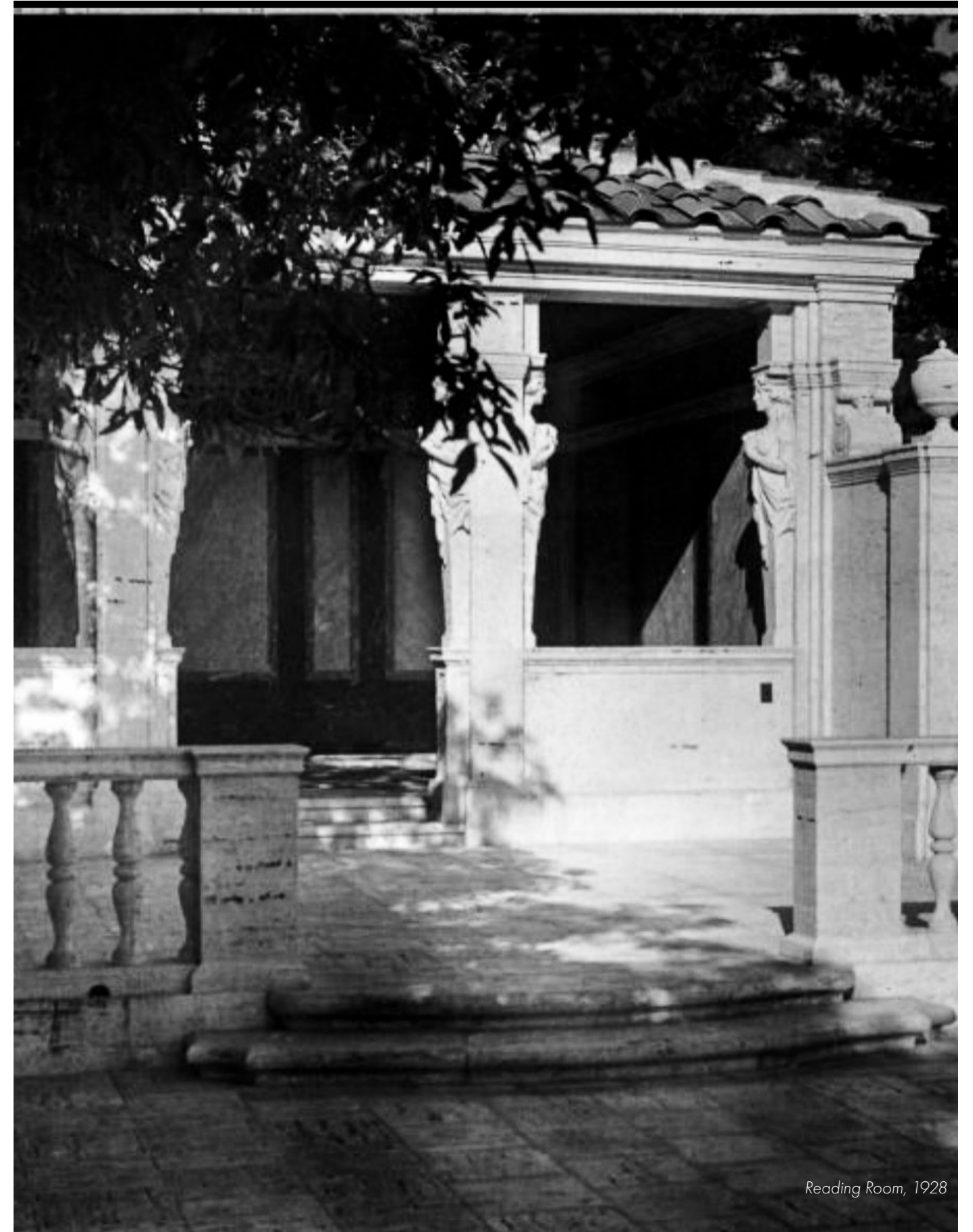
move his neighbor's house to a near-by lot. Soon, the whole square, bounded by four city streets, was Mr. Clark's. We were no longer cramped for space. The new building could be designed for four facades, with pleasant outlook in all directions."

He further remarked on the garden when discussing sculptor Sherry Fry: "Roads seem, as regards our Library, to lead

from Rome, since travertine, baroque, marbles, Carpenter, Cox, and now Sherry Fry, all came from that city of marvels." Mr. Clark had been interested in Fry's work for several years. It was proposed that Fry sculpt two bronze figures for the fountain in front of the Library, as well as a seated figure at the head of the east garden. Fry's work at the 1915 San Francisco Exposition had been widely admired, and it was noted, "I believe some of his figures are in the Metropolitan Museum."

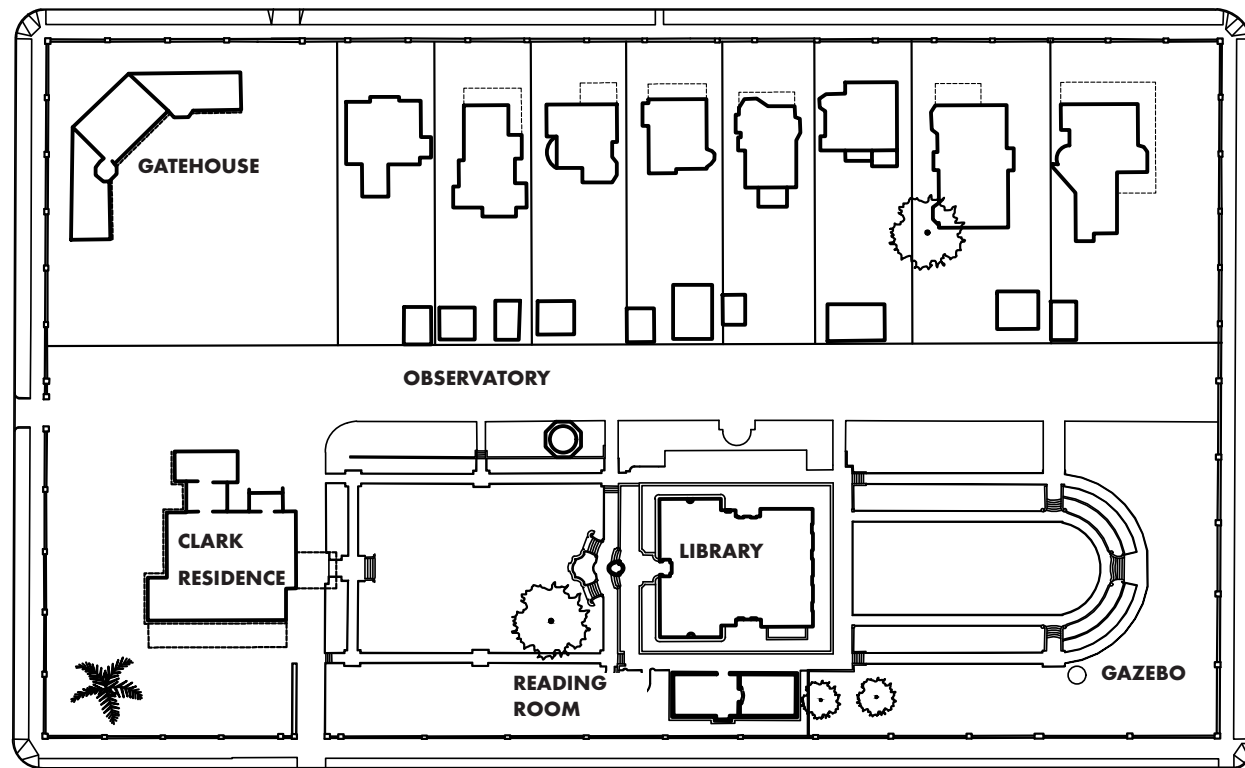
Sherry Edmundson Fry (1879–1966) began studying sculpture in 1900 under Lorado Taft at the School of the Art Institute of Chicago. In 1902, he moved to Paris to continue his education at the Académie Julian and the École des Beaux-Arts. That same year, he received an honorable mention at the Paris Salon, followed by a third-class gold medal at the 1906 Salon. During this time, Fry also briefly worked in Frederick MacMonnies's studio in Giverny. In 1908, he was named a fellow of the American Academy in Rome, which allowed him to study and travel for three years before returning to the United States.

Mark Daniels designed the plans for the east garden, including the outdoor reading room and the reading gazebo. This section of the garden was completed by 1930.



Reading Room, 1928

Clark Purchases Block 1930



East Garden, 1930

Robert D. Farquhar, Architect & Mark Daniels, Landscape Architect

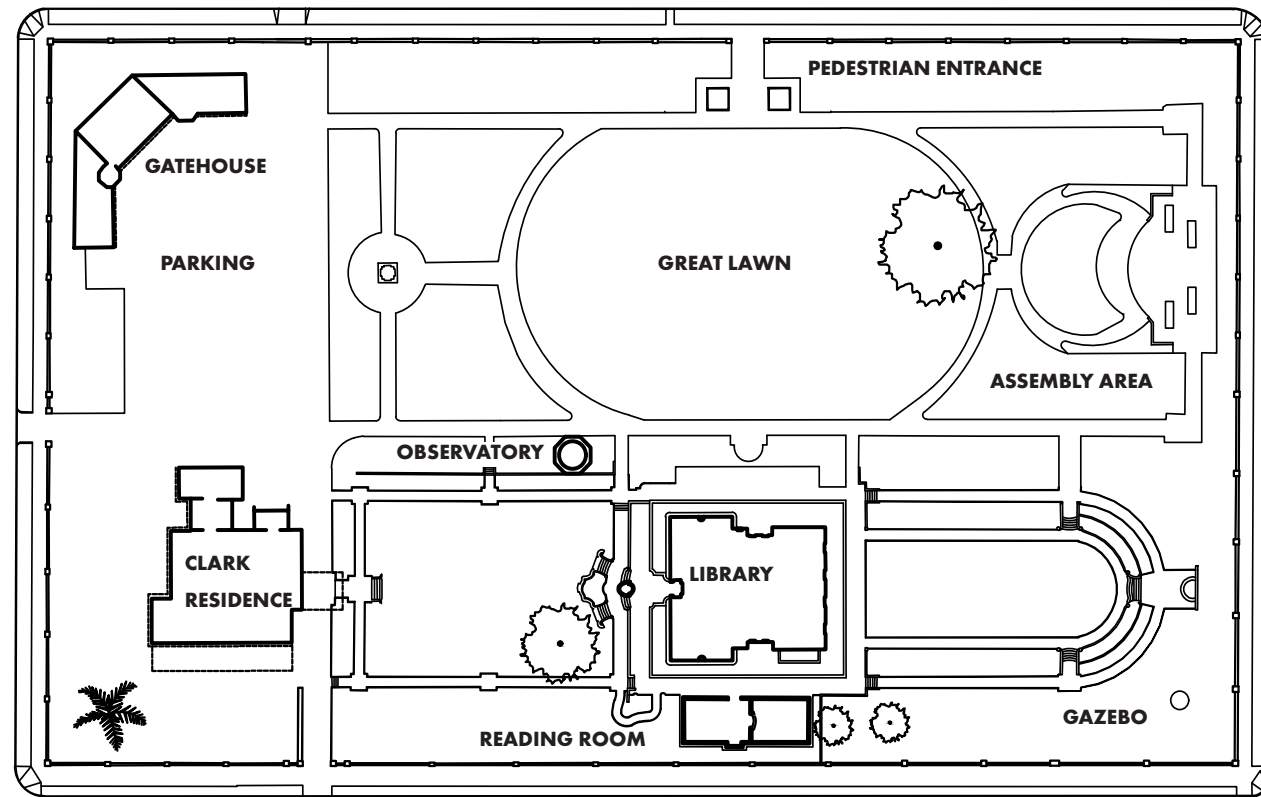
Clark Purchases The Block 1930

By the end of 1930, nine permits for demolition and moving homes were issued for the properties Clark purchased at the northern side of the Kinney Heights block. The gatehouse was moved from just beside the library to its permanent home in the Clark-owned block's northwest corner.

The Southeast lawn had been completed, and plans were underway for what Clark called a 'literary pleasure garden.' Best described in Volume I of *Houses of Los Angeles 1885-1919*, the author Sam Waters states, "The literary pleasure garden had precedents in English 18th-century landscape design, most notably at Stowe and Stourhead, and it is therefore not surprising, given Clark's scholarly interests, that the three-year plan Clark and

Daniels created in 1928 for the development of the estate called for "shrines" dedicated to Keats, Shelley, and Goldsmith set in a landscape containing sunken gardens, pavilions, and a 90-foot bathing pool. This plan was a unique example in Southern California of a programmatic landscape design, regrettably never realized, very likely because of the 1929 stock market crash."

UCLA & Ralph D. Cornell 1937



Cornell Wall with Site Original Bench, 1940

Ralph D. Cornell, Landscape Architect

The University of California, Los Angeles & Ralph D. Cornell Period 1937

The library, completed in 1926, was almost immediately deeded to the University of California. In a letter dated June 4, 1926, to the Board of Regents of the University of California, William Andrews Clark, Jr. stated,

Gentlemen:

For some time it has been my intention to make a conditional gift of the library building, the books, manuscripts and equipment contained therein, and real property, where I reside while I am in Los Angeles, California, so that the grounds may eventually be used as a park by the public, generally, and the library building and

its contents by students for research work.

After giving the matter mature consideration, I have concluded that the objects which I desire to accomplish can best be effectuated by conveying this real and personal property to you and your successors in office, for the use and benefit of the University of California, Southern Branch, subject to those conditions, which will be explained to you

by Regent E.A. Dickson.

I am aware that a gift of this character must be submitted to you for your acceptance. While I do not wish you to consider this formal offer, you may rest assured that, within a very short period of time, I will submit for your formal approval, through Dr. Moore of the University of California, Southern branch, the document by which I purpose to

convey this property to you.

Yours

very truly,

William Andrews Clark, Jr.

Clark's philanthropy extended beyond his library donation to UCLA, with his cultural legacy reaching far beyond Los Angeles. In 1927, he built a library at the University of Nevada, Reno, in honor of his late second wife. In 1932, he founded and dedicated another library at his alma mater, naming it Clark Memorial Hall.

Clark also helped establish the Hollywood Bowl, a significant music venue in Los Angeles that, over the decades, has reflected the city's evolving diversity. As Los Angeles grew and became more multicultural, the Bowl expanded its offerings, showcasing this diversity. It remains a place where Angelenos can witness their city's artistic and cultural transformation in real time.

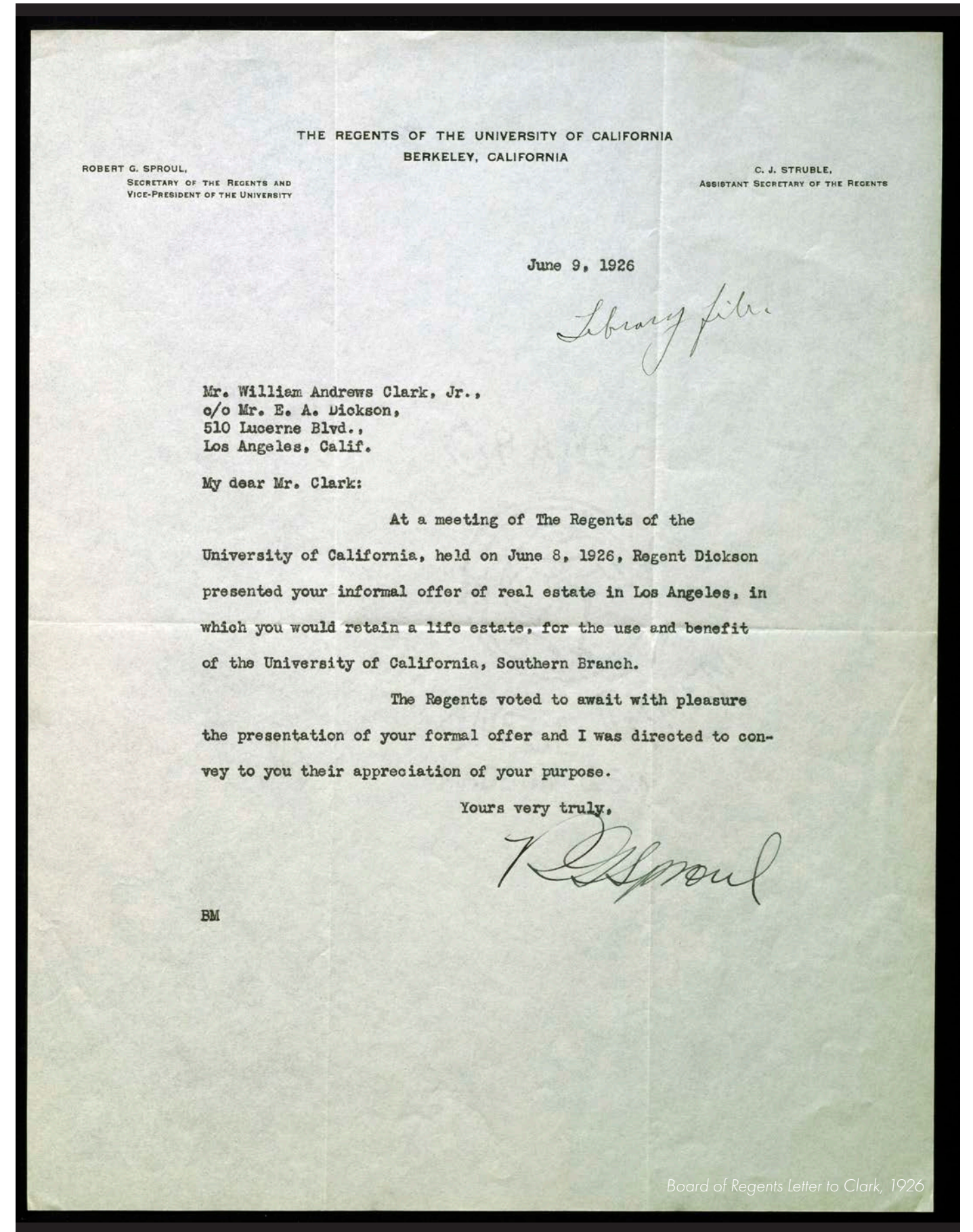
However, Clark's most significant contribution to Los Angeles was founding the Los Angeles Philharmonic in 1919. During the first fifteen years of its existence, Clark contributed \$3,000,000 as the orchestra's sole financial supporter.

In his obituary, published by the Los Angeles Times on June 15, 1934, it was noted: "Having early manifested his intellectual capacities by being elected to Phi Beta Kappa [University of Virginia], an honorary scholarship fraternity, he began, as his business duties lessened, to turn his attention increasingly to the pursuits of the mind and spirit. At first, it was for his own pleasure, but soon, he became imbued with a crusading zeal for spreading cultural opportunities, which will cause him to be remembered chiefly as a great cultural benefactor. His dominant interest was music, and he was not only an appreciative listener but also a gifted violinist. All the arts engaged his discriminating attention, but aside from music, his other hobby was collecting fine books and manuscripts, with his library today regarded as second in the country only to the Huntington collection."

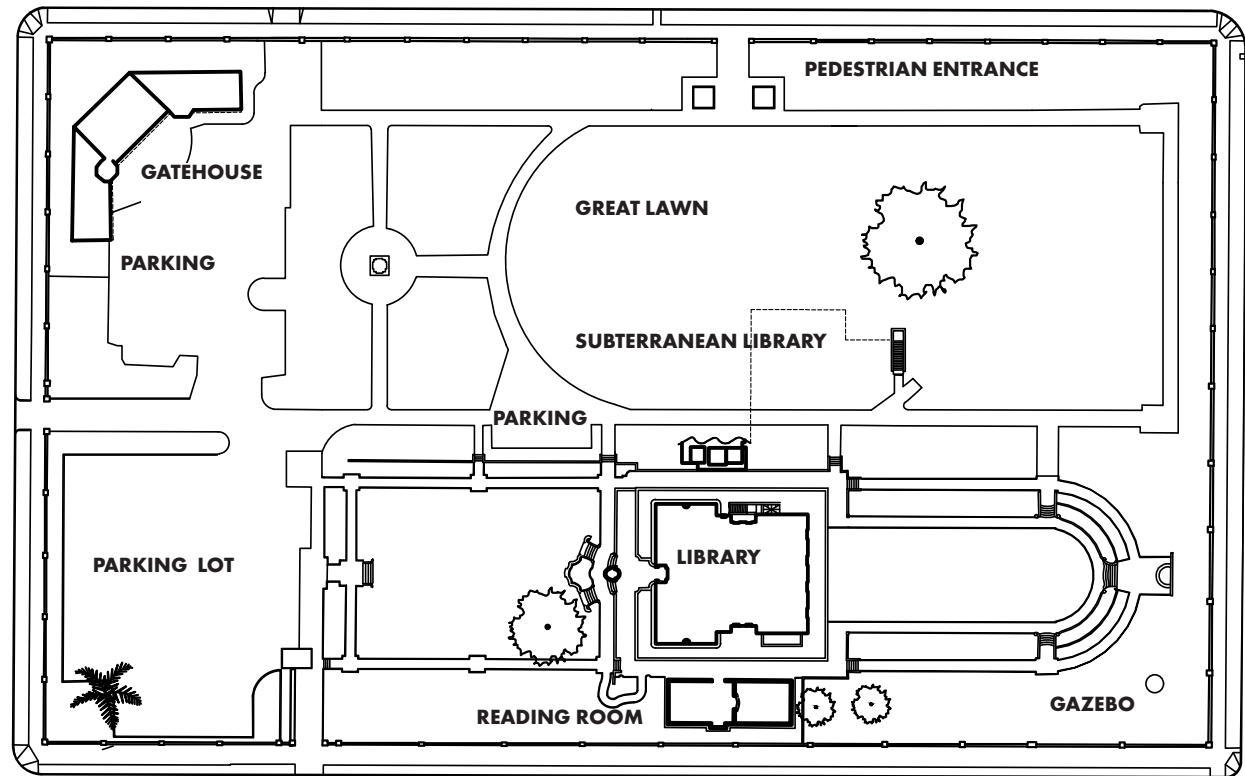
Early in his tenure at UCLA, Ralph D. Cornell was tasked with completing the unfinished northern half of the William Andrews Clark Library property. Clark had stipulated in his will that the garden be open to the public, envisioning

it as a 'literary pleasure garden' for himself. Cornell's design features a semi-formal open lawn with a modernist touch. His 1937 plan enhanced the pedestrian entryway and incorporated the existing trees to frame both ends of the Great Lawn. He also crafted a small amphitheater into the landscape as a focal point at one end of the lawn while placing a fountain at the opposite end, discovering the sculpture for it in the basement of the Clark home. His plan also included a formal entry garden, anticipating the eventual demolition of the Clark home by UCLA.

Ralph D. Cornell (1890-1972) left an enduring mark on the landscape of UCLA. As Supervising Landscape Architect from 1937 to 1972, he oversaw the university's transformation from a four-building college into the sprawling campus it is today. His circulation plan and plant palette unify the 200-acre campus, creating a cohesive environment. Notable among his award-winning projects are the Franklin D. Murphy Sculpture Garden and the Sunset Canyon Recreation Center. His design for the Mildred E. Mathias Botanical Garden showcases his horticultural expertise, blending exotic and native California species to create a peaceful retreat within the busy campus.



Removal of Clark Home 1971



Clark Home Being Demolished, 1971

Removal of Clark Home 1971

The 1971 San Fernando Earthquake, also known as the Sylmar Earthquake, was one of the most significant natural disasters in the Los Angeles region. On February 9, 1971, at 6:00 a.m., the earthquake registered a magnitude of 6.6 on the Richter scale and caused widespread devastation, particularly in the San Fernando Valley and surrounding

areas. The earthquake profoundly impacted the region, both in terms of human lives lost and the lasting changes it prompted in building codes and emergency preparedness.

Centered near Sylmar in the San Gabriel Mountains, the earthquake struck with a violent jolt that lasted approximately 12 seconds. Despite its relatively short duration, the quake caused immense destruction. Hospitals,

freeways, and residential areas were severely affected. The most tragic loss of life occurred at the Veterans Administration Hospital in Sylmar, where several buildings collapsed, killing 49 people. Additionally, two of the newly constructed overpasses of the Interstate 5 and 210 freeways crumbled, leading to more deaths and showcasing the vulnerability of the region's infrastructure.

The Olive View Medical Center, also in Sylmar, suffered massive damage when its buildings collapsed, trapping patients and medical staff. Rescue efforts were swift, but the destruction highlighted the weaknesses in constructing many critical facilities. The earthquake killed 65 people in total and caused injuries to more than 2,000 people. Property damage was estimated at over \$500 million, a significant amount.

The 1971 San Fernando Earthquake exposed the vulnerability of buildings not designed to withstand such seismic forces. One of the critical structural failures involved hospitals, which were supposed to be among the most secure buildings in the event of an earthquake. The collapse of parts of the Veterans Administration Hospital and Olive View Medical Center prompted urgent calls for revising building standards for healthcare facilities.

In addition, the earthquake revealed the dangers posed by elevated freeways and bridges in seismic zones. The collapse of freeway interchanges disrupted transportation and underscored the need for more robust construction practices in highway design. Following the disaster, California passed stricter seismic building codes, especially concerning hospitals, bridges, and other critical infrastructure. This legislation became the Hospital Seismic Safety Act of 1973, mandating that hospitals be retrofitted or rebuilt to withstand future earthquakes.

In the aftermath of the San Fernando Earthquake, Los Angeles and the state of California took significant steps to improve earthquake preparedness. Local authorities improved emergency response plans, and a greater emphasis was placed on public awareness campaigns, including families needing earthquake survival kits and plans. Seismic retrofitting programs were also widely implemented, particularly for public buildings, schools, and bridges.

The earthquake also spurred advancements in earthquake science. The 1971 quake provided valuable data about how faults behave during earthquakes and helped improve the understanding of ground motion and its effects on buildings. This research has been used to develop better building codes and more accurate earthquake prediction models.

The Sylmar Earthquake left the Clark home in ruins, leading UCLA to decide to demolish it. In its place, a sprawling asphalt-covered parking lot now occupies a significant portion of the city block. This unfortunate loss serves as a reminder of the grandeur, symmetry, and formal design that defined the Beaux-Arts gardens. Farquhar and Daniels adhered to these principles, seamlessly connecting the house and library. However, this integral connection was severed in 1971 when the house was replaced by the 40 space parking lot, disrupting the Beaux-Arts axis and leaving a row of cars in its place.

Los Angeles Times

LARGEST CIRCULATION IN THE WEST, HELD TO LEAD, 1,317,229 (1970)

VOL. XC FIVE PARTS—PART ONE CC WEDNESDAY MORNING, FEBRUARY 10, 1971 94 PAGES Copyright © 1971 Los Angeles Times DAILY 10c

DEATH TOLL 33 IN MASSIVE EARTHQUAKE

48 Missing; Periled Dam Forces 40,000 to Flee Valley

1,000 Hurt; 12 Freeway Bridges Fall

By The Times Staff

The worst earthquake since 1933 struck Southern California a massive blow 42 seconds after 6 a.m. Tuesday, awakening millions to a day of disaster.

Thirty-three persons were killed. Perhaps as many as 1,000 were injured.

At least 48 persons remained missing in debris of a Veterans Hospital near Sylmar—one of two hospitals where buildings collapsed, causing 19 of the known deaths.

Damage was estimated in hundreds of millions of dollars.

Police ordered 40,000 persons to evacuate a San Fernando Valley area beneath a threatened dam.

Twelve overpass bridges fell into freeway lanes. One killed two men crushing their pickup truck like a stepped-on toy. Four main arteries were closed.

Lights failed as the first quake struck and bright flashes from exploding power transformers cast a blue light in the pre-dawn sky.

Hundreds of Gas Line Fires

Broken gas lines touched off hundreds of fires. City firemen answered 436 alarms in the first eight hours. As morning came, smoke from a score of major blazes rose into the sky.

At least 427 buildings in the city reportedly sustained some structural damage; 43 were damaged badly enough to force evacuation.

Aftershocks continued. By late evening there had been at least 18 big ones.

Many Los Angeles city and county schools were closed.

The quake—worst since 1933—was an enlightening that eight of its victims died of heart attacks.

The quake was centered southeast of Newhall, almost at the spot where two earthquake faults—the San Gabriel and the Soledad Canyon—meet near the junction of the Golden State Freeway and California 14.

It registered 6.5 on the Richter scale. It was the most intense tremor since a 7.7 quake in 1952 near Tehachas. That quake, in a more isolated area, claimed 12 lives.

County Declared Disaster Area

Gov. Reagan declared Los Angeles County a disaster area and flew to Burbank to make an inspection trip. President Nixon made a similar announcement and ordered Vice President Agnew to California for an inspection trip.

Some looting was reported and 9 arrests for looting were reported in city areas. Units of the California National Guard's 8th Division were called to armories to stand by for duty.

The quake hit hardest at the north end of the triangle-shaped San Fernando Valley, where 1.3 million persons live.

Sixteen patients and attendants were killed as buildings at Olive View Hospital broke apart under the wrenching force of the quake.

Bible Crisis Hospital in San Fernando was so badly damaged it was later ordered evacuated.

And, at the north point of the triangle, the edge of 1,300-foot Van Norman Dam collapsed, threatening a half-million communications on the valley floor below.

At one time, police ordered evacuation of a 2-1/2-mile wide area containing more than a quarter of a million people.

Later in the day, the perimeter of

Please Turn to Page 2, Col. 3

EVACUEES—San Fernando Veterans Administration Hospital patients wait in the open for evacuation to other facilities as ruins of buildings are searched for quake victims. Times photo by Bruce Cox

Splashdown!—Trove of Knowledge Waits Man

Astronauts Land Mile From Target in Pacific, Are Reported in Good Condition on Carrier

BY MARVIN MILES
Times Staff Writer

HOUSTON—Apollo 14 scorching back low earth's atmosphere Tuesday and parachuted safely into the South Pacific within less than a mile of its target area. It was the best splashdown yet of a manned space flight.

"Welcome home from the moon."

Pilgrims, related stories, Part 1, Pages A, 5, 6 and 7.

the helicopter carrier New Orleans reached the specimen on the water.

"Thank you, sir," replied Alan B. Shepard, a Navy captain.

The landing that ended man's third successful expedition to the moon came at 7:08 p.m. PST, 90 miles south of American Samoa and about four miles ahead of the New Orleans which took the astronauts aboard about 50 minutes later.

Please Turn to Page 2, Col. 3

Veterans Hospital Scene of Terror and Heartbreak

BY JIM STINGLLEY and LEE DYE
Times Staff Writers

Two buildings at the Veterans Hospital near Sylmar crumbled in a pile of rubble during the quake Tuesday, claiming an uncounted number of lives and transferring the hospital into a scene of heartbreak and devastation.

By nightfall, at least 18 dead were counted, with fears that the toll might reach many times that. Forty-eight persons, including 11 members of the staff, were still reported missing.

But indications were that some of those people were still alive and might still be saved. An light were set up to continue the delicate process of probing into the fastest depths throughout the night.

Another Rescued From Ruins

Shortly after dark, another alive and conscious patient was extricated from the rubble.

Rescuers had already saved 26 patients and staff members during the daylight operation.

The two buildings housed Wards 4, 5, 7 and 8, which contained most of the hospital's heart patients, as well as those being treated for respiratory diseases, including tuberculosis and emphysema.

The patients and staff of the three and four-story structures, including five persons working in the basement kitchen, never had a chance to get out.

"I had just come out of the chapel and was on my way to these five wards when the quake hit," said Rev. Edward McHugh, a Roman Catholic chaplain.

"I got thrown to the ground about 20 yards from the building. When I looked up, in that same instant, the

Please Turn to Page 1E, Col. 1

THE QUAKE AT A GLANCE

Downtown skyscrapers rode out the quake but older buildings were hard hit. Part 1, Page 2.

Accret in Antelope Valley was shut off by collapse of overpass. Part 1, Page C.

Quake was stronger than one that caused Long Beach disaster. Part 1, Page C.

Medical disaster planning brought swift aid to injured. Part 1, Page 2.

Public utilities were disrupted by broken lines and mains. Part 1, Page 20.

Schools in the Los Angeles Unified District will stay closed today. Part 1, Page 2.

Reporter's story of first moments after the "rumble" Part 1, Page C.

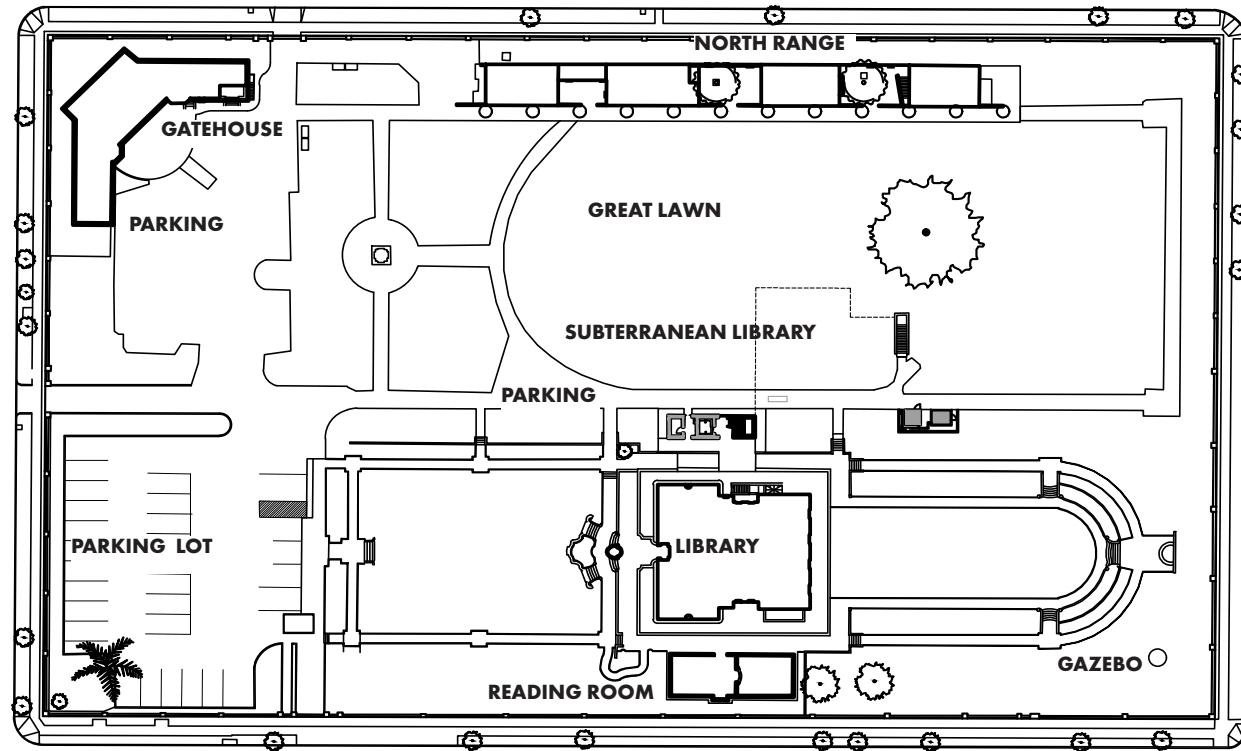
Endangered Van Norman Lake Reservoir dwards old one in Baldwin Hills. Part 1, Page C.

THE WEATHER

National Weather Service forecasts fair today and Thursday with patchy late night and early morning coastal fog. High today, 85. High Tuesday, 82. Low, 65.

Complete weather information and map report in Part 2, Page 4.

North Range 1990



North Range, 1990

Barton Phelps & Associates, Architect

North Range 1990

Designed by Barton Phelps and Associates in 1990, the North range occupies the farthest reach of the Clark Library property. Clark stipulated in his will that no structure could arise within one hundred feet of the library. With the loss of the house and a need for more space, the architecture firm was tasked with creating a no-nonsense structure with

a limited budget. Barton Phelps and Associates website described the building,

“Conceived as an extendable wall, thickened to 22 feet to house conference and guest room/dining facilities and editorial offices in a string of pavilions that leaves the center of the site open. The first four units are separated by courtyards to form a 270-foot-long range (to use Jefferson’s

term at UVA) on the north side of the block. In form and color, the new building relates more to red brick perimeter fence than it does to the delicately detailed library from which it respectfully withdraws, but its two-story height encloses the garden expanse, anchoring the library from across the lawn.”

A steel-framed pergola further hides the North Range—

each section planted with tropical *Beaumontia grandiflora*. In the case of the right plant right place, this selection was only half right. A full sun high water vine, the plants that receive runoff from the lawn and are in direct sunlight thrive. A third of the planted vines are dead due to the deep shade of the large *Ficus rubiginosa* Cornell planted at the east end of the Great Lawn.

Two of the North Range Courtyards have been planted with *Quercus agrifolia*. The conditions for these naturally large-spread trees are less than stellar. Concrete covers their roots, they've been limbed up to clear the walls, and are both plagued with Shot Hole Borer and Beetle infestation. The consulting arborist estimates they will only live in these conditions for another decade before succumbing to their infestations.

2018 Seismic Retrofit and Entry Plaza Design

The Clark Library was closed for two years in 2016 to undergo a significant seismic retrofit and renovations to bring the historic building into compliance with the federal Americans with Disabilities Act. The work also included a new annex for book storage (which was supposed to take ten years to fill and instead was filled in one week), a new classroom, and new office spaces—retrofitting required drilling through the roof to reinforce the building with earthquake-safe rebar. The entry pavilion design included brick made by the original brickmaker for the library.

The transformation of the Clark Library property reflects the broader cultural and architectural trends in Los Angeles, emphasizing the city's long-standing fascination with gardens and landscapes. The property was shaped by influential figures such as Wilbur D. Cook, Mark Roy Daniels, and Ralph D. Cornell, who blended European-inspired formal designs with California's unique climate and plant life. These landscape architects carefully crafted spaces that balanced human dominance over nature while fostering an environment of tranquility and scholarly pursuit.

Over time, the property evolved, influenced by historical events like the 1971 San Fernando Earthquake, which led to the demolition of the original Clark home and altered the landscape. Subsequent changes, such as the construction of the North Range in 1990 and the seismic retrofitting of the library in 2018, further shaped the property's future. Despite these transformations, the garden and library remain vital cultural and academic resources, symbolizing the legacy of William Andrews Clark, Jr.'s philanthropy and dedication to preserving art, literature, and nature. Preserving the property and its gardens ensures that future generations can continue to experience this connection to Los Angeles' historical and cultural past.





Rear of Clark Library Facing Mark Daniels Designed Lawn, 2024

05 SITE ANALYSIS

Site analysis plays a crucial role in the success of any landscape architecture project, but it is particularly vital when dealing with cultural landscapes. Historic buildings and landscapes can carry cultural, aesthetic, and historical significance, which requires a sensitive and informed approach to preservation, restoration, or adaptation. Site analysis is the foundation of understanding these complex factors and ensures that any interventions are respectful and appropriate.

Understanding Historical Context

A thorough site analysis allows landscape architects and preservationists to deeply understand the historical context in which a property was constructed. Without this knowledge, there is a risk of altering or damaging key elements that contribute to the historical authenticity of the site. For example, knowing the landscape's original materials, construction techniques, plant materials, and layout can guide the choice of methods and materials for restoration, ensuring that any interventions align with its original character.

Cultural and Social Value

Historic landscapes often hold significant cultural value for a community. Through site analysis, landscape architects can assess the social and cultural importance of the site and its surroundings. This helps guide decision-making, ensuring that the site's cultural heritage is preserved and that changes do not alienate the community that values the site.

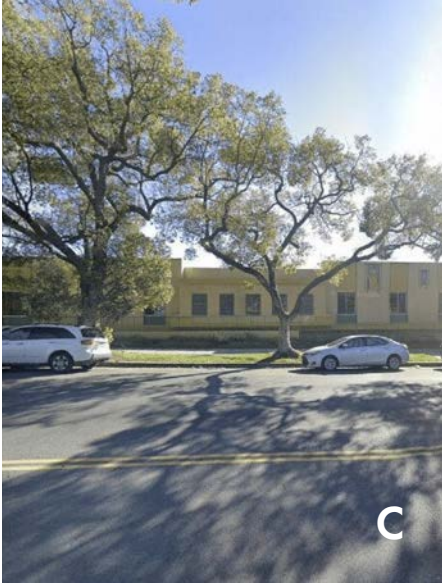
Legal and Regulatory Framework

Site analysis also involves understanding the legal and regulatory frameworks governing historic site treatment. Many historic properties, like the Clark, are protected under local and/or national regulations that dictate what can and cannot be altered. Landscape architects can navigate these restrictions through detailed analysis, ensuring compliance while finding creative solutions to meet the project's goals. In conclusion, site analysis for this project is essential to ensure that any interventions made respect the historical, environmental, cultural, and legal dimensions of the Clark Library. It provides a comprehensive understanding of the landscape and its context, guiding sensitive and sustainable restoration efforts that preserve the past while accommodating the future.

Adjacencies



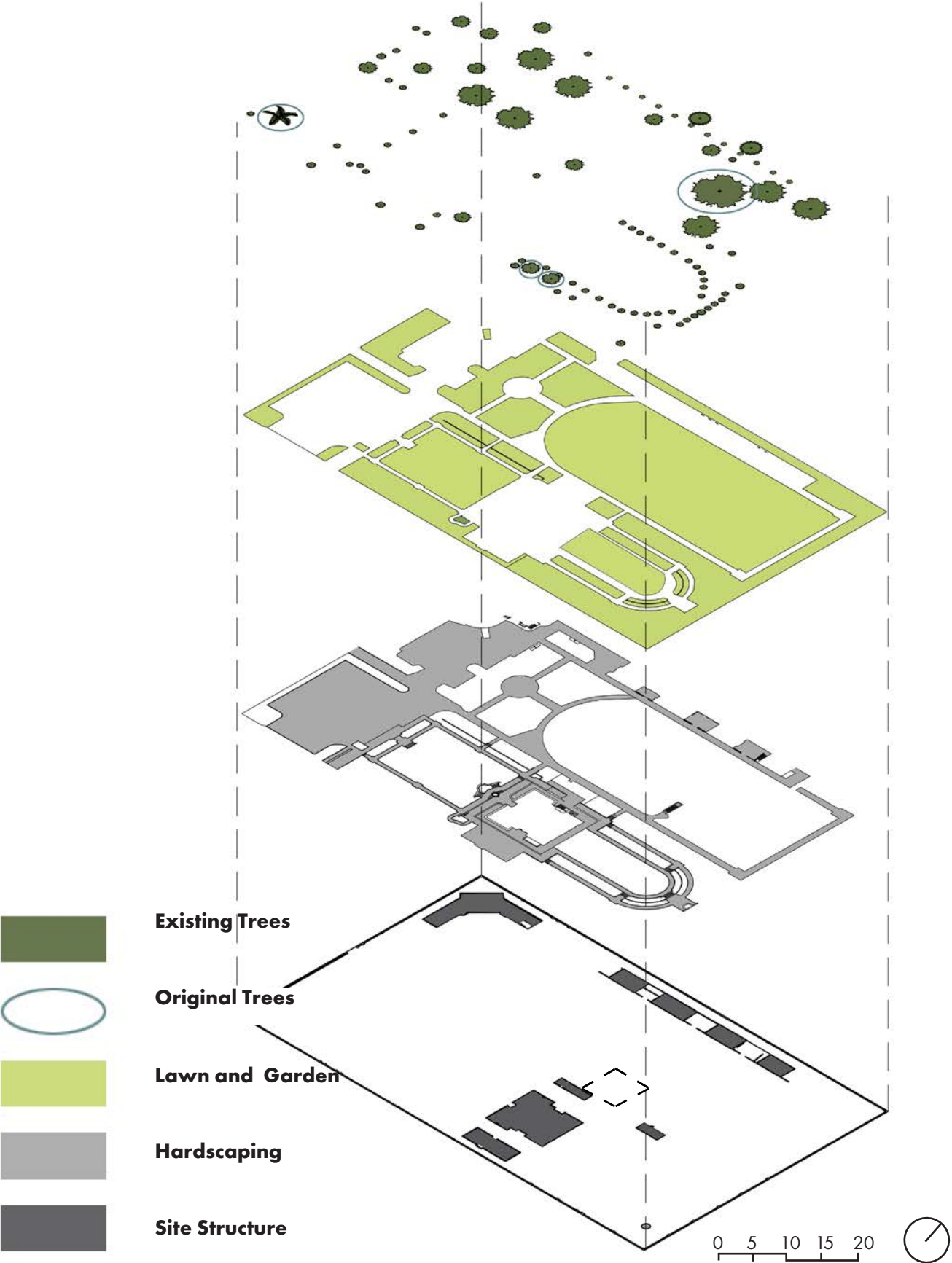
Above Right Clockwise: A. John Tracy Foundation, B. Rinzai-ji Zen Center, C. Western Convelescent Hospital, D. LA84 Foundation E. St. John of God Retirement Home F. Golden State Mutual Building



The evolution of the West Side, Beverly Hills, and Hollywood, commencing in the 1910s, gradually drew away much of West Adams' upper-class white population. Concurrently, affluent black individuals began to settle in the area, although access remained restricted to only the wealthiest African-Americans. A prominent emblem of this period's emergence as a hub

of black prosperity is the 1949 headquarters of the Golden State Mutual Life Insurance Company, situated at Adams and Western. Designed by esteemed black architect Paul Williams, this late-period Moderne structure once housed one of the nation's largest black-owned insurance firms.

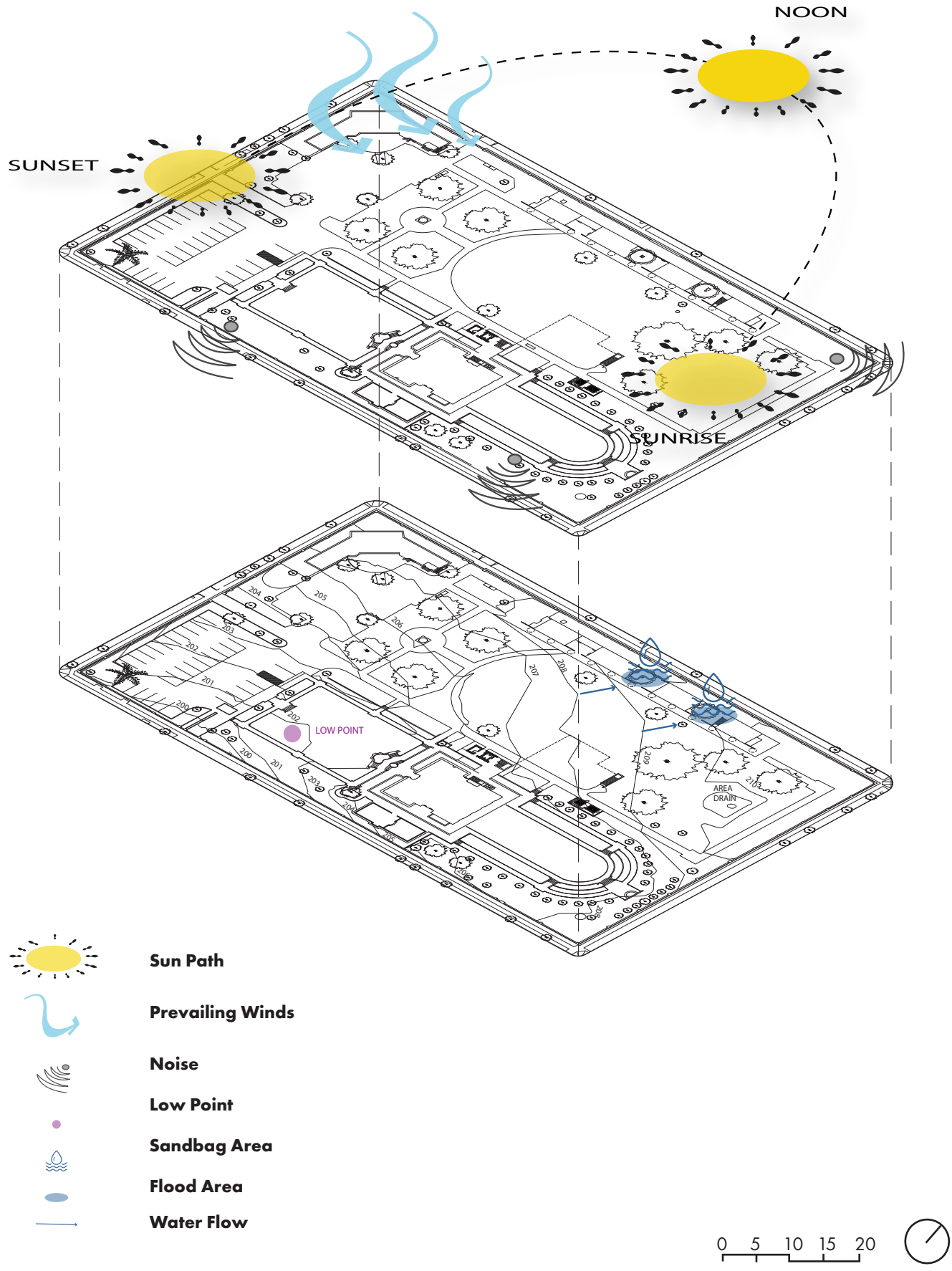
Existing Conditions



A thorough analysis of existing conditions is required before **rehabilitating a Cultural Landscape**. The inventory undertaken included a complete record of all plant materials on the property. Trees on the property are part of the **historic fabric** and should be preserved as best as

possible. Plant materials that are historic will be replaced in kind. Areas of asphalt in walking paths should be replaced with decomposed granite to reconstruct Cornell's design.

Site Conditions



Analyzing existing conditions helps with design decisions. The courtyards of the 1990 addition (North Range) flood. Knowing this will help with their redesign.

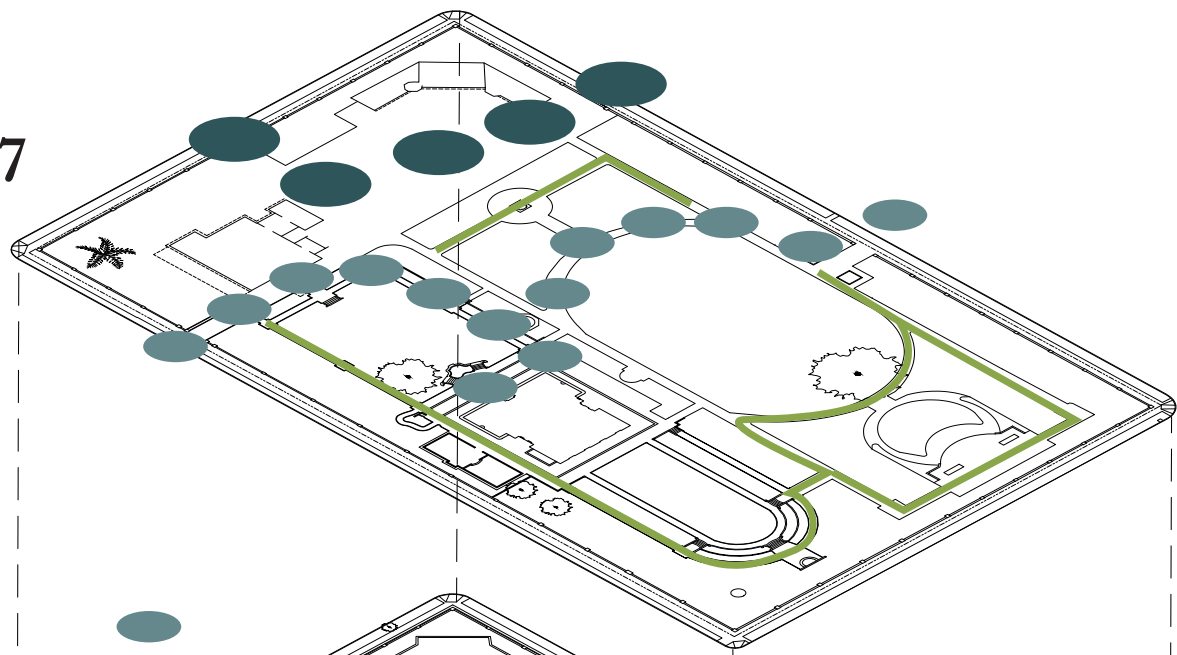
There is considerable noise coming off of Adams Boulevard and plant buffering as well as adding recirculating water to

the fountains will help.

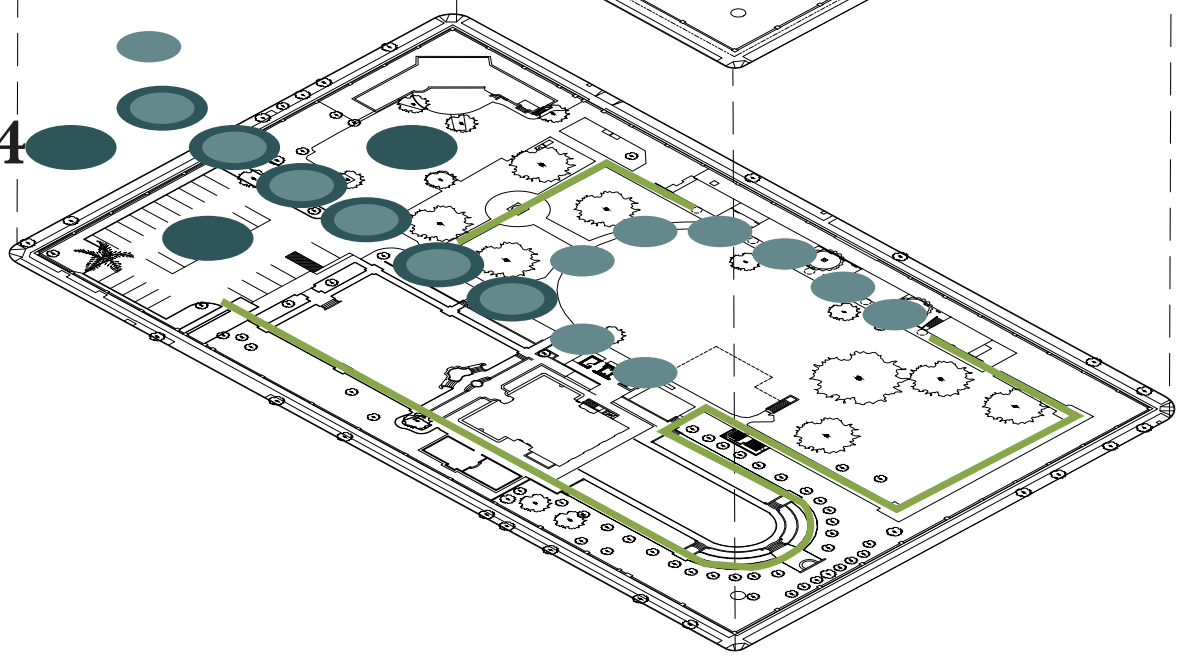
The parking lot, added in 1971, is sunny and hot the entire day as is the South Lawn in front of the library.

Circulation Past & Present

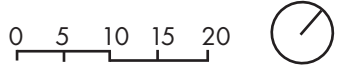
1937



2024

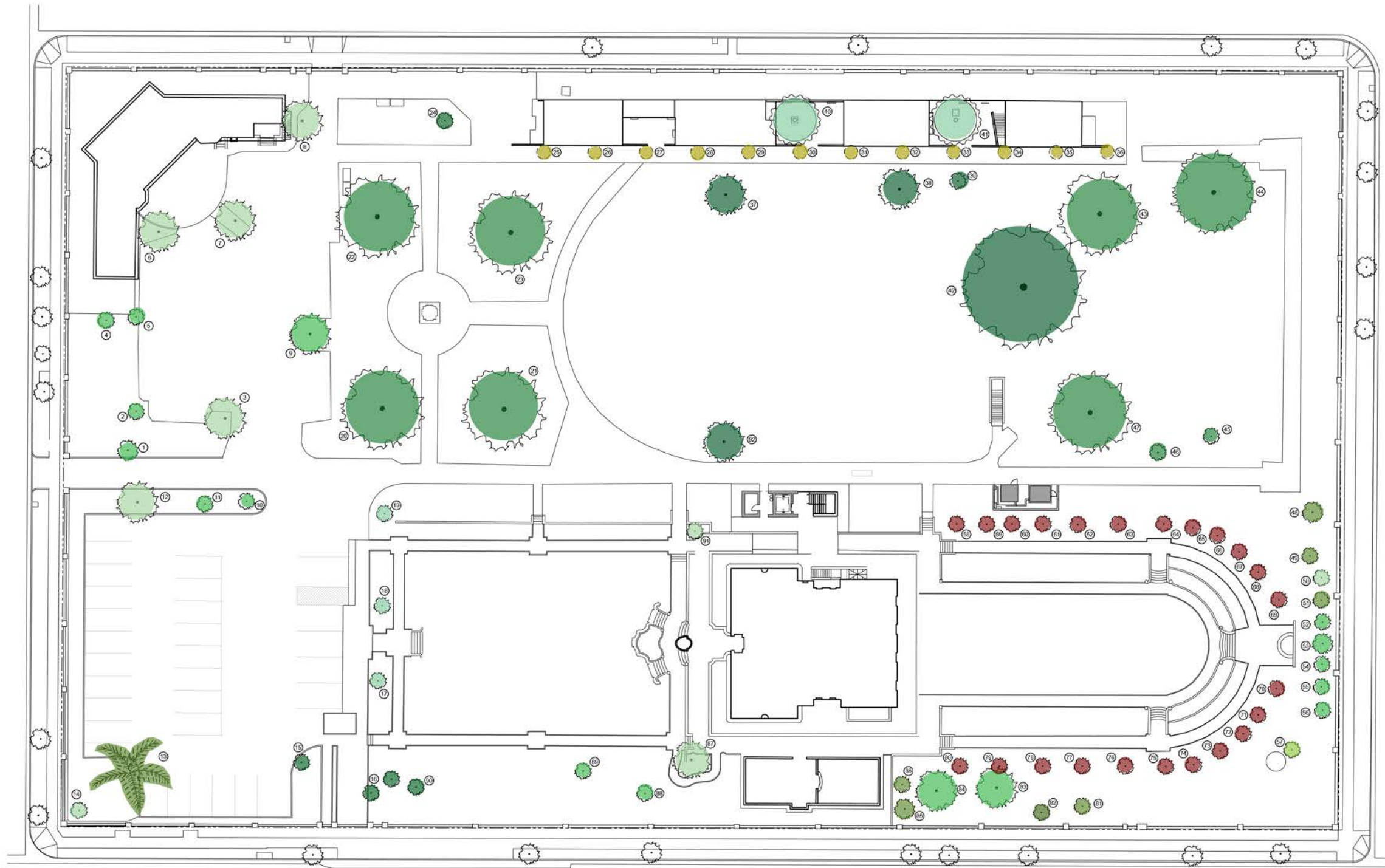


- Vehicular Circulation
- Pedestrian Circulation, Primary
- Pedestrian Circulation, Secondary



Cornell's plan from 1937 was the most **unified** the garden has been. Two pedestrian entrances connected the property to the outlying area. A separate vehicular entrance and exit made safety a priority.

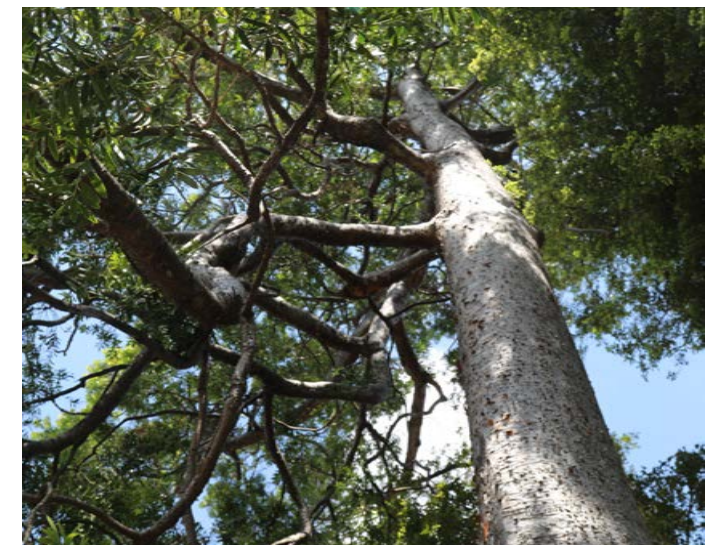
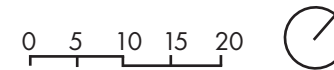
In **1990**, with the addition of the North Range, both pedestrians and vehicles **enter and exit through a singular gate**. This change effects the way visitors experience the property.



EXISTING TREES & VINES

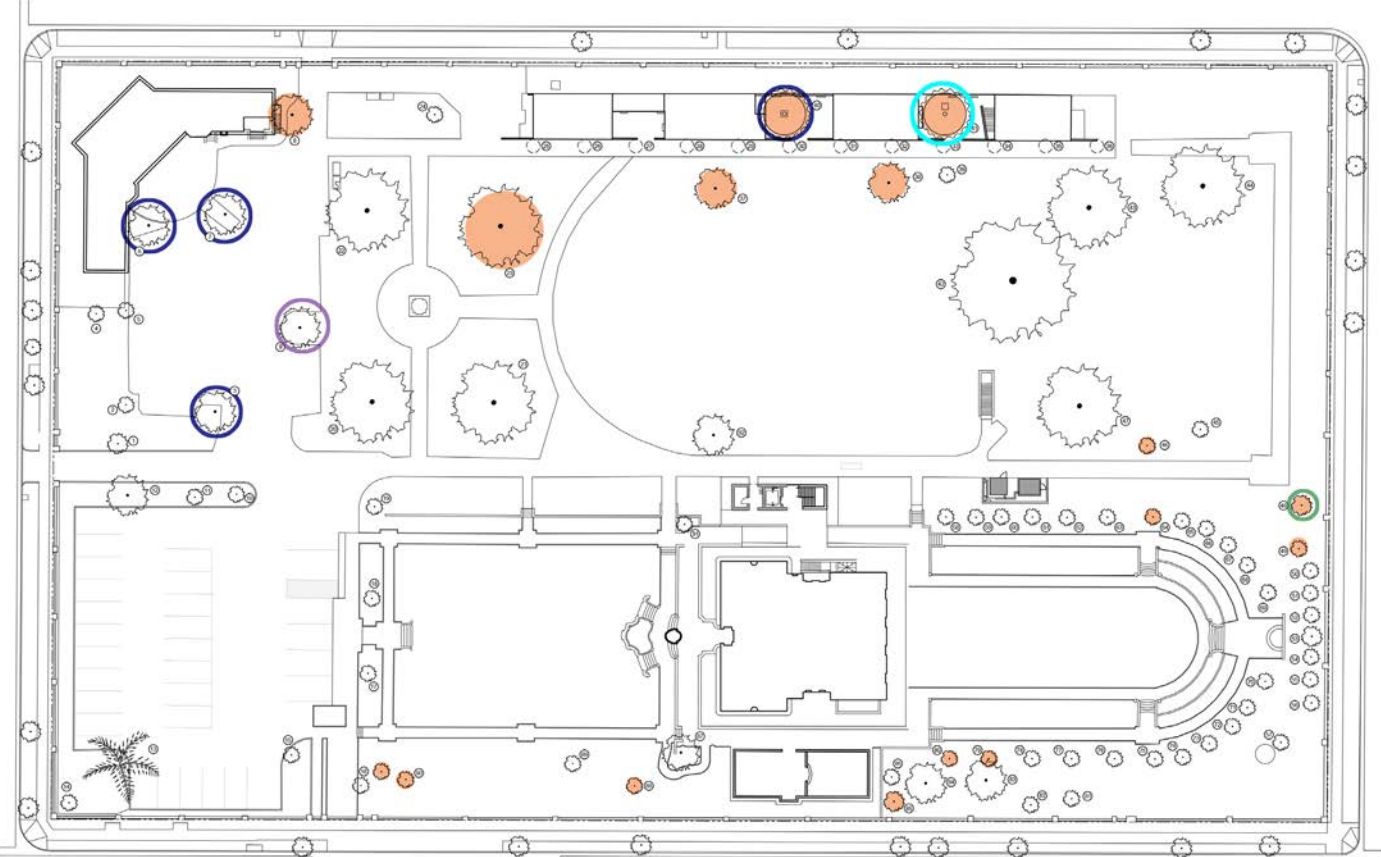
1 Platanus racemosa	Western Sycamore	11 Syzygium australe	Brush Cherry	27 Magnolia grandiflora	Southern Magnolia	35 Syzygium australe	Brush Cherry	43 Syzygium australe	Brush Cherry	51 Ficus carica	Brown Tu
2 Platanus racemosa	Western Sycamore	20 Ficus rubiginosa	Rusty-Leaf Fig	28 Magnolia grandiflora	Southern Magnolia	36 Syzygium australe	Brush Cherry	44 Syzygium australe	Brush Cherry	52 Ulmus parvifolia	Chinese I
3 Platanus racemosa	Western Sycamore	21 Ficus rubiginosa	Rusty-Leaf Fig	29 Magnolia x soulangeana	Saucer Magnolia	37 Casimiroa edulis	White Sapote	45 Syzygium australe	Brush Cherry	53 Magnolia soulangeana	Saucer M
4 Cinnamomum camphora	Camphor Tree	22 Ficus rubiginosa	Rusty-Leaf Fig	40 Quercus agrifolia	Coast Live Oak	38 Syzygium australe	Brush Cherry	46 Syzygium australe	Brush Cherry		
5 Cinnamomum camphora	Camphor Tree	23 Ficus rubiginosa	Rusty-Leaf Fig	41 Quercus agrifolia	Coast Live Oak	39 Syzygium australe	Brush Cherry	47 Syzygium australe	Brush Cherry		
6 Platanus racemosa	Western Sycamore	24 Cinnamomum camphora	Camphor Tree	42 Ficus macrophylla	Moreton Bay Fig	40 Syzygium australe	Brush Cherry	48 Syzygium australe	Brush Cherry		
7 Platanus racemosa	Western Sycamore	25 Beaumontia grandiflora	Easter Lily Vine	43 Ficus rubiginosa	Rusty-Leaf Fig	41 Syzygium australe	Brush Cherry	49 Syzygium australe	Brush Cherry		
8 Platanus racemosa	Western Sycamore	26 Beaumontia grandiflora	Easter Lily Vine	44 Ficus rubiginosa	Rusty-Leaf Fig	42 Syzygium australe	Brush Cherry	50 Syzygium australe	Brush Cherry		
9 Cinnamomum camphora	Camphor tree	27 Beaumontia grandiflora	Easter Lily Vine	45 Ficus rubiginosa	Rusty-Leaf Fig	43 Syzygium australe	Brush Cherry	51 Arbutus unedo	Strawberry Tree		
10 Lagerstroemia indica	Crepe Myrtle	28 Beaumontia grandiflora	Easter Lily Vine	46 Jacaranda mimosifolia	Jacaranda	44 Syzygium australe	Brush Cherry	52 Brachycthon discolor	Queensland Lacebark		
11 Lagerstroemia indica	Crepe Myrtle	29 Beaumontia grandiflora	Easter Lily Vine	47 Ficus rubiginosa	Rusty-Leaf Fig	45 Syzygium australe	Brush Cherry	53 Agathis robusta	Queensland kauri		
12 Cinnamomum camphora	Camphor Tree	30 Beaumontia grandiflora	Easter Lily Vine	48 Cedrus deodara	Deodar Cedar	46 Syzygium australe	Brush Cherry	54 Ficus carica	Queensland kauri		
13 Phoenix canariensis	Canary Island Date Palm	31 Beaumontia grandiflora	Easter Lily Vine	49 Cedrus atlantica	Atlas Cedar	47 Syzygium australe	Brush Cherry	55 Syzygium australe	Brown Turkey Fig		
14 Pittosporum undulatum	Victorian Box	32 Beaumontia grandiflora	Easter Lily Vine	50 Syzygium australe	Brush Cherry	48 Syzygium australe	Brush Cherry	56 Cinnamomum camphora	Camphor Tree		
15 Sequoia sempervirens	Coast Redwood	33 Beaumontia grandiflora	Easter Lily Vine	51 Syzygium australe	Brush Cherry	49 Syzygium australe	Brush Cherry	57 Ulmus parvifolia	Chinese Elm		
16 Syzygium australe	Brush Cherry	34 Beaumontia grandiflora	Easter Lily Vine	52 Syzygium australe	Brush Cherry	50 Syzygium australe	Brush Cherry	58 Pittosporum undulatum	Victorian Box		
17 Jacaranda mimosifolia	Jacaranda	35 Beaumontia grandiflora	Easter Lily Vine	53 Syzygium australe	Brush Cherry	51 Syzygium australe	Brush Cherry	59 Pittosporum undulatum	Victorian Box		
18 Carya allioneri	Pecan	36 Beaumontia grandiflora	Easter Lily Vine	54 Syzygium australe	Brush Cherry	52 Syzygium australe	Brush Cherry	60 Schinus molle	Brazilian Pepper		






EXISTING TREES INVENTORY

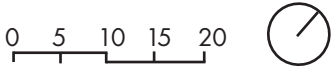


Above from top: Sequoia sempervirens in parking lot, a row of Syzygium australe added in 1971, and a rare original tree Agathis robusta

Trees Recommended for Removal



-  Trees to Be Removed
-  Shot Hole Borer
-  Anthracnose
-  Verticillium Wilt
-  Oak Bark Beetle



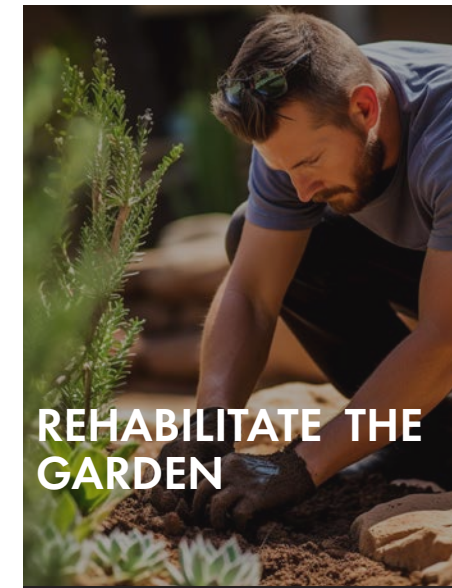
There are several invasive trees on the Clark Library. Multiple trees dying from heartwood damage. Two oaks who have been limbed up to fit in the North Range Courtyard and planted in such a condition that is unnatural for the tree species that the arborist who assessed the trees

estimates these long lived trees will only survive another decade. Due to the condition of these particular trees marked on the plan removal and replacing is necessary.



Entry Vestibule Designed by Architectural Resources Group, 2018

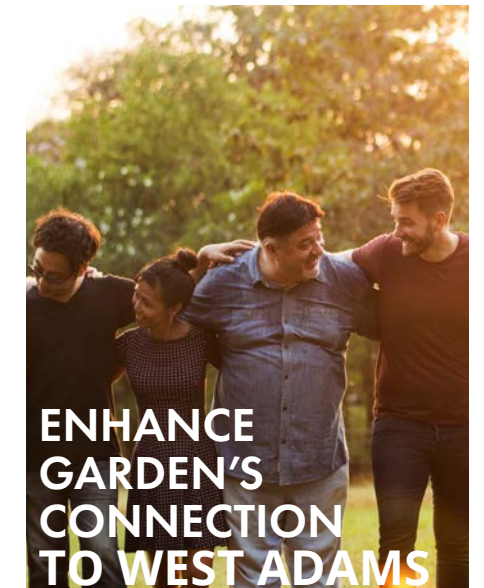
06 GOALS & OBJECTIVES



REHABILITATE THE GARDEN



INTEGRATE ENVIRONMENTAL STEWARDSHIP



ENHANCE GARDEN'S CONNECTION TO WEST ADAMS

FOLLOW THE SECRETARY OF THE INTERIORS STANDARDS FOR THE TREATMENT OF CULTURAL LANDSCAPES

FULLY DOCUMENT EXISTING CONDITIONS

REHABILITATE RALPH D. CORNELL'S 1937 LANDSCAPE PLAN

CAPTURE AND CONSERVE WATER ON SITE FOR PLANT MATERIALS

PROTECT AND PRIORITIZE TREES ON SITE

PROMOTE BIODIVERSITY AND CREATE HABITAT

CREATE NEW ENTRY GARDEN AND PEDESTRIAN GATE

DRAW VISITORS IN WITH PROMISE OF SHADE

PROMOTE REST BY CREATING MORE LOCATIONS TO SIT

Who Will Benefit?



Research Fellows

Clark Library has several apartments to house visiting research fellows. The Center/Clark fellowships support research in the library's major sub-collections: Tudor & Early Stuart, Long Eighteenth Century, Oscar Wilde & le fin de siècle, Book Arts, and Montana and the West.



Clark Staff

Clark Library staff varies from a Rare Books Librarian to Manuscripts & Archives Librarian, Reading Room staff, & site manager. All of these lovely and dedicated people work hard to care for William Andrews Clark, Jr's incredible collection. The Clark Library is their home away from home and they honor and preserve the legacy with care.



Community

West Adams is known for its historical beauty and convenient location centered in the City of Los Angeles. This inviting community has a total population of 21,369 people. With few parks locally William Andrews Clark Memorial Library is an asset to this Kinney Heights Block.



Students

The Center for 17th and 18th Century Studies, established in 1985, falls under the umbrella of UCLA's College of Humanities. To bring together scholars from the region, nation, and the world to encourage research from the time of William Shakespeare to the death of Lord Byron. The Center oversees the Clark Library, which serves as a research laboratory for fellows working in early modern studies.

07 SUMMARY OF SIGNIFICANCE



Reading Gazebo Designed by Mark Daniels

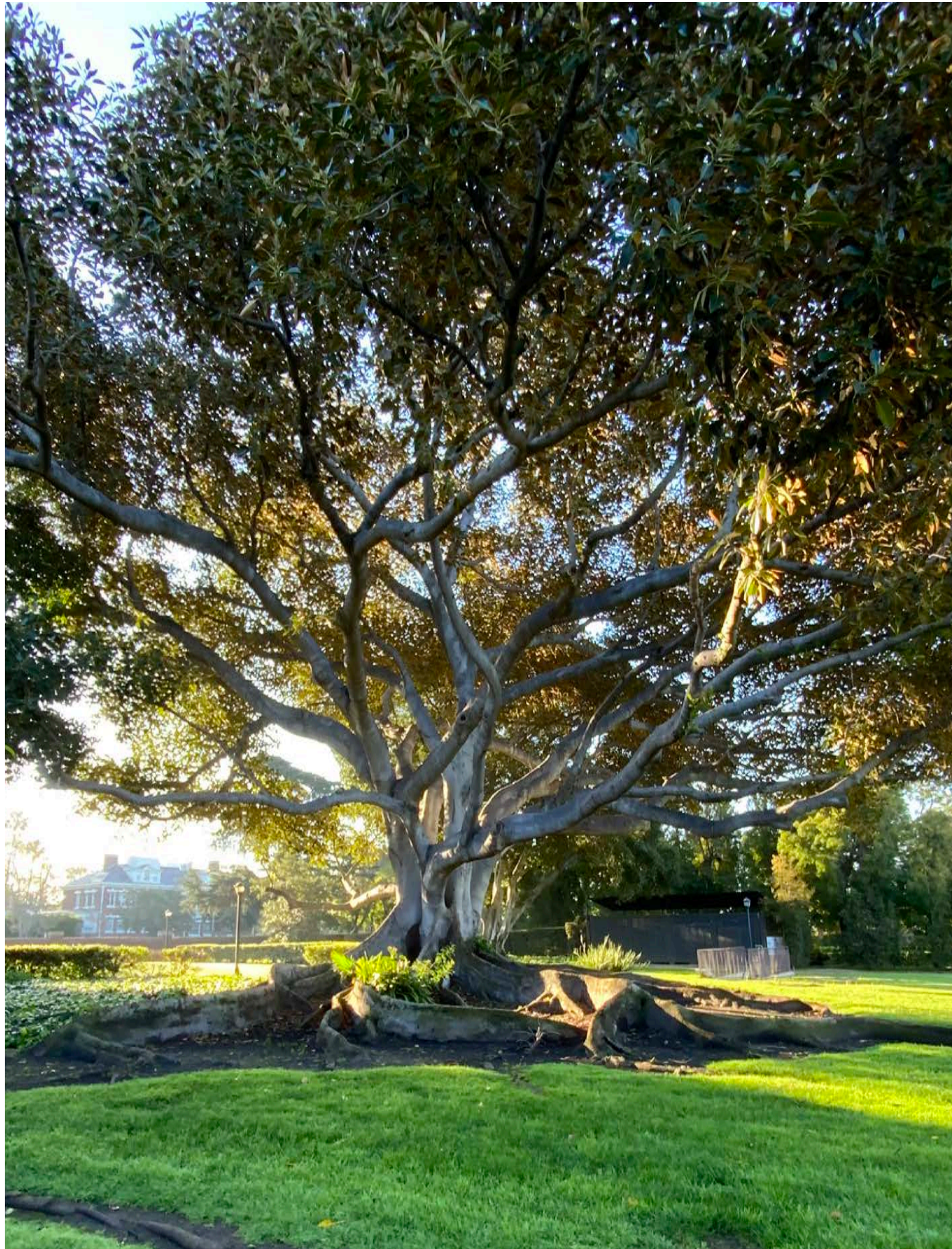
The William Andrews Clark Memorial Library is eligible for the National Register of Historic Places. This means the library meets specific criteria the National Park Service (NPS) sets for its historical, architectural, and/or cultural significance at the local, state, or national level. The National Register is the official list of sites in the United States deemed worthy of preservation due to their importance in American history, architecture, archaeology, engineering, or culture.

The Clark Library is also a Los Angeles Cultural-Historic Monument (#28). Los Angeles Cultural Historic Monuments (LAHCM) are officially recognized properties, structures, or places within Los Angeles that hold significant historical, architectural, cultural, or aesthetic value. This designation is part of a local preservation program administered by the Los Angeles Office of Historic Resources (OHR) under the Cultural Heritage Ordinance passed in 1962. These monuments can include various sites, such as buildings, bridges, parks, streetscapes, landmarks, and even public art.

The Clark Library garden has been recognized as a contributing feature in the property's designation as a historic monument. Preserving historic places depends on our ability to continually improve our understanding and care for them. When a property's landscape is acknowledged as a contributing feature to its historic significance, it signifies that the design, layout, or specific

elements of the outdoor environment have played a key role in its history, cultural development, or architectural value. In historic preservation, such a landscape enriches our understanding of the property's overall character, providing insights into how it functioned in its original context and how it reflects the cultural, social, or aesthetic values of a particular period.

At the Clark Library, the garden seamlessly integrates with the building's architecture, contributing to both the aesthetic and functional design of the property. The arrangement of trees, pathways, and water features is carefully aligned with the architectural layout, creating a harmonious connection between the built environment and nature. This landscape is also tied to an important figure in Los Angeles history, William Andrews Clark, Jr. Its principal landscape architect, Ralph D. Cornell, holds special significance to the University of California, Los Angeles. Additionally, the contributions of Wilbur D. Cook and Mark Daniels, two prominent landscape architects in Los Angeles, are essential to the site's historic integrity and cannot be overlooked. The Clark Library's southern portion of the property maintains a relatively high degree of integrity except for the loss of the house and the addition of the parking lot. The 2018 ADA accessibility paths and entrances were thoughtfully designed and received accolades from the Los Angeles Conservancy and the California Preservation Foundation.



The Boxwood Hedges framing Wilbur Cook's sunken lawn are in dire need of replacement due to Boxwood Blight.

The 1971 planting plan created a sense of enclosure on the southwestern portion of the property that was not part of the original design intent. Additional trees should be planted to hew more closely to the lush canopy that was historic to the site.

The southwest portion of the grounds are well intact. Hedges planted in 1971 have become overgrown and denser than the original plan suggested. Removing and replacing would be recommended.

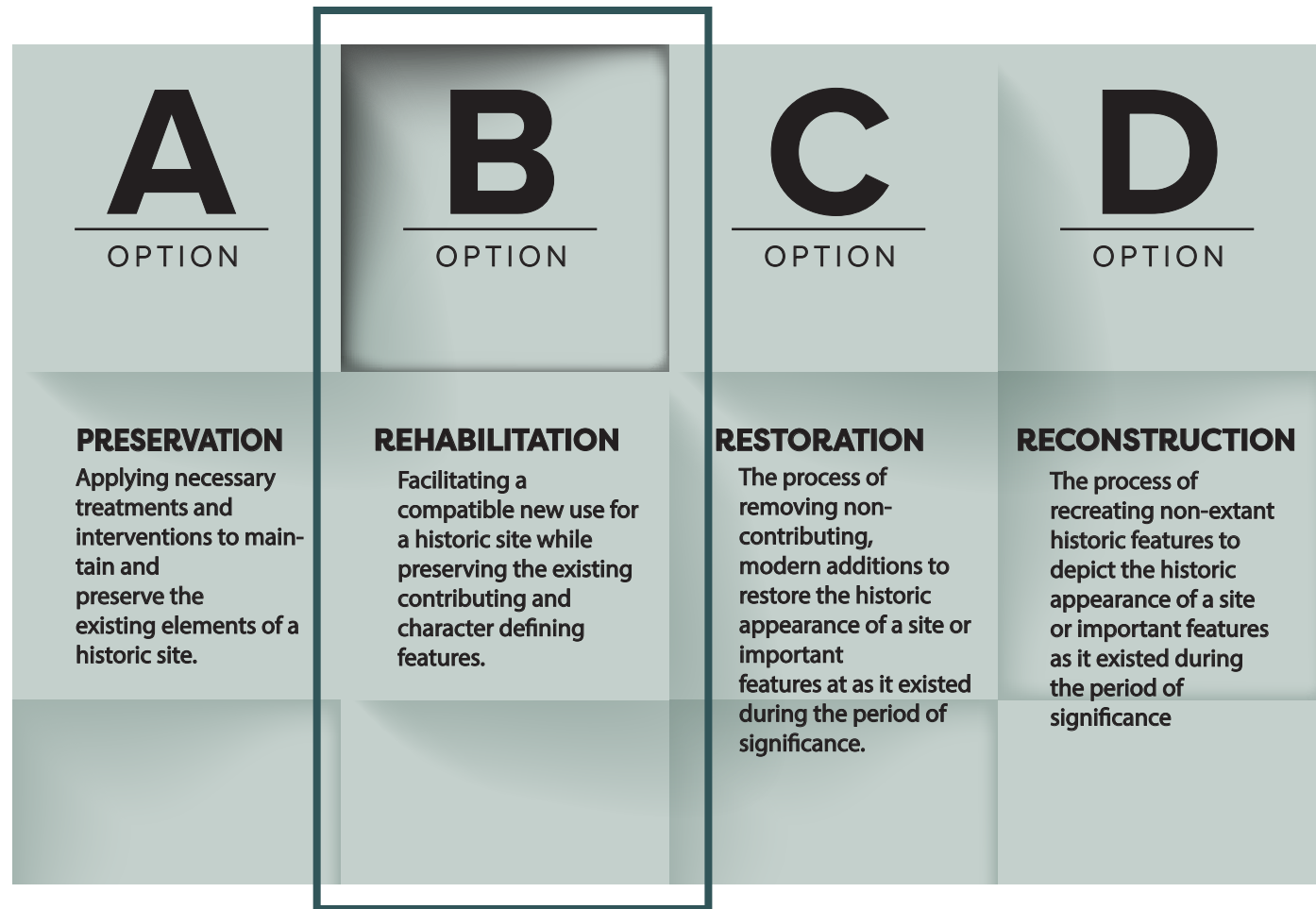
The Northern side of the garden possesses less historic integrity. Cornell's original circulation path should be restored if possible. If decomposed granite paths cannot be used due to maintenance issues, a sand-colored textured concrete path could be added in lieu of the asphalt added sometime in the 90's (post-North Range).

Care should be taken to replace trees in kind, including replanting the *Magnolia soulangeana* on Cornell's 1938 planting. With its shallow roots, they would not interfere with the subterranean library annex or the proposed extension book repository.

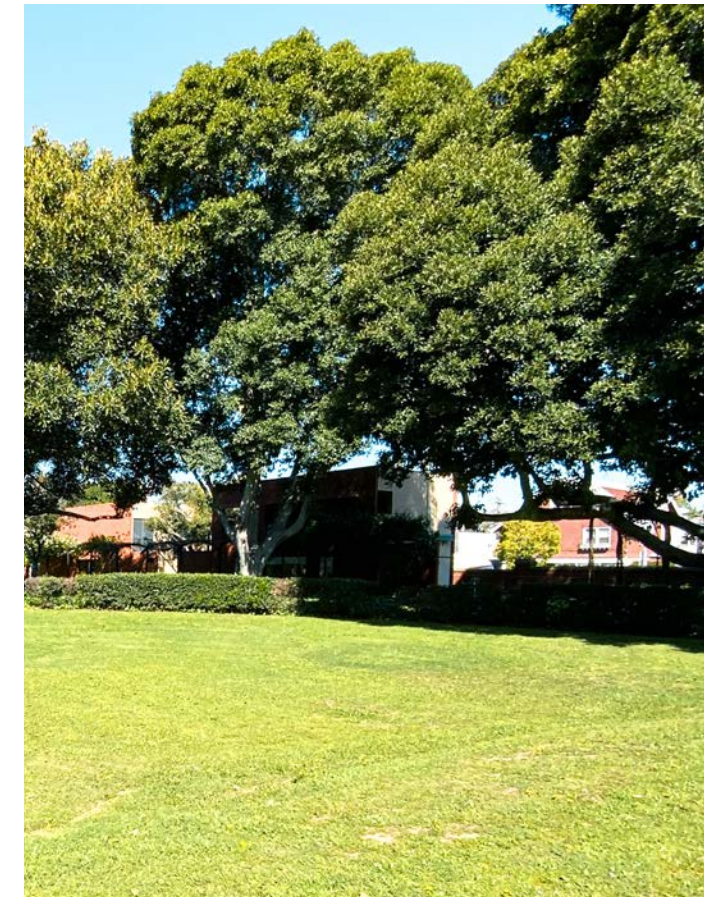
The loss of the formal pedestrian entrance in 1990 should be addressed.

The Clark Library garden holds significant historical value as a beautiful surviving example of the estate landscapes that once characterized West Adams. It retains many of its character-defining features, including its historical spatial organization and land use, maintaining a strong sense of continuity. While some adverse changes have been noted, these can serve as a foundation for future stewardship as part of the property's preservation goals. The Clark Memorial Library is an important asset within the University of California, Los Angeles system.

Design Methodology

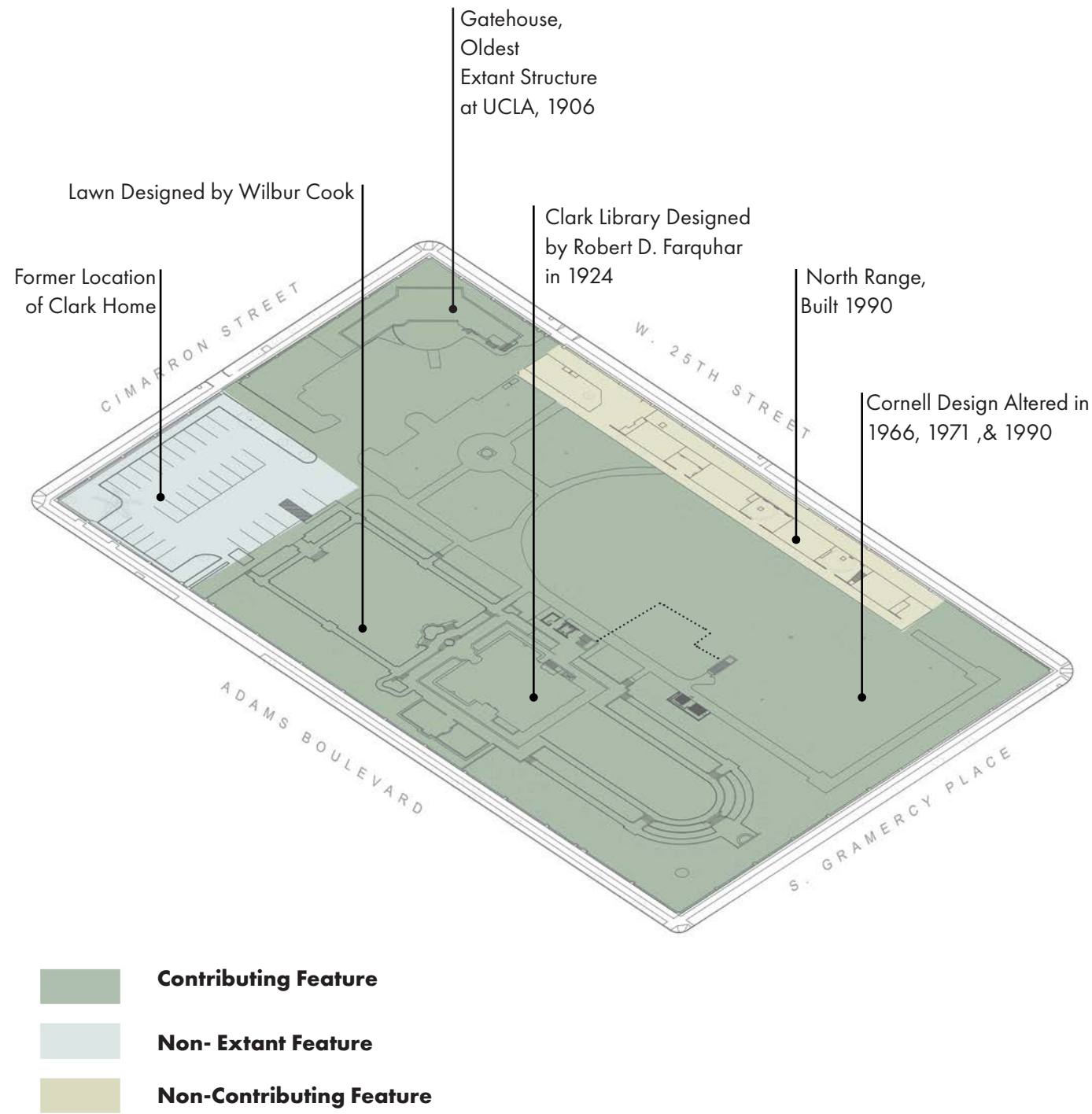


Least Intervention → Most Intervention



Understanding the standards developed to aid in the management and preservation of cultural landscapes and sites listed in the National Register of Historic Places is integral to this project. For the purposes of this project Option B, **rehabilitation**, is the best fit to accomplish the goals set forth in this document.

Contributing Features & Historic Integrity



Historic integrity pertains to the authenticity of Clark Library’s physical features and its capacity to communicate **historical significance**.

This includes aspects such as location, design, setting, materials, workmanship, feeling, and association. Preserving these elements ensures that the property remains a tangible link to the past, reflecting its original appearance and function. **Following preservation standards enhances this integrity**, allowing future generations to experience and learn from these historical resources.

According to **The Secretary of the Interior’s Standards for Historic Properties**, all **contributing features must remain**. Any proposed intervention must carefully adhere to the design standards for managing and preserving cultural landscapes, ensuring the site’s features retain their **historic integrity**.

Non-extant features offer **opportunities** to reveal the past using historic design guidelines.

Non contributing features present an **opportunity** to re-imagine the chosen area for compatible new uses.

Character Defining Features



Ornamental Features

Bronze sculptures by well known artists of the period, travertine marble fountains



Beaux Arts Architectural Integration

Spatial organization landscape works in harmony with surrounding architecture



Formal Layout

Circulation characterized by symmetry and axial alignment



Consistent Shade

Cornell's tree planting plan has created a lush canopy

Rehabilitation Challenges



Compromised Integrity

Loss of Clark home in 1971 compromised historic integrity



Circulation

Removal of Cornell's decomposed granite paths and cutting off the semi formal circulation in 1971 compromises historic integrity



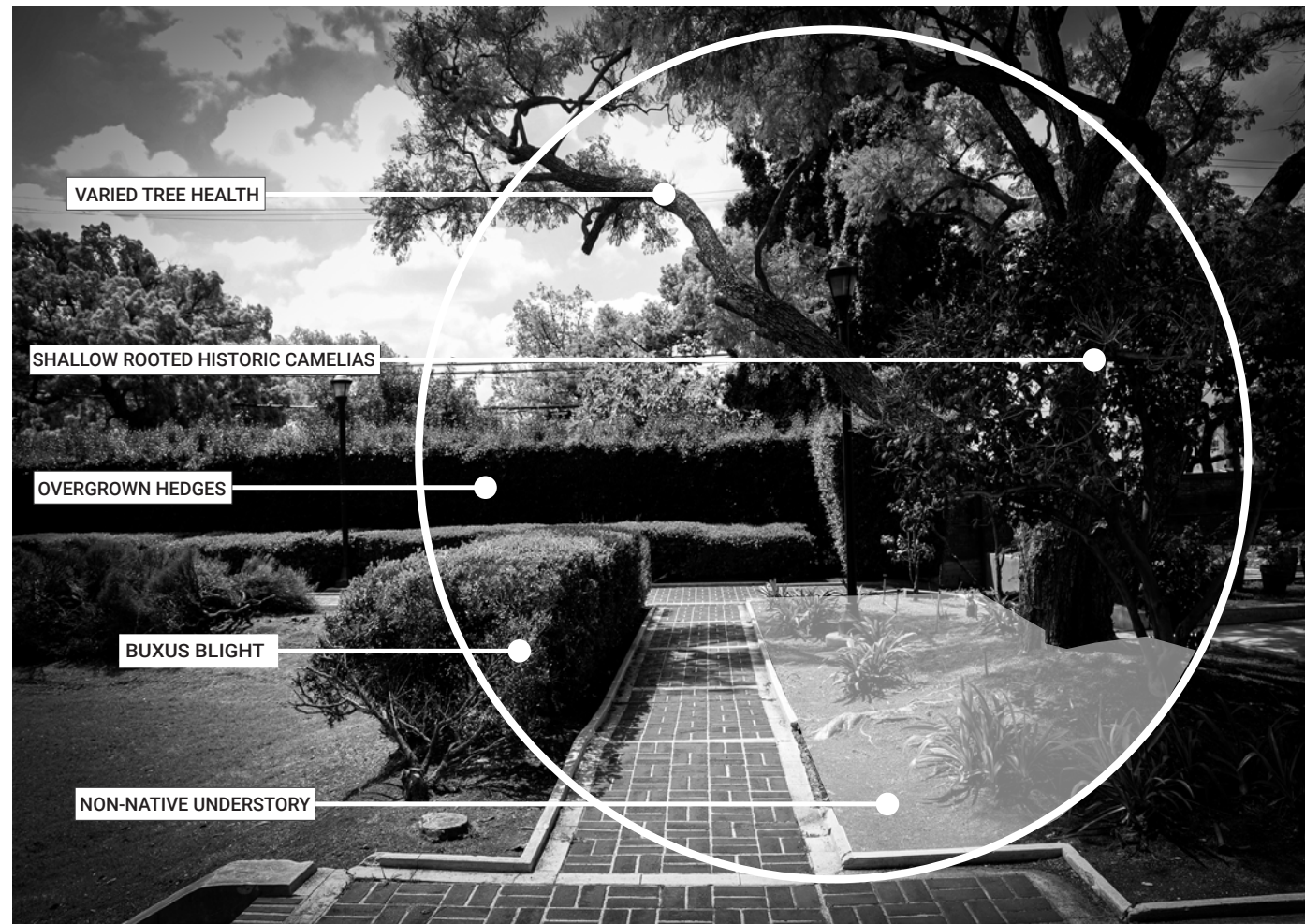
Disrepair and Neglect

Budgetary issues and maintenance effect the historic fabric of the garden



Loss of Historic Trees

Cornell's tree planting plan created a lush canopy, significant tree loss has effected the design intent



VARIED TREE HEALTH

SHALLOW ROOTED HISTORIC CAMELIAS

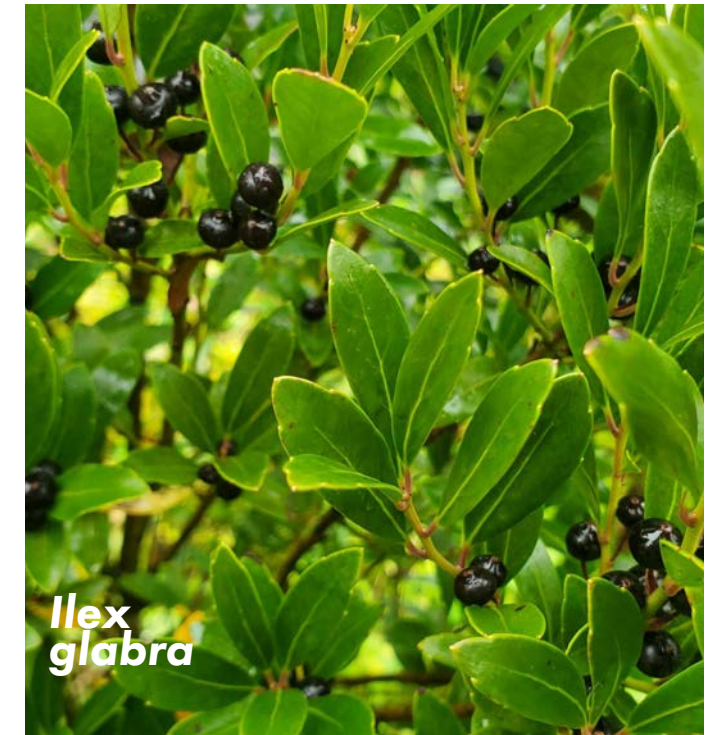
OVERGROWN HEDGES

BUXUS BLIGHT

NON-NATIVE UNDERSTORY



Rhamnus californica



Ilex glabra

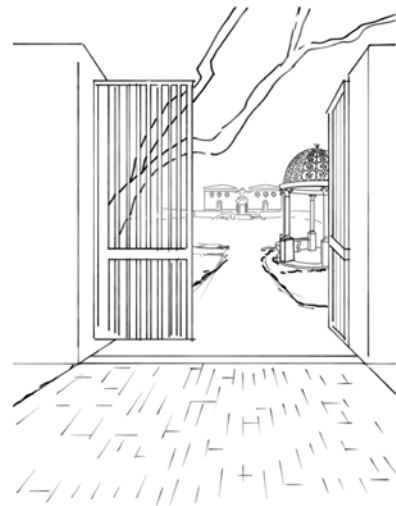
Replacing plant materials in a **historic garden** poses significant challenges under the **Secretary of the Interior's Standards for the Treatment of Cultural Landscapes**

Substituting plants must be based on historical documentation or physical evidence to accurately reflect the garden's original appearance and function.

Non-historic species that are better suited to present conditions can be used to mitigate demand for water, pesticides or mowing. Care should be taken to mimic the appearance of the historic plants.

California native plants can be successfully substituted for *Buxus sempervirens*. Possible substitutes include plant materials photographed above.

08 PROCESS & PROGRAMMING



Process Sketch

Process work is a crucial element in the design field that underpins successful and impactful design solutions. It involves the iterative stages of research, ideation, prototyping, testing, and refinement, all leading to the final product. While the result often garners the most attention, the process leading up to it ensures its effectiveness, creativity, and functionality. Feedback provided by instructors and jurors helped further the design process of this project.

One critical reason process work is essential in design is that it allows for thorough exploration and discovery. Designers rarely arrive at the best solution on the first attempt. Process work encourages experimentation with different ideas, pushing boundaries, and sometimes venturing into unexpected directions. By iterating through various concepts, designers uncover more thoughtful and well-rounded solutions that address problems from multiple perspectives.

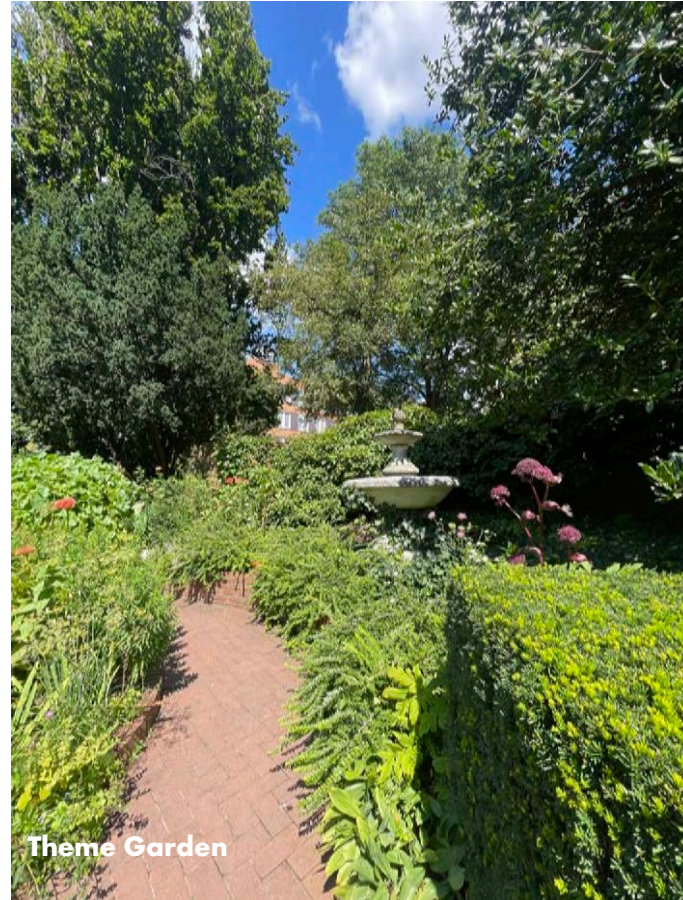
Additionally, process work helps refine and improve ideas through continuous feedback and iteration. Early versions of a design are often flawed. Still, by engaging in multiple cycles of testing and adjustment, designers can fine-tune their creations to meet the needs of users and stakeholders better. This ensures the final product is user-friendly, practical, and aligned with project goals.

Design precedents and process work are closely

intertwined, as precedents are essential resources that inform and enhance the design process. By examining previous design solutions, designers gain valuable insights, avoid known pitfalls, and generate additional ideas during the early stages of ideation. This relationship between process work and precedents ensures that the final product is informed by past successes and refined through iterative development.

Process work is the backbone of design, allowing for exploration and informed decision-making. Combined with design precedents, it creates a dynamic approach that balances innovation with practical guidance. Together, these elements ensure that the final product is original, useful, relevant, and well-suited to the needs it aims to address, which was the successful rehabilitation of the Clark Library garden combined with new designs that are sympathetic to the historic property.

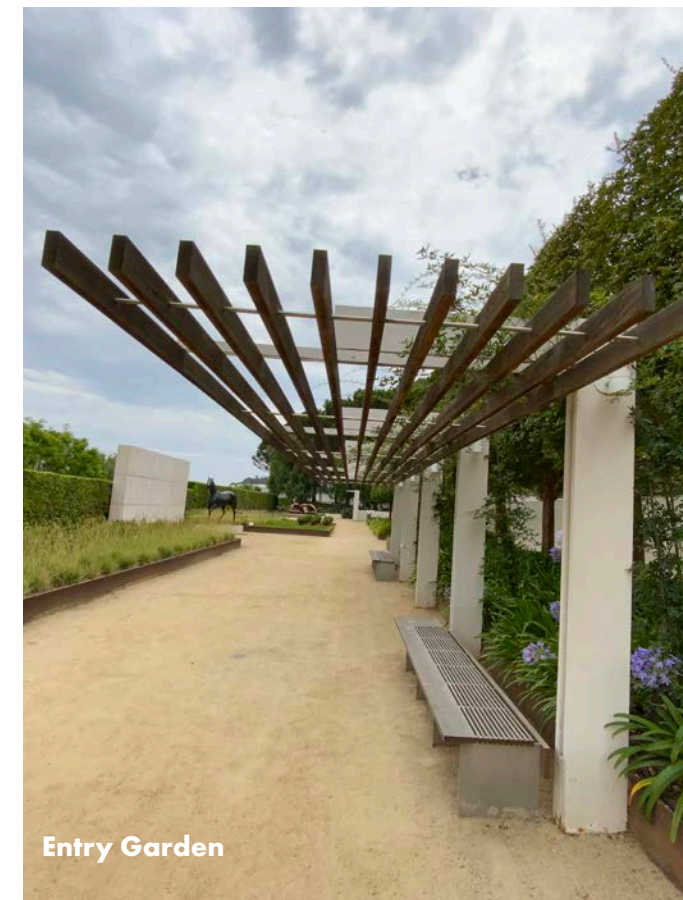
Programming



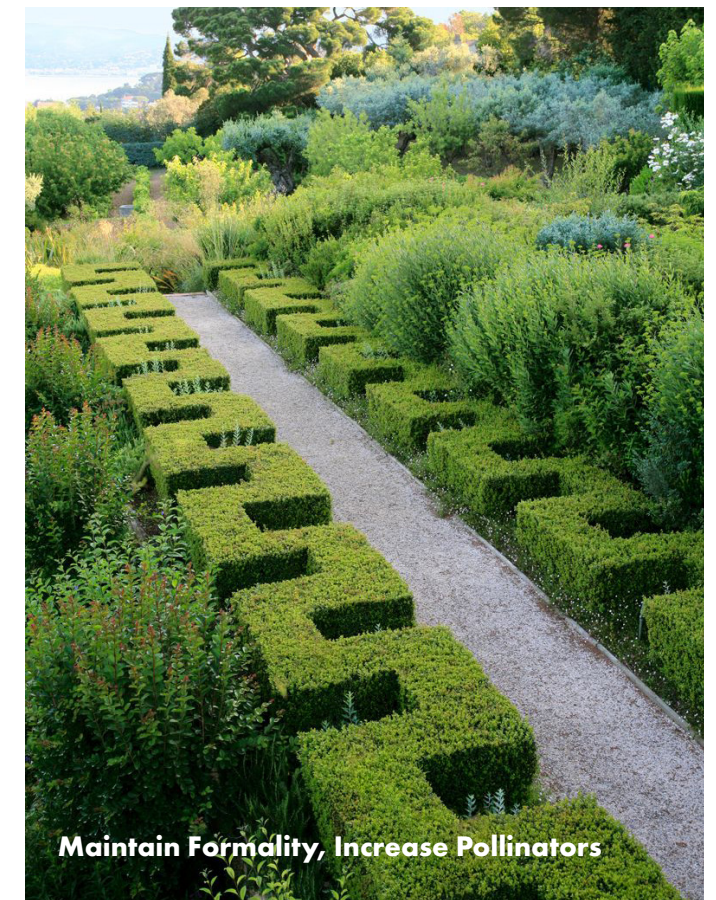
Theme Garden



Pedestrian Entrance Gate



Entry Garden



Maintain Formality, Increase Pollinators

Goals

Rehabilitate The Garden:

Rehabilitate: Cornell circulation path, Assembly Area, parking lot bosket (wooded parking area).

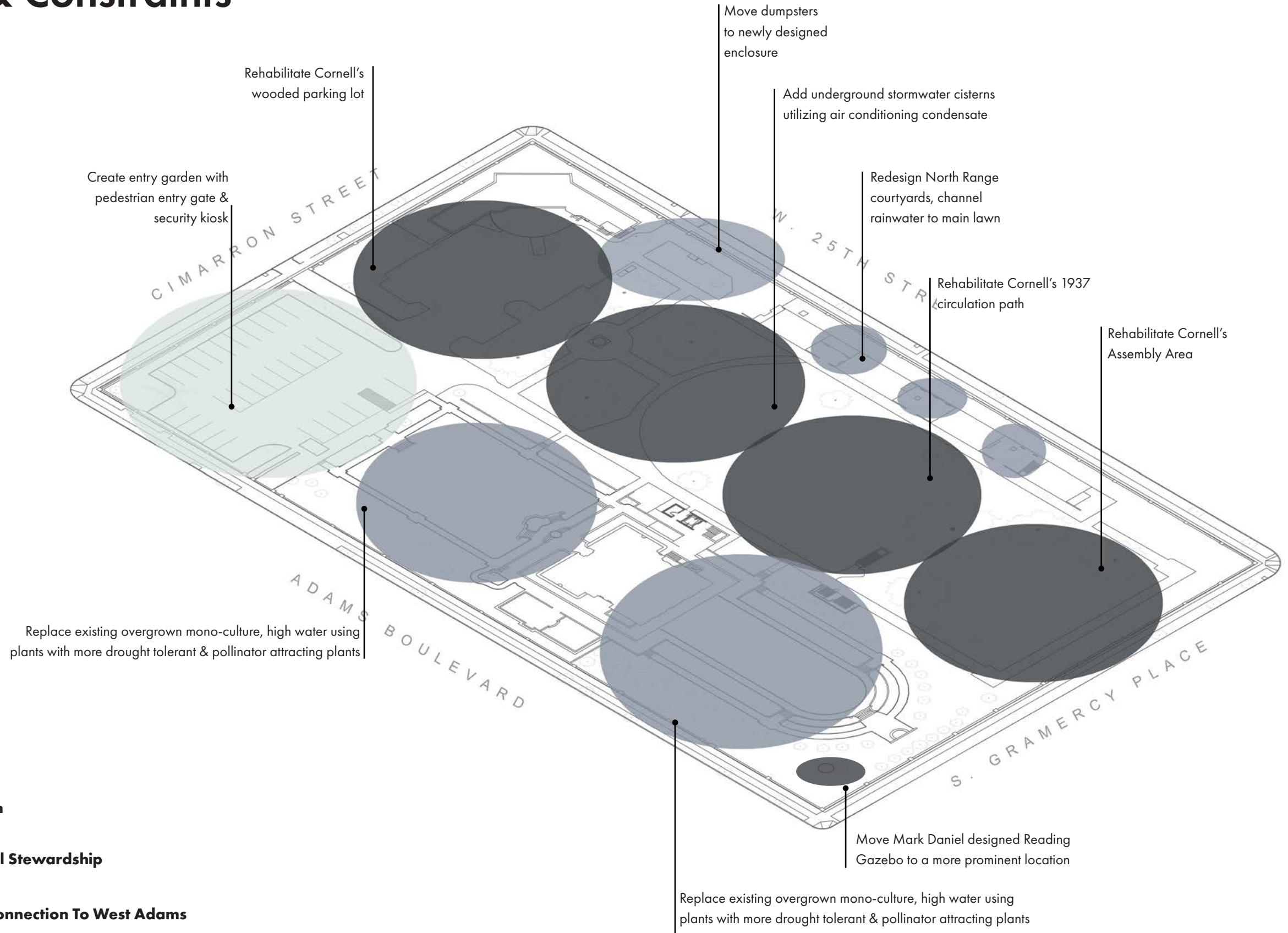
Integrate Environmental Stewardship:

With over 80,000 sf of planting areas, updating plant materials to align with climate adaptation will make a huge difference in increasing biodiversity and reducing water usage

Enhance the Garden's Connection to West Adams :

Create a peaceful respite in a densely populated, under served neighborhood
Create usable space where Clark home used to be by creating formal entry garden, 20,000 sf.

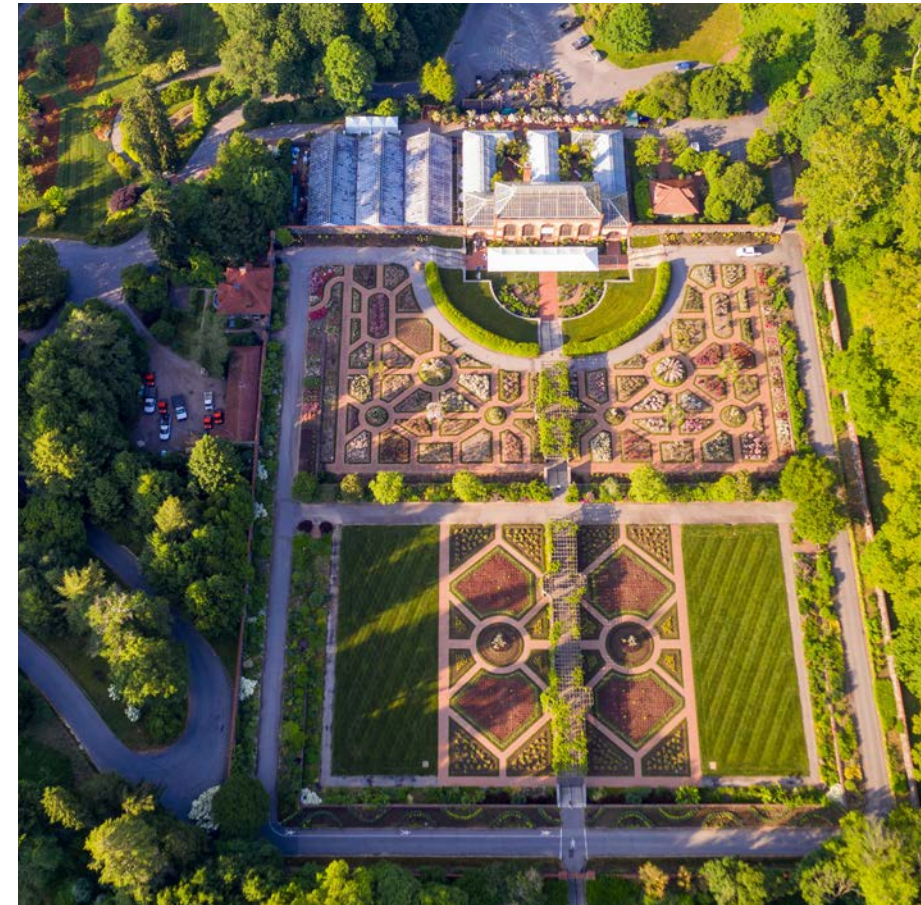
Opportunities & Constraints



Goals

- Rehabilitate The Garden**
- Integrate Environmental Stewardship**
- Enhance The Gardens Connection To West Adams**





PRECEDENT: BILTMORE ESTATES CONSERVATORY

Year opened: 1893

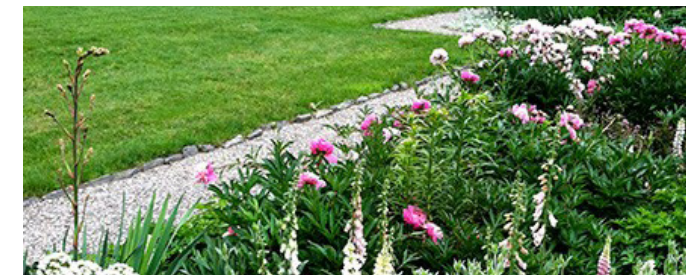
Height: 40'

Area: 7,500 Square Feet

Location: U.S. Highway 25, Asheville, NC. 28801

The Biltmore Estate Conservatory was an important part of George w. Vanderbilt's elaborate vision for his North Carolina estate

Takeaways: Part of an English Walled garden, concrete and asphalt walkways from a 1950's renovation were removed



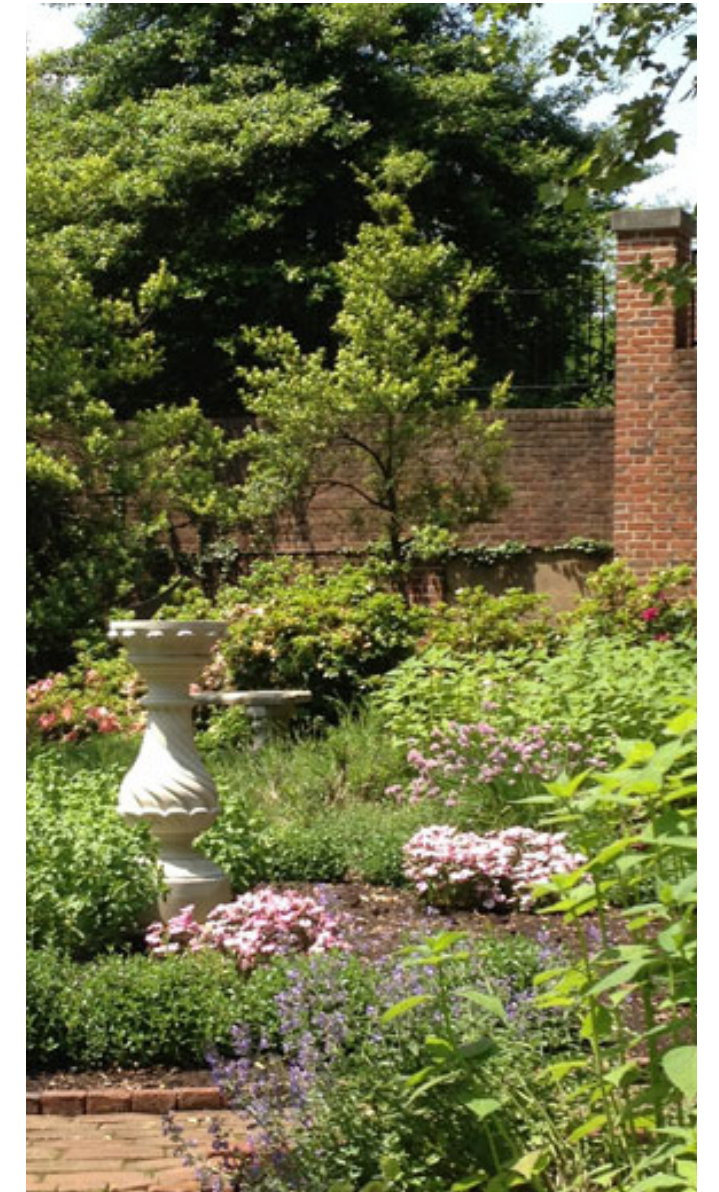
PRECEDENT: WALLED GARDEN AT BELLFIELD

Bellfield comprises the remaining 23 acres of a property purchased by Thomas and Sarah Newbold in 1885. It includes a Federal and Colonial Revival residence built in 1795, later redesigned by architects McKim, Mead & White from 1909 to 1911. In 1912, Newbold enlisted landscape gardener Beatrix Farrand, his cousin, to design a walled garden south of the residence.

The linear garden consists of three rooms bordered by hemlock hedges and native stone walls, descending from the house. The widest section, closest to the house, originally featured an elm tree incorporated into the design by

Farrand. The garden narrows as it progresses south, creating a forced perspective effect. Other features include a rose garden, a lilac and fruit-tree allée, a boxwood parterre, and a kitchen garden. Farrand also designed ornate gates, including one at the garden's southern end.

Takeaways: Rose garden, low mixed perennial plantings, maintain a sense of enclosure without suffocation, special features such as thresholds and entries.



PRECEDENT: DUMBARTON OAKS

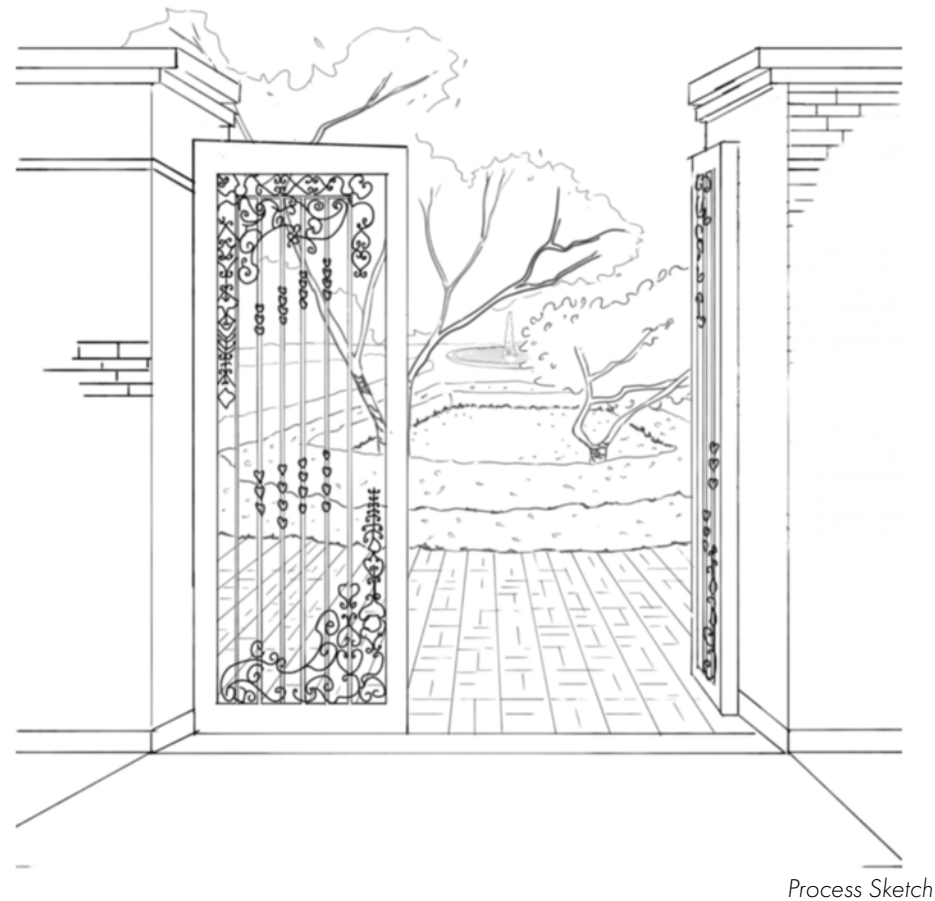
Dumbarton Oaks Park stands as a profoundly significant historic landscape, offering visitors a unique and captivating experience with its blend of naturalistic gardens and architectural features. Designed by renowned landscape architect Beatrix Farrand, it represents one of her most distinguished works. Mildred and Robert Woods Bliss, the estate's owners, sought Farrand's expertise to create a rural oasis within the urban setting, a vision she skillfully brought to life in collaboration with Mildred Bliss.

Today, the gardens at Dumbarton Oaks are divided into two main sections: the formal gardens, managed by Harvard University, and the naturalistic Dumbarton Oaks Park. Farrand envisioned these sections as interconnected, with

the upper gardens providing views of the park's woodlands. Through close collaboration over the past three years, the National Park Service and Dumbarton Oaks Gardens share a commitment to reviving the original vision of the Bliss family and Beatrix Farrand for Dumbarton Oaks' gardens.

Takeaways: Special thresholds and details throughout garden, two separate designs intended to be viewed as a whole, parterre gardens and courtyards hold special interest for Clark Library

09 CONCEPT EXPLORATION



In landscape architecture, concept exploration is a fundamental phase that bridges the initial vision and the final design. This phase transforms abstract ideas into tangible layouts, helping designers experiment with spatial organization, functionality, and aesthetics. Tools such as sketches, bubble diagrams, and inspiration images are essential in this process, providing a dynamic and iterative approach to conceptualization. In a Historic Preservation project, there is an added layer to the process. Understanding that the SOI Standards can limit where the changes are made.

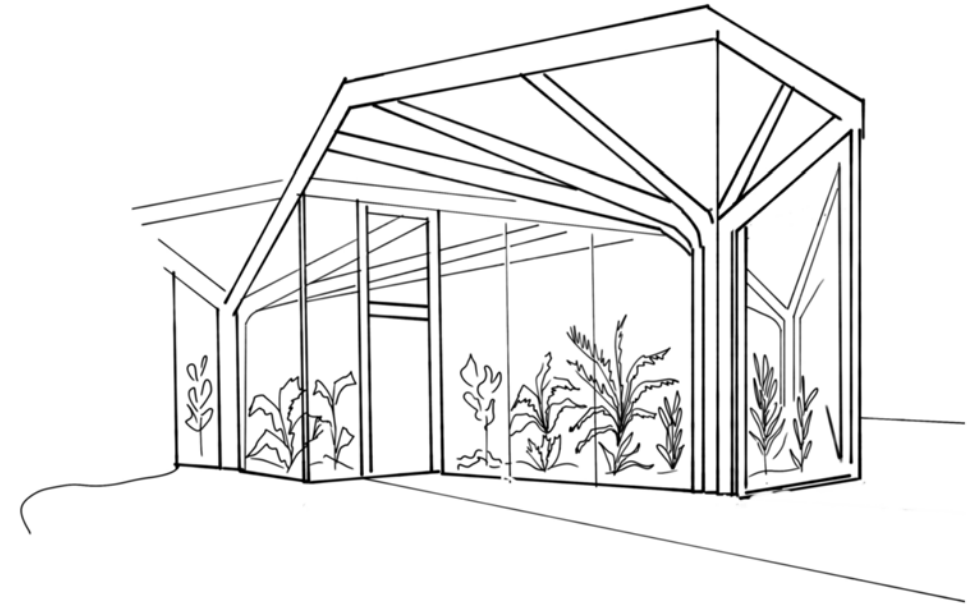
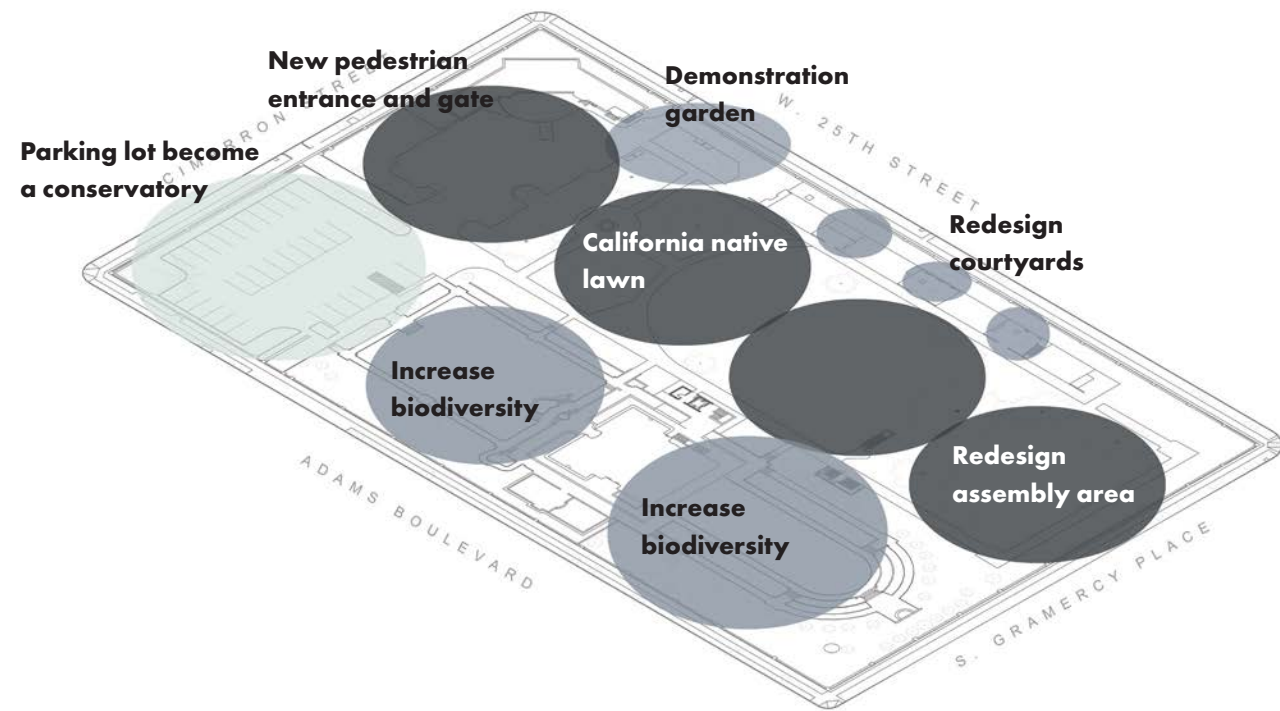
Sketching is one of the concept exploration phase's most intuitive and flexible tools. Through hand-drawn sketches, designers can freely experiment with shapes, forms, and spatial relationships without being constrained by technical precision. Sketches allow for the quick representation of ideas, capturing the essence of a design concept in a fluid and expressive manner. In landscape architecture, sketches help convey early ideas about how different elements—such as trees, pathways, water features, and seating areas—interact in a given space. They serve as a starting point for more detailed design development and can evolve as new ideas emerge throughout the creative process. In the case of the initial sketches for this project, they helped determine the orientation of the pedestrian gate, structure, location of the proposed pergola, formality or modernity of the gate, etc.

Bubble diagrams are another powerful tool used in the

conceptual stage. These diagrams are simple, schematic representations of space, typically consisting of circles or “bubbles” representing different functional areas or zones within a landscape. Bubble diagrams are not concerned with precise dimensions but focus on the relationships between various spaces.

Bubble diagrams help landscape architects explore how spaces flow into one another, ensuring that the relationships between different elements make sense from a practical and aesthetic standpoint. This method allows for easy manipulation of spaces, providing a clear picture of how other areas will be used and how people will move through the landscape. The use of bubble diagrams in this project was limited to project goals, and most of the spaces would not be changing since this is a real-world place and not theoretical.

Utilizing these forms of exploration formed a holistic process that enabled me to explore the spatial, functional, and aesthetic aspects of the Clark Library in a fluid, dynamic way.



OPTION 1 THE PAVILLION OF NEW BEGINNINGS

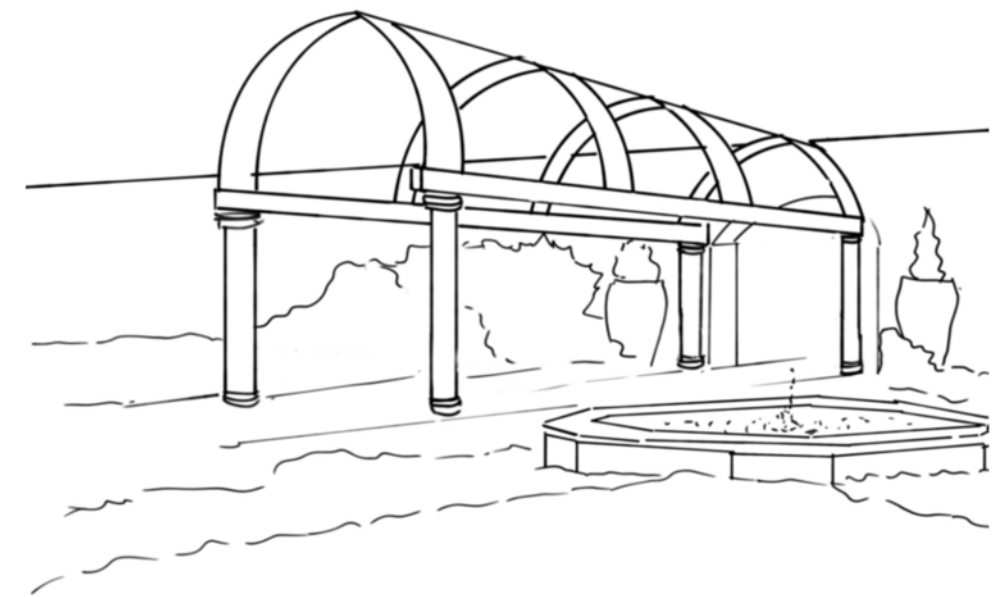
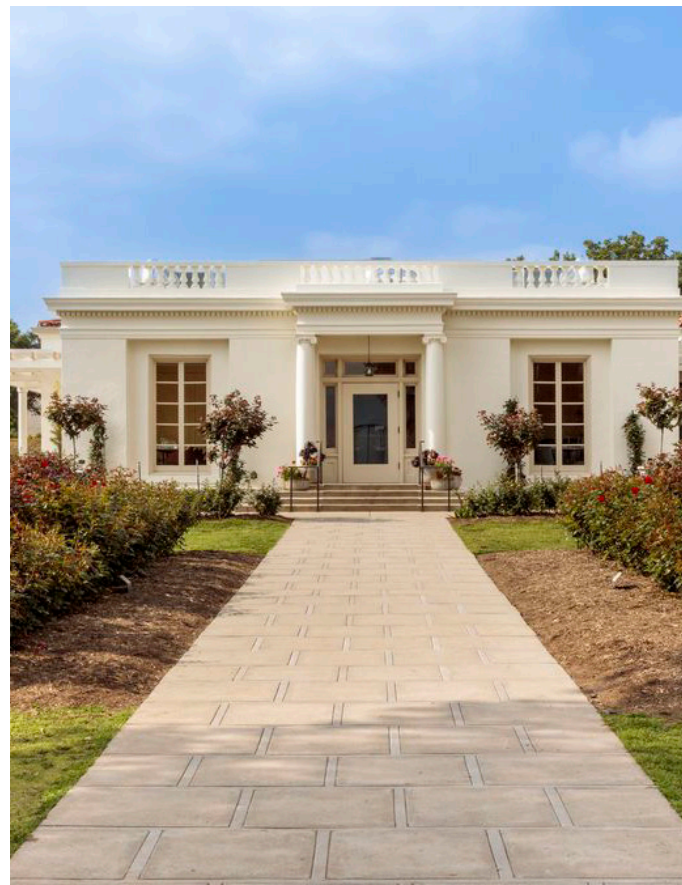
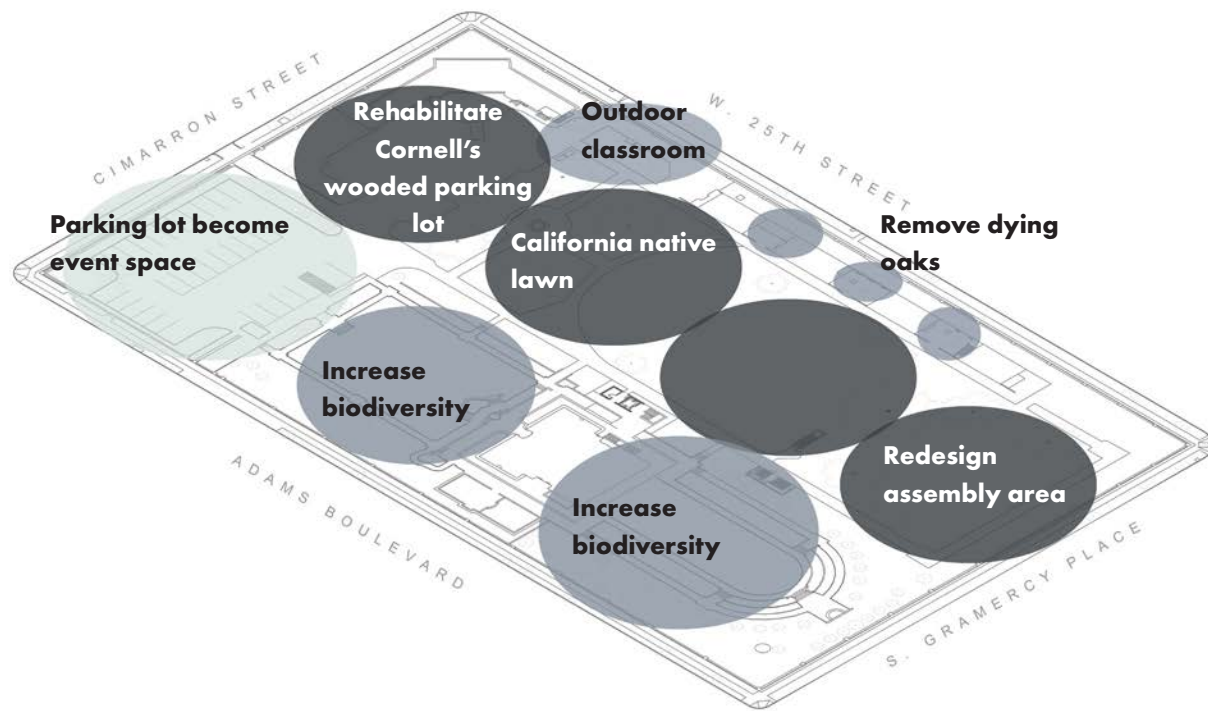
Design Elements:

A modern conservatory with clean lines and glass walls, offering a panoramic view of the garden. Inside, historical quotes and writings are displayed connecting to the contents of the library.

Pros & Cons Option 1

Pros:
 Can be built in exact foot print and height of Clark Home
 Can make plant collection as special as library collection

Cons:
 Outrageously expensive to actually build
 Does the library need a conservatory?



OPTION 2 THE TEAHOUSE OF REFLECTION

Design Elements:

A traditional teahouse made of wood and glass, situated at the new threshold of the garden. Surrounded by a mix of historical plants and modern landscaping, the teahouse offers a serene space.

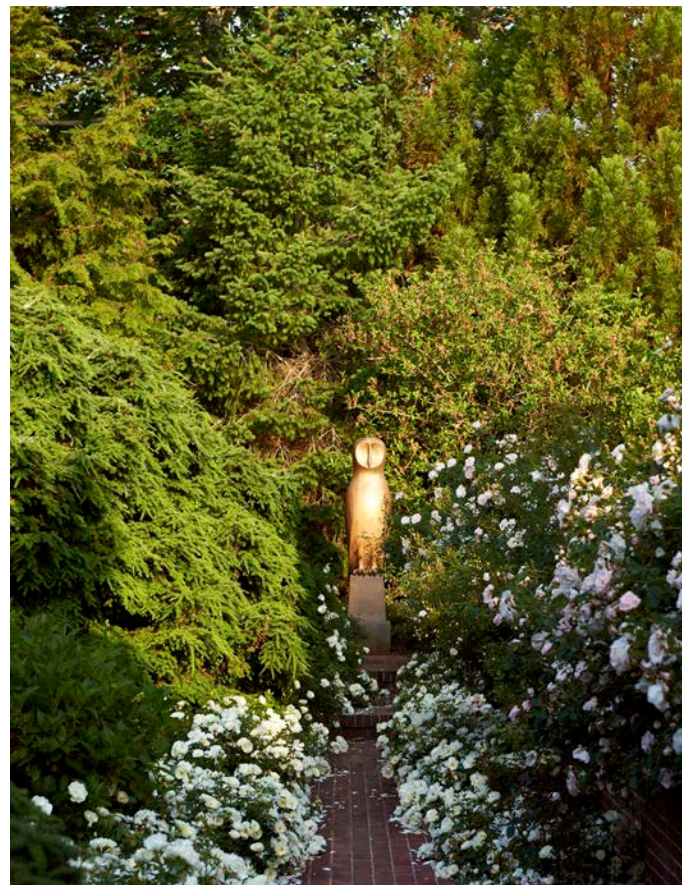
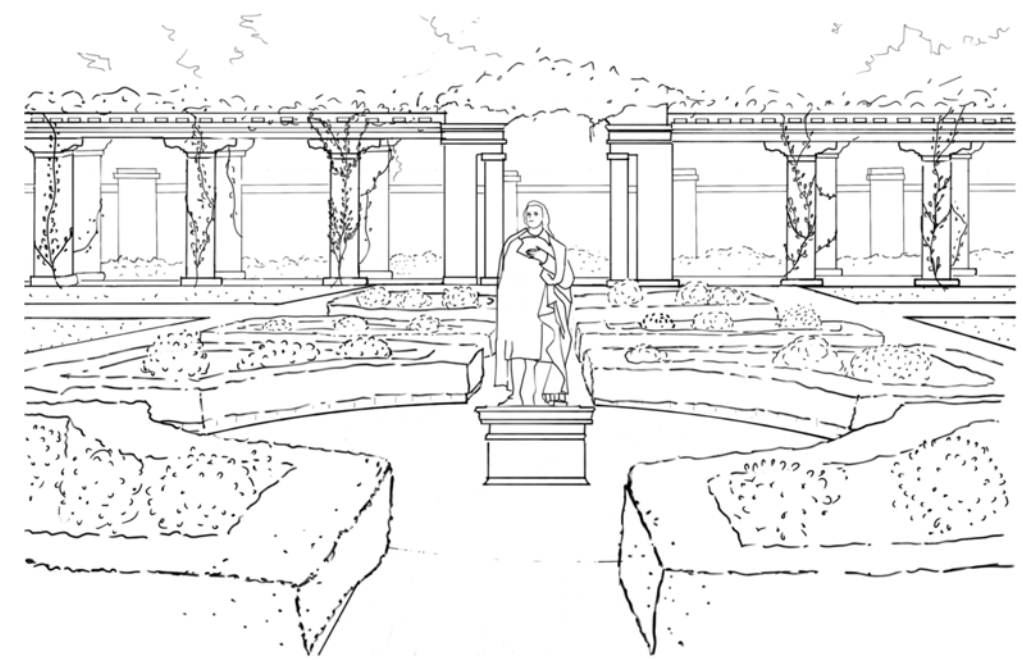
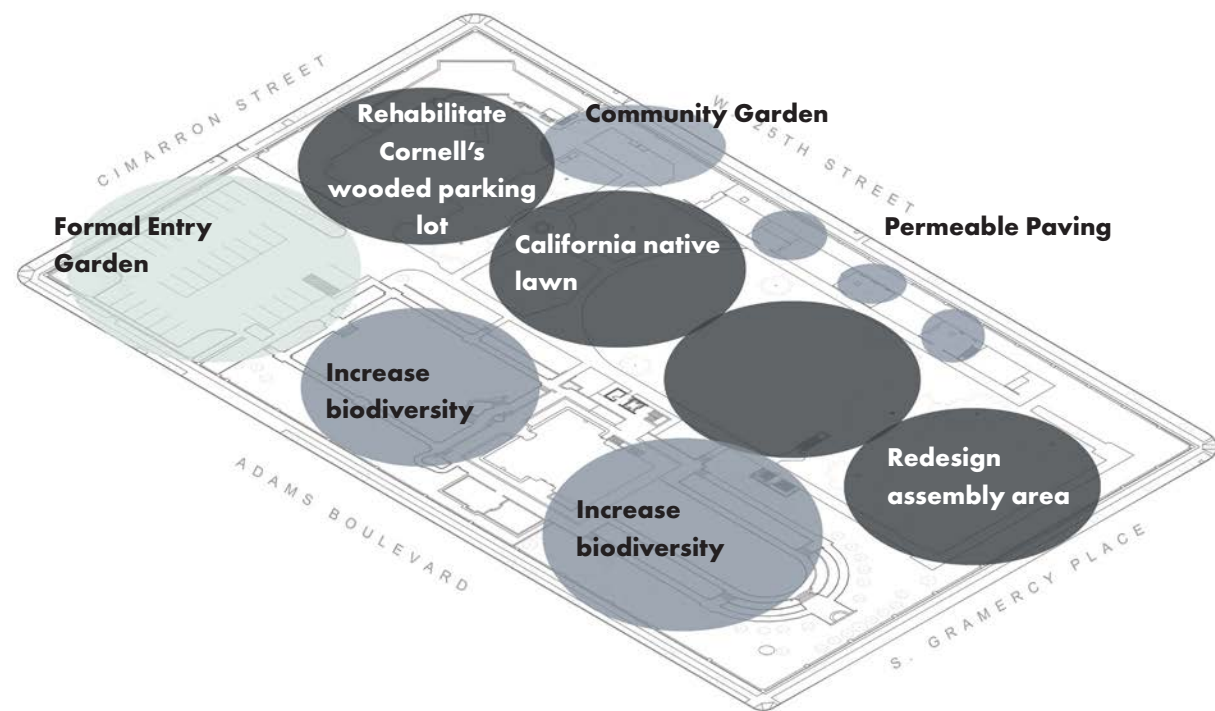
Pros & Cons Option 2

Pros:

- Can be built in exact foot print of house
- Can improve the new pedestrian entry way

Cons:

- Does the library need a teahouse? Clark tore his down.
- Does the library need additional event space?



OPTION 3 THRESHOLD OF TIME

Design Elements:

Crossing the new threshold signifies leaving the past behind & stepping into a new beginning

Pros & Cons Option 3

Pros:

Can utilize, in part, Cornell's suggested vision for a formal entry way from his 1937 Landscape Plan

Could be a good place to move hidden Mark Daniel's designed gazebo

Cons:

Could be super basic and expected. Modernizing it in some way would be smart

10 DESIGN SOLUTIONS



Reimagining Cornell's Fountain in Travertine as Originally Designed

Historic preservation in landscape architecture involves maintaining a site's cultural, historical, and environmental integrity while adapting it to contemporary needs. Well-researched design solutions are vital to preserving the Clark Library's landscape's essence while making it functional for modern use.

A foundational design solution in the historic preservation of the library garden is a deep understanding of the site's historical context. This involved extensive research into the landscape's historical significance. Archival research, oral histories, written documents, and photographic evidence have helped reconstruct the original design intent. This research-driven approach ensured that changes honor the site's past while accommodating modern needs

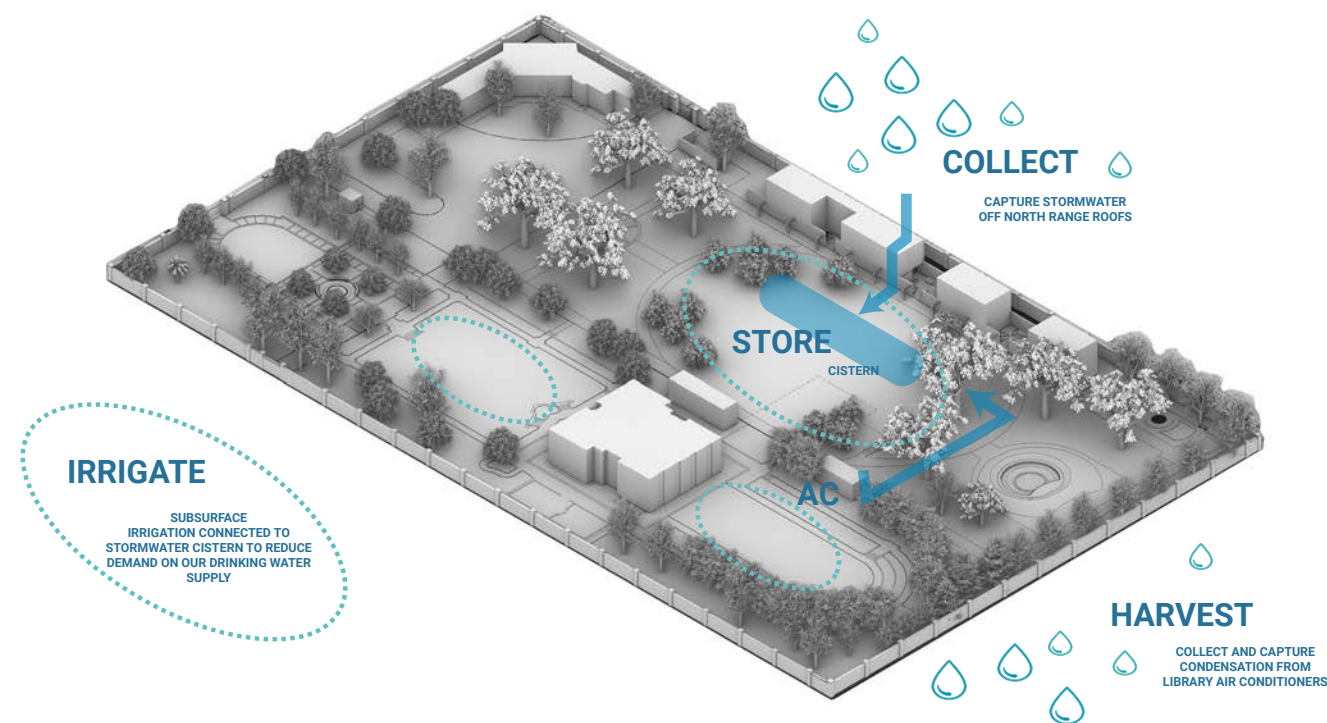
Incorporating modern amenities into historic landscapes without compromising character is a design solution that has been explored for the Clark Library garden. Adaptive reuse allows modern functionalities like the new seating to be discreetly introduced into the landscape. The new seating areas echo the materiality and forms of the original benches on the southeastern end of the garden, thus ensuring that new elements blend seamlessly with the old.

Sustainability plays a crucial role in the solutions for the William Andrews Clark Memorial Library garden. Adding a cistern for capturing stormwater and air conditioning condensate will enable the historic trees on-site to thrive

with climate change by allowing more watering during the hot summer. Focusing on low-water California native plant materials when replacing plant materials and for the new design portions of the property will increase pollinators on site while reducing the need for watering. This will preserve the historical character while also supporting biodiversity and ecological health.

The well-researched design solutions on the following pages required a comprehensive understanding of a site's historical significance, a sensitivity to contemporary needs, and a commitment to sustainable and adaptive practices. These solutions ensure that the Clark Library garden remains functional and historically respectful, allowing it to continue serving as a significant cultural and ecological resource.

Stormwater & Condensate Harvesting



Why Collect Stormwater?

An objective of this project is to **improve** the conditions for the trees and historic lawns at the library.

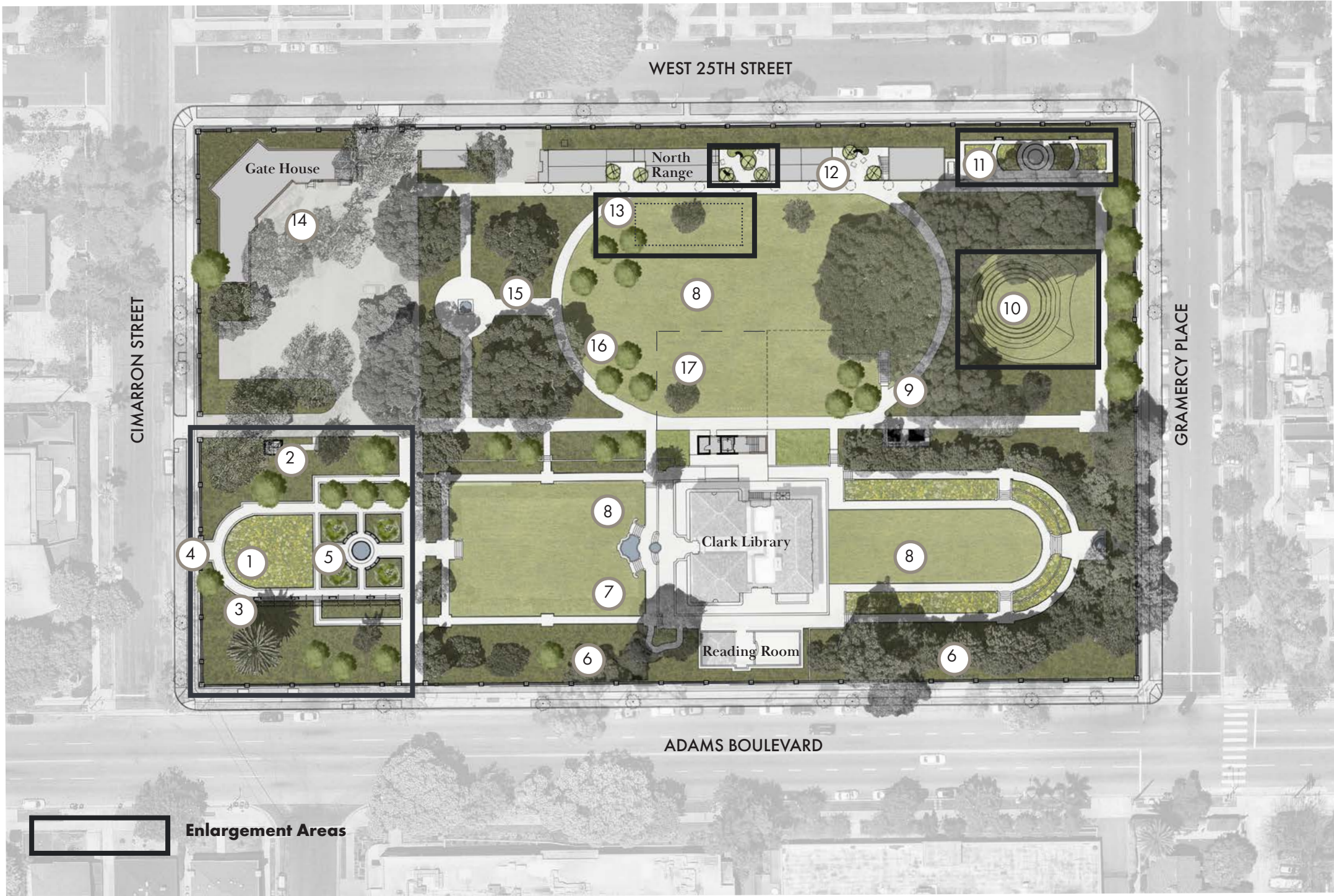
Collecting rainwater and air conditioning condensate aids this by:

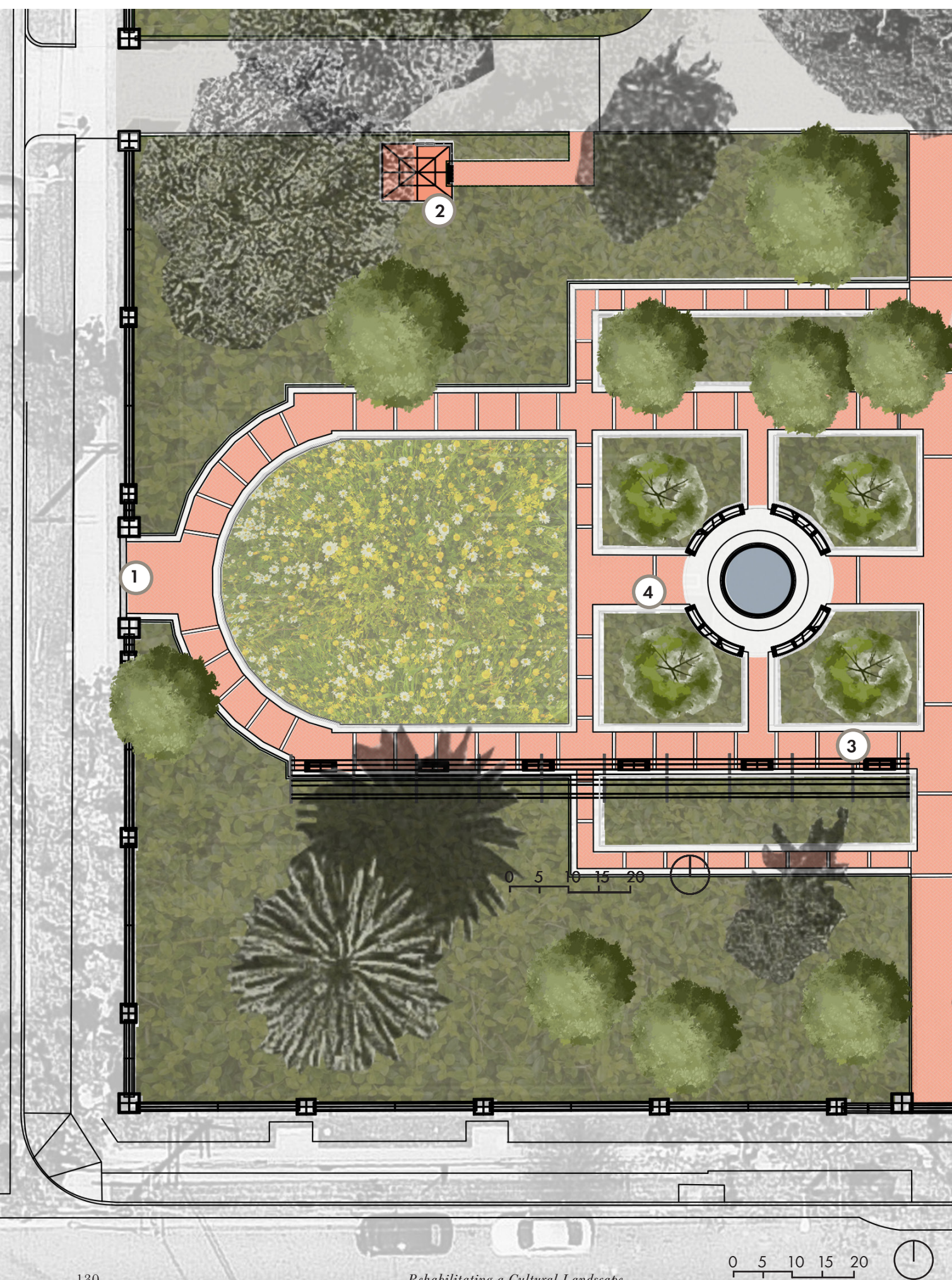
- **Reducing** runoff through detention, which helps manage water flow.
- **Providing** environmental and economic benefits by decreasing reliance on the water supply.
- **Mitigating** the harmful effects of polluted water from urban areas, which impacts both the public and wildlife.
- **Treating** stormwater as a valuable resource.
- **Allowing** the captured water to be used for irrigating the historic trees and lawns.

This approach turns stormwater into a sustainable solution for maintaining the library's green spaces.

Proposed Site Plan

- ① Entry Garden
- ② Security Kiosk
- ③ Pergola
- ④ Entry Gate
- ⑤ Entry Garden Water Feature
- ⑥ Replace Existing Planting With Drought- Tolerant/ California Native Plants
- ⑦ Reconstructed Earthwork
- ⑧ Replace Existing Lawn With Drought Tolerant Ground-cover
- ⑨ Reconstructed Decomposed Granite Path
- ⑩ Reconstructed Assembly Area
- ⑪ Dryden Garden & Relocated Reading Gazebo
- ⑫ Redesigned North Range Courtyards
- ⑬ Subterranean Stormwater Cisterns
- ⑭ Rehabilitated Cornell Parking Lot & Gatehouse Garden
- ⑮ Cornell Fountain & Donor's Circle
- ⑯ Rehabilitated historic Magnolia x soulangeana planting plan
- ⑰ Proposed Book Repository





Entry Garden

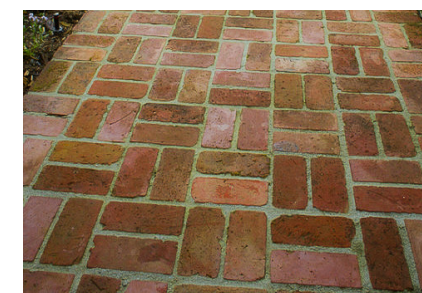
- ① Entry Gate
- ② Security Kiosk
- ③ Pergola
- ④ Entry Garden Water Feature



Entry Garden

Thresholds in a Beaux-Arts garden are key elements that guide visitors through the landscape, marking transitions between spaces. These entrances create moments of pause, framing views and enhancing the journey, while reflecting the garden's classical symmetry and order. This entry garden establishes a structured flow and a sense of progression, enriching the overall aesthetic of Clark Library.

reflecting the garden's classical symmetry and order. This entry garden establishes a structured flow and a sense of progression, enriching the overall aesthetic of Clark Library.



Materials

Left: Basket Weave Brick
Far Right: Travertine



Entry Garden Water Feature

Beaux-Arts fountains are water features known for their classical style, detailed designs, and balanced layouts. Typically found in public spaces, they highlight the elegance of the Beaux-Arts movement with their central water jets, ornate basins, and intricate stonework. These fountains are a perfect mix of art and intricate stonework. This fountain serves as,

both a decorative piece and symbol of grandeur, reflecting the garden's classical symmetry and order.



Materials

Left: Marble

Far Right: Travertine



HISTORIC PECAN TREE

HISTORIC PALM TREE

ARCTOSTAPHYLOS 'BYRD HILL'

HETEROMELES
ARBUTIFOLIA

CALIFORNIA NATIVE
POLLINATOR PLANTS

PACIFIC CLAY BRICK



Key Map

Rehabilitating A Cultural Landscape

Tracy Wolk



Pergola

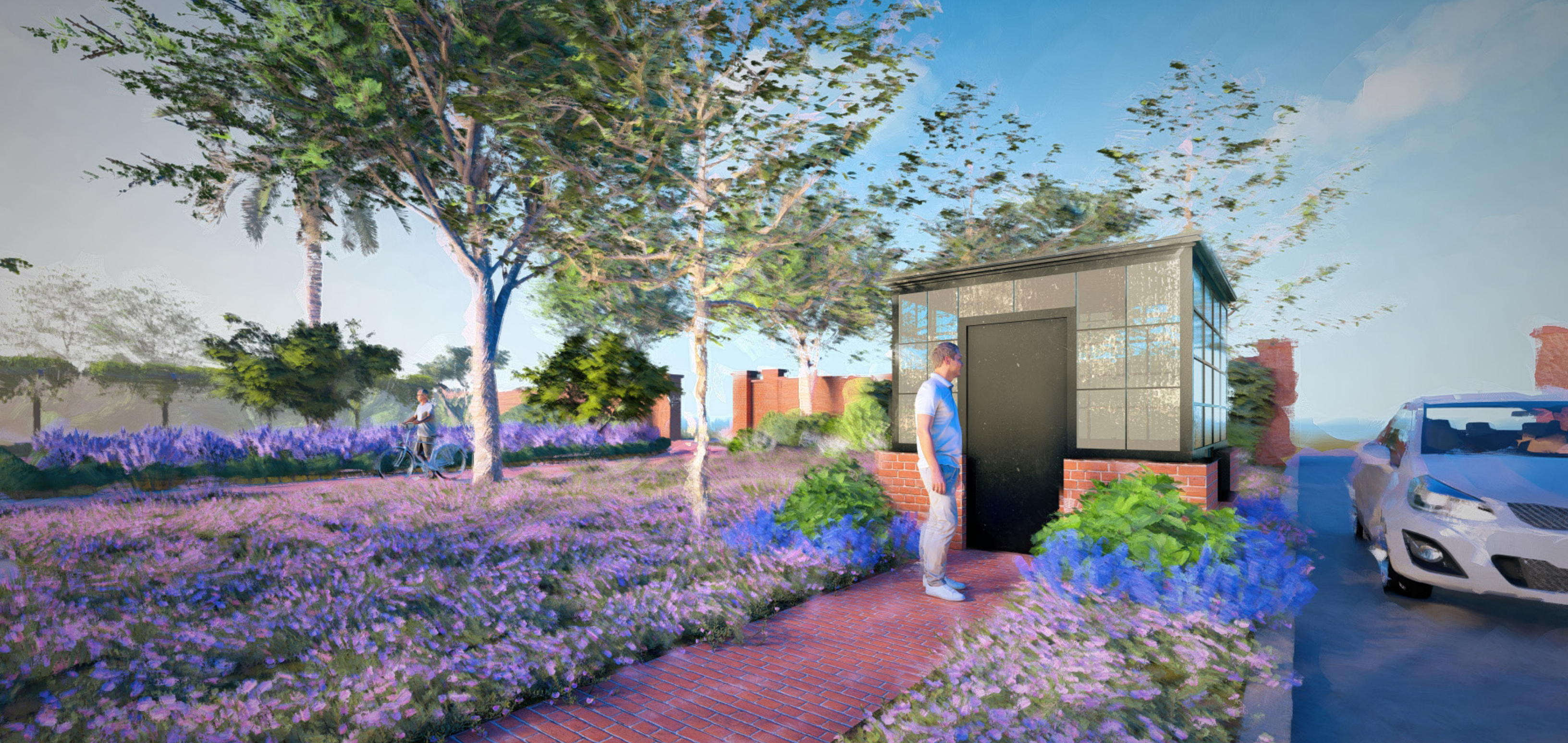
The entry pergola mimics Barton Phelps and Associates 1990 design for the North Range. In its black steel construction it brings both a vertical element as well as a modern touch to the entry garden.



Materials

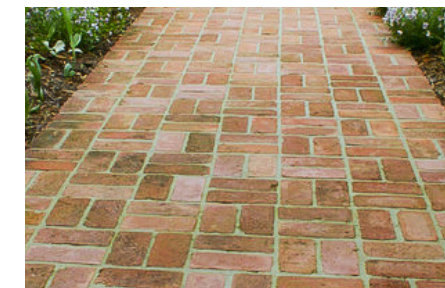
Left: Black Steel

Far Right: Cast Concrete



Security Kiosk

Currently the Clark Library security sits on a chair in the parking lot greeting visitors. Have a dedicated space for this staff was on the wish list of the library. A security kiosk at the William Andrews Clark Memorial Library will play a crucial role in ensuring the safety and well-being of visitors, as well as its collection.



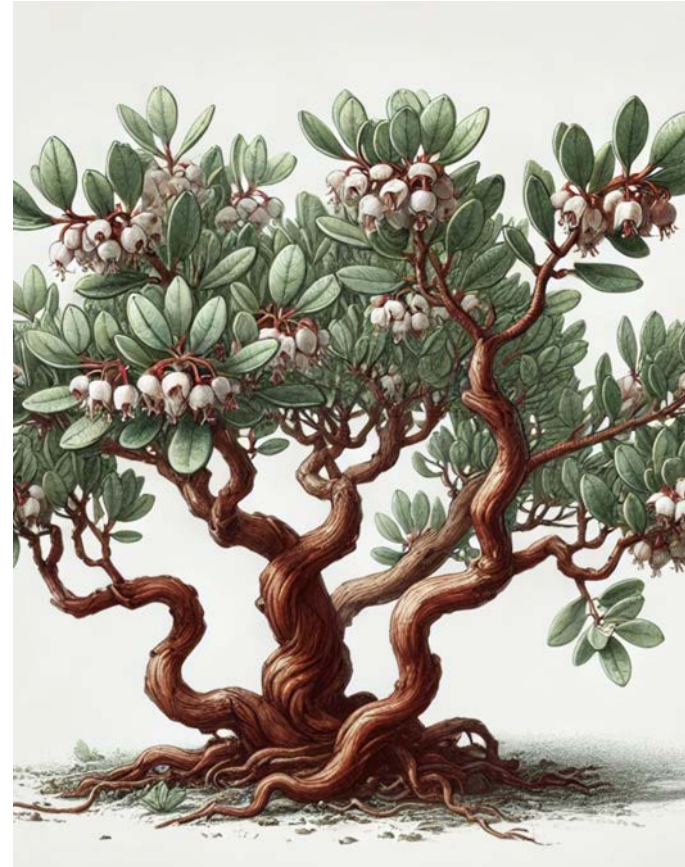
Materials

Left: Black Steel
Far Right: Brick

Entry Garden Plant Palette



Aesculus californica



Arctostaphylos manzanita 'Byrd Hill'



Rhus integrifolia



Buxus sinica



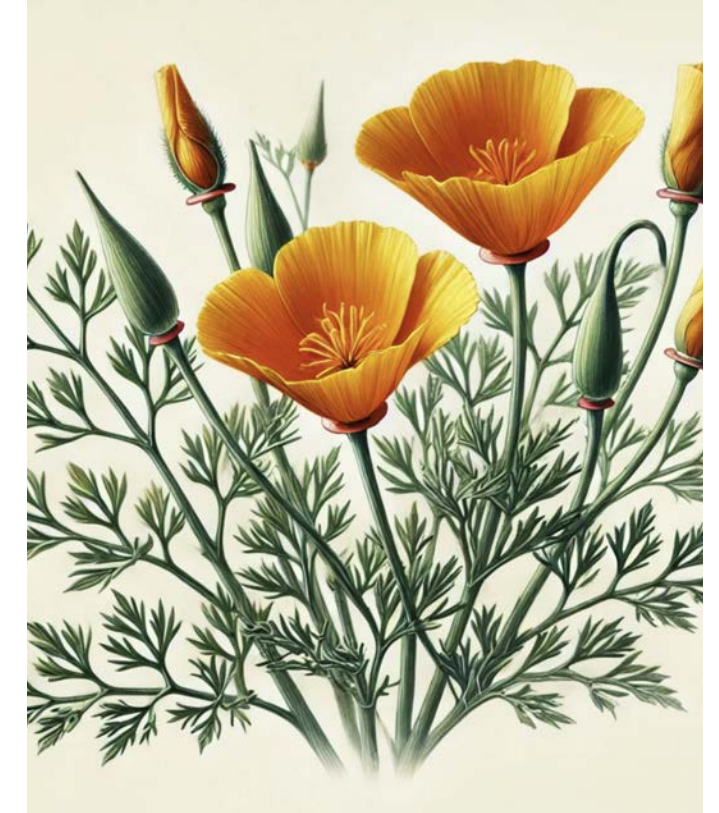
Arctostaphylos pumila



Eriogonum fasciculatum



Salvia clevelandii



Eschscholzia californica



North Range Courtyards

- ① Courtyard 1 Planting Bed
- ② Courtyard 2 Bench with Planting Bed
- ③ Courtyard 3 Bench with Planting Bed



North Range Courtyard 2

The North Range is a no non sense structure that houses a conference room, kitchen, offices, and apartments for visiting scholars. The redesigned courtyards reimagine a modern interpretation of the historic reading room on the south side of the property.



Materials

Left: Black Steel

Far Right: Tumbled Travertine Pavers



North Range Courtyard Bench

The bench concept in the redesigned courtyard envisions using the wood from the original cedar tree that fell on the property during the pandemic. Creating a new use for a beautiful landmark that has been part of the library since before its inception.

Courtyard Plant Palette



Palo verde



Muhlenbergia capillaris



Muhlenbergia rigens



Festuca glauca



Hesperaloe parvifolia



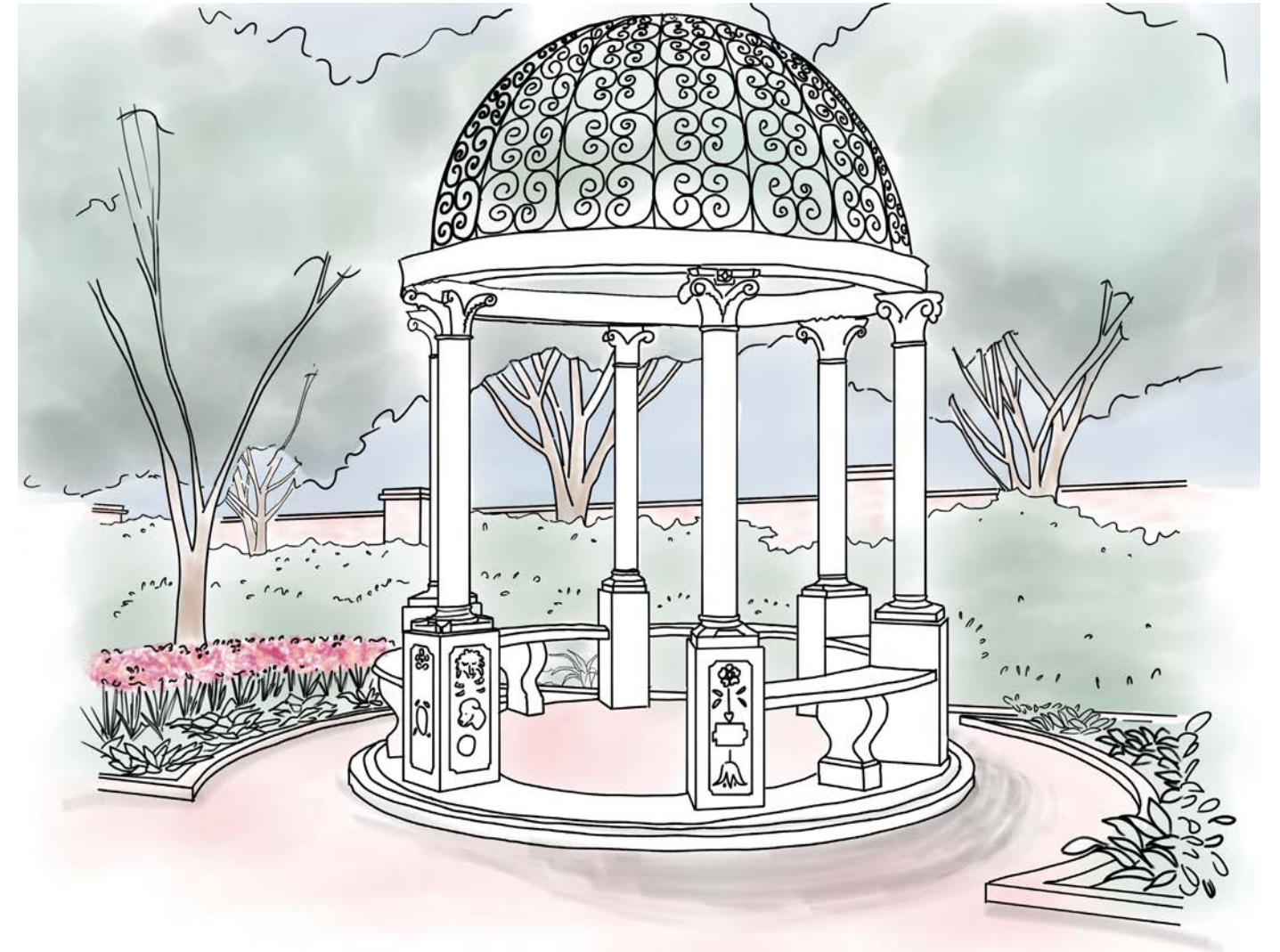
Salvia 'Alan Chickering'



Carex tumulicola



Salvia spathacea



Dryden Garden

- ① Relocated Mark Daniel's Designed Reading Gazebo
- ② Marble Benches
- ③ Lunch Area





Dryden Garden

John Dryden (1631 – 1700) was the first poet laureate of UK. The Clark Library houses a major collection of his works, including published writings, correspondence, manuscripts, and annotated books.

This programmatic garden is inspired by the Clark

Collections, featuring plants mentioned in the works of Dryden and other literary figures like Chaucer, Shakespeare, Wilde, Byron, Shelley, Keats, and Lamb.



Inspiration

Left: Potential Interpretive Signage

Far Right: Reading Room As Inspo

Dryden Garden Plant Palette



Lagerstroemia indica



Fremontodendron californicum



Ribes indecorum



Rosa



Lavandula



Thymus serpyllum



Heuchera maxima



Achillea millefolium



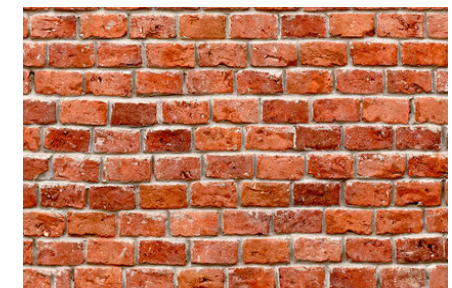
Assembly Area

- ① Reconstructed Cornell Pedestrian Path
- ② Black Steel Reinforced Wall
- ③ Brick Reinforcement
- ④ Earthen Stage



Assembly Area

Cornell's 1937 design featured an outdoor theater called the Assembly Area, an amphitheater defined by earthwork contours. This updated version includes brick and steel reinforcement to help the contours stand the test of time. Once rehabilitated, this space will bring something extraordinary to the garden, while providing additional event space.



Materials

Left: Black Steel

Far Right: Brick



HISTORIC MAGNOLIA GRANDIFLORA

HISTORIC FICUS RUBIGINOSA

RHUS INTEGRIFOLIA

UMBELLULARIA CALIFORNICA

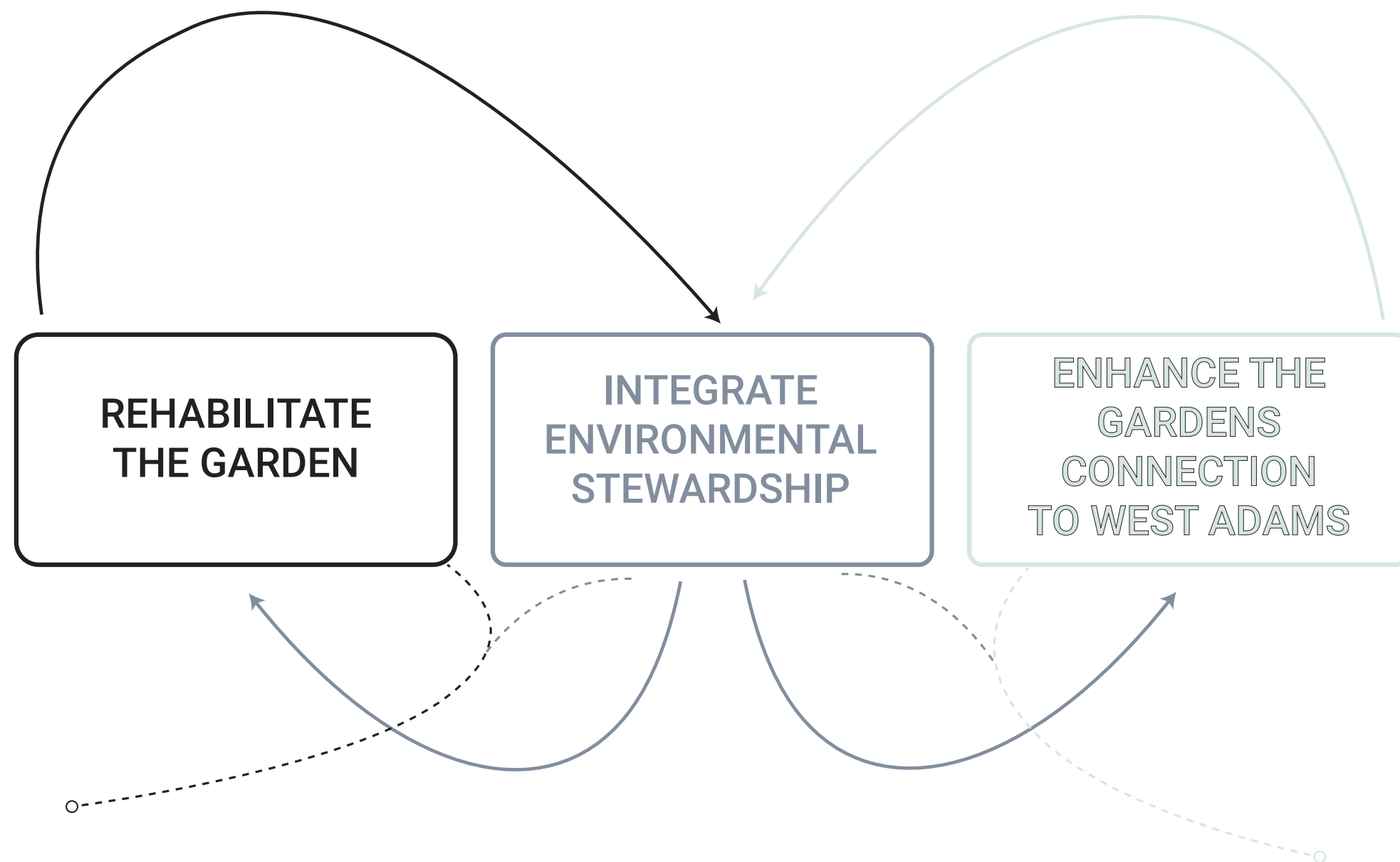
CALIFORNIA NATIVE GRASS



KEY MAP

B

B'



Conclusion to Rehabilitating a Cultural Landscape

While completing this project the Secretary of the Interiors Standards for the Treatment of Cultural Landscapes was my guiding framework. It provided the skeletal structure of what this project was to become.

My guiding force was to complete the wish list the William Andrews Clark Memorial Library had given me in our first meeting together. Their desire to celebrate the upcoming

one hundredth anniversary of the Clark Library primed the task to add a more complete history of the garden.

I first set out to create a set of goals that could be achieved. Thus the goals to:

Rehabilitate The Garden, Integrate Environmental Stewardship, and finally Enhance The Gardens Connection

to West Adams were born.

The outcomes of these goals became intertwined as I was completed each one. The best way to integrate environmental stewardship is by rehabilitating the garden. Why not add more biodiversity while enhancing the gardens connection to West Adams? Ultimately it all looped together.

None of these goals could be accomplished if I hadn't thoroughly researched the history of the neighborhood, the garden, and the inception of the library.

This has been quite a wonderful learning experience.

11 ACKNOWLEDGEMENTS

This book is dedicated to my daughter, Ivy.

Thank you to my father for all your love and support. Your memory will always be a blessing.

Thank you to my Mom and sister and our group chats.

Thank you to all of my cheerleaders. You know who you are.

Thank you, JV for being my benefactor.

Thank you to Andrew Harrell, you are an incredible tutor

Thank you to Meg and Steven. Your advice and guidance was so helpful and I appreciate it.

Thank you to Stephanie Landregan for opening the door for me for this project.

To the staff at the William Andrews Clark Memorial Library staff, namely: Bronwen Wilson, Carla Pestana, Laura Clennon, Rebecca Fenning Marshall, Nina Schneider, Scott Jacobs, Carole Robinson, & Arie Nair...

I appreciate your faith in me. Your willingness to answer questions and emails and the endless photos I asked to have scanned.

Subterranean Annex, 1966

Image Citations

Cover Page: William Andrews Clark Memorial Library. (n.d.). Retrieved June 1, 2024, from <https://www.laconservancy.org/learn/historic-places/william-andrews-clark-memorial-library/>

Index: Image Courtesy of the William Andrews Clark Memorial Library

Index: Image Courtesy of the William Andrews Clark Memorial Library

Page 6: "Clark Library Annex." n.d. Accessed October 7, 2024. CoverPage:WilliamAndrewsClarkMemorialLibrary. (n.d.). Retrieved June 1, 2024, from <https://www.laconservancy.org/learn/historic-places/william-andrews-clark-memorial-library/>.

Page 8: Image Courtesy of the William Andrews Clark Memorial Library

Page 10 & 11: Image Courtesy of the William Andrews Clark Memorial Library

Page 12 & 13: "West Adams." n.d. Accessed October 7, 2024. https://earth.google.com/web/search/West+Adams,+Los+Angeles,+CA/@34.0310974,-118.30029045,52.90969484a,1511.36991077d,35y,0h,0t,0r/data=CooBGLwSVgolMHg4MGMyYjhhNDFhMTFjNjBiOjB4ZDZhNWFmNWNjNzNkNDNkMxm-mHfmLwRBQCEftpmvN5NdwCobV2VzdCBZGFtcywGTG9zIEFuZ2VsZXMsIENBGAIGASImCiQJbHoanYkEQUARYiAtgf4DQUAZRFcC-c2TXcAhrtt2wHCUXcBCAggBOgMKATBKDQj_____8BEAA.

Clark Library Aerial Image Licensed through Nearmap

Page 14 & 15: Images Courtesy of John Vlautin

Page 16 & 17: William Andrews Clark, Jr. (n.d.). Retrieved June 1, 2024, from <https://clarklibrary.ucla.edu/clark-biography/>

Hollywood Bowl Easter Service. (1921). <https://martinturnbull.com/2021/07/05/first-easter-sunrise-service-in-the-hollywood-bowl-march-27-1921-2/>

Selected photograph from the opposite page 62 of the book: The Philharmonic Orchestra of Los Angeles 'The First Decade'" 1919-1929 by Caroline Estes Smith

Page 18 & 19: Courtesy of William Andrews Clark Memorial Library

Clark Library Through Ficus rubiginosa. (n.d.). Retrieved September 14, 2024, from <https://bigorangelandmarks.blogspot.com/2007/05/no-28-william-andrews-clark-memorial.html>

Page 20 & 21: Image Courtesy of: The Benjamin and Gladys Thomas Air Photo Archives at the UCLA Department of Geography; Spence Collection.

Ralph D. Cornell standing on the deck of a ship wearing a suit and a stack of leis, Hawaii, 1938. (1938). https://digital.library.ucla.edu/catalog?f%5Bmember_of_collections_ss%5D%5B%5D=Ralph+D.+Cornell+Papers%2C+1925-1972

Page 22 & 23: Estes Smith, C. (n.d.). Portrait of William Andrew Clark, Jr., founder of the Los Angeles Philharmonic Orchestra. Retrieved September 14, 2024, from <https://clark.laphil.org/archive/William-Andrews-Clark--Jr--298SXL9GONR.html>

Ralph D. Cornell. (n.d.). Retrieved September 14, 2024, from <https://www.tclf.org/pioneer/ralph-dalton-cornell>

Page 24 & 25: UCLA - The William Andrews Clark Memorial Library - Education Snapshots. (n.d.). Education Snapshots. Retrieved June 1, 2024 from <https://educationsnapshots.com/projects/3409/ucla-the-william-andrews-clark-memorial-library/>

Page 26 & 27: All Images Taken by Author

Page 28 & 29: All Images Courtesy of the William Andrews Clark Memorial Library

Page 30 & 31: East Lawn, Ralph D. Cornell Wall 1939. (n.d.). Image Courtesy of William Andrews Clark Memorial Library.

Clark Home Being Demolished, 1971. (n.d.). Image Courtesy of William Andrews Clark Memorial Library.

All other images by the author

Page 32 & 33: Image Courtesy of the William Andrews Clark Memorial Library

Page 35: Los Angeles Times. 1928. "Art of the Architect," March 18, 1928, Sunday edition.

Page 37: Image Courtesy of William Andrews Clark Memorial Library

Page 38: Paul. 2020. "Andres Cañon - Cahuilla (The North American Indian, V. XV. Norwood, MA, The Plimpton Press)." 1000Museums. November 4, 2020. <https://www.1000museums.com/shop/art/edward-sheriff-curtis-andres-canon-cahuilla-the-north-american-indian-v-xv-norwood-ma-the-plimpton-press/>.

Page 39 & 40: "Water And Power Associates." n.d. Accessed October 7, 2024. https://waterandpower.org/museum/Historical_Timeline_of_Los_Angeles.html.

Page 43: "Water And Power Associates." n.d. Accessed October 7, 2024. [https://waterandpower.org/museum/Mystery_History_Answers\(Jan_2019\).html](https://waterandpower.org/museum/Mystery_History_Answers(Jan_2019).html).

Page 45: "Demonstrators Protest Discriminatory Zoning At Los Angeles City Hall, 1946 - UCLA Library Digital Collections." n.d. Accessed October 7, 2024. <https://digital.library.ucla.edu/catalog/ark:/13030/hb8t1nb5st>.

Page 46: Pellolio, Natalie. 2019. "Curating Overland To California: Commemorating The Transcontinental Railroad - California Historical Society." California Historical Society. April 22, 2019. <https://californiahistoricalsociety.org/blog/curating-overland-to-california-commemorating-the-transcontinental-railroad/>.

Page 48: 1910, 1926, 1937 Courtesy of the William Andrews Clark Memorial Library. All other images taken by the author

Page 51- 65 Courtesy of the William Andrews Clark Memorial Library

Page 67: The Times Staff. 1971. "Death Toll 33 in Massive Earthquake." In . The Los Angeles Time.

Page 69: Image Courtesy of The William Andrews Clark Memorial Library

Page 71: "Portfolio | William Andrews Clark Memorial Library." n.d. Architectural Resources Group (ARG). Accessed October 7, 2024. <https://www.argcreate.com/portfolio/clark-memorial-library/>.

Page 72: Image Taken by Author.

Page 75: Meares, Hadley. 2020. "Black Californians Were Denied Loans They Needed To Build Wealth. Black Insurance Agents Made It Possible." Curbed LA. February 18, 2020. <https://la.curbed.com/2020/2/18/21138451/golden-state-mutual-life-insurance-building-los-angeles>.

Changes, Care. 1970. "St. John Of God Retirement In California | Nursing Homes | Care Changes." Care Changes. January 1, 1970. https://www.carechanges.com/living-communities/st-john-of-god-retirement_los-angeles_california/.

"Britt Mansion And Formal Gardens." n.d. Flickr. Accessed October 7, 2024. <https://www.flickr.com/photos/7294653@N07/3039545031>.

mgerardo. 2019. "Main - John Tracy Center." John Tracy Center. June 17, 2019. <https://www.jtc.org/>.

"Complex Care In Los Angeles | Western Convalescent | Home." n.d. Western Convalescent - Excellence Sets The Standard For Quality Care. Accessed October 7, 2024. <https://westernconvalescent.com/>.

Image Taken By Author.

Page 77- 85: All Images Taken By Author.

Page 86: "UCLA - The William Andrews Clark Memorial Library - Education Snapshots." n.d. Education Snapshots. Accessed October 7, 2024. <https://educationsnapshots.com/projects/3409/ucla-the-william-andrews-clark-memorial-library/>.

Page 87: All Images Licensed Through Adobe Stock

Page 88: All Images Licensed Through Adobe Stock

Page 89: Image 1 Licensed Through Adobe Stock

Second Image: "Visit." n.d. Undergraduate Admission. Accessed October 7, 2024. <https://admission.ucla.edu/visit>.

Page 90-95: All Images Taken By Author

Page 98-99: Taken By Author

Page 100: Image 1 Courtesy of William Andrews Clark Memorial Library

Image 2 Taken By Author

Page 101: Taken By Author

Page 102: Taken By Author

Page 103: "Ilex Glabra (Appalachian Tea, Gallberry, Inkberry) | North Carolina Extension Gardener Plant Toolbox." n.d. Accessed October 7, 2024. <https://plants.ces.ncsu.edu/plants/ilex-glabra/>.

Calscape. n.d. "Coffeeberry." Accessed October 7, 2024. [https://calscape.org/Frangula-californica-\(Coffeeberry\)](https://calscape.org/Frangula-californica-(Coffeeberry)).

Page 106: Image 1: Taken by Author, Image 2: "Plan Your Visit." n.d. Dumbarton Oaks. Accessed October 7, 2024. <https://www.doaks.org/visit/plan>.

Image Citations

Page 107: Image 1: Taken by Author, Image 2: L. 2020. "Yes, You Too Can Have A Formal Garden, No Matter Where You Live." ELLE Decor. May 26, 2020. <https://www.elledecor.com/life-culture/a32479942/formal-garden-design-urban-gardens/>.

Page 110 & 111: "Biltmore." n.d. Biltmore. Accessed October 7, 2024. <https://www.biltmore.com/>.

Page 112 & 113: "Walled Garden At Bellefield (U.S. National Park Service)." n.d. Accessed October 7, 2024. <https://www.nps.gov/places/walled-garden-at-bellefield.htm>.

Page 114 & 115: "Plan Your Visit." n.d. Dumbarton Oaks. Accessed October 7, 2024. <https://www.doaks.org/visit/plan>.

Page 118: Image 1: Licensed through Getty Images. Image 2: "Catenary Archives - Hidden Architecture." n.d. Hidden Architecture. Accessed October 7, 2024. <https://hiddenarchitecture.net/tag/catenary/>.

Page 120: "Wine Down At The Tea Room | The Huntington." n.d. Accessed October 7, 2024. <https://huntington.org/dining/wine-down-tea-room>.

Page 122: Marino, Peter, — Gardens, and — Jason. 1970. "Peter Marino - Gardens — Jason Schmidt." Jason Schmidt. January 1, 1970. <https://jasonschmidtstudio.com/peter-marino-gardens>.

Victorian, The. 2019. "The Stately Homes Around The UK With The Best Gardens." The Victorian Emporium Ltd. All Rights Reserved. March 4, 2019. <https://www.thevictorianemporium.com/publications/editorial/article/the-stately-homes-around-the-uk-with-the-best-gardens>.

Page 133- 141: Black Steel Licensed Through Adobe, "Premium Photo | Ceramic Marble Texture Surface | Marble Texture, Marble Texture Seamless, Marble." n.d. Pinterest. Accessed October 7, 2024. <https://www.pinterest.com/pin/426293921015225798/>. "Cast Stone | Nelson Precast." n.d. Nelson Precast. Accessed October 7, 2024. <http://nelsonprecast.com/cast-stone/>. "Peninsula Estate 06 (Design By Suzman Cole Design Associates) - Traditional - Landscape - San Francisco - By Frank & Grossman Landscape Contractors, Inc. | Houzz." n.d. Houzz. Accessed October 7, 2024. <https://www.houzz.com/photos/peninsula-estate-06-design-by-suzman-cole-design-associates-traditional-landscape-san-francisco-phvw-vp~69651>.

Page 142-143: Images Generated By Dall-E Using a License

Page 149: Image Taken by Author

Page 150 & 151: Images Generated By Dall-E Using a License

Page 155: Images Taken by Author

Page 156 & 157: Images Generated By Dall-E Using a License

Page 166: Image Courtesy of the William Andrews Clark Memorial Library

Bibliography

Bibliography

"ADAMS BOULEVARD." n.d. Accessed October 2, 2024. <https://adamsboulevardlosangeles.blogspot.com/2013/11/2205-west-adams-boulevard-please-also.html>.

"Art of the Architect." 1928, March 18, 1928, Sunday edition.

Auwaerter, John E. n.d. "Cultural Landscape Report For The Mason Grounds. Marsh Billings Rockefeller National Historic Park." Edited by George W. Curry. Accessed June 10, 2024.

Banham, Reyner. 2009. Los Angeles. Univ of California Press.

"BAUER TRACT TO BE PLATTED.: MAGNIFICENT MESA LAND ON WEST ADAMS PURCHASED." 1905, July 9, 1905, V14 edition.

Baumgardt, Mars F. 1947. "Clark Observatory," February, 47–53.

Berstein, Ken. 2021. Preserving Los Angeles. Los Angeles: Angel City Press.

Birnbaum, Charles A. 2000. Pioneers of American Landscape Design (Professional Architecture). McGraw-Hill Professional Publishing.

"Boy Genius." 1907, November 8, 1907.

Brown, Liz. 2021. Twilight Man. Penguin.

Burden, Ernest E. 2003. Illustrated Dictionary of Architectural Preservation. New York: McGraw-Hill Companies.

California Department of Conservation. n.d. "The 1971 San Fernando Earthquake." Accessed October 3, 2024.

"California Native Basketry, Fire And Traditional Ecological Knowledge." n.d. Compass Rose Design. Accessed September 30, 2024. <https://www.compassrosedesign.com/blogs/blog/fire-and-california-native-basketry>.

Conway, William E, and Robert Stevenson. 1985. "William Andrews Clark and His Cultural Legacy." In , 1–32. University of California, Los Angeles.

Cornell, Ralph D. 1924. "A Garden Gem," May 3, 1924.

Cunningham, Anne S. 2000. Crystal Palaces. New York.

Fogelson, Robert M. 1993. Fragmented Metropolis. Univ of California Press.

"Fossil Follies From The Science Literature | Evolution News." n.d. Evolution News. Accessed September 30, 2024. <https://evolutionnews.org/2021/11/fossil-follies-from-around-the-science-literature/>.

Gilbert, Jim. 2010. "Discovering The William Andrews Clark Library – A Genuine LA Treasure - Curating Los Angeles." Curating Los Angeles. November 18, 2010. <https://curatingla.com/cla/2010/11/18/discovering-the-william-andrews-clark-library-a-genuine-la-treasure/>.

"Growing A Sustainable Campus: A Look At The Biodiversity Of Plants At UCLA." n.d. Accessed March 25, 2024. <https://stack.dailybruin.com/2022/11/23/biodiversity/>.

"Growing Impact: UCLA Reports Gains 1 Year Into Comprehensive Sustainability Plan." 1970. UCLA . January 1, 1970. <https://newsroom.ucla.edu/stories/first-year-recap-campus-sustainability-plan>.

Hammond, John H. n.d. "Cultural Landscape Report for Vanderbilt Mansion National Historic Site, Hyde Park, New York." Accessed June 10, 2024.

Hodel, Donald R., and Kenneth J. Greby. 2015. "Tree Assessment William Andrews Clark Memorial Library."

Holliday, Peter J. 2016. American Arcadia. Oxford University Press.

"Home - Clark Library." n.d. Clark Library. Accessed March 9, 2024. <https://clarklibrary.ucla.edu/>.

"Homes And Highways | Environmental Inequality." n.d. Accessed September 30, 2024. <https://ejhistory.com/homes-and-highways/>.

<https://laist.com/people/annie-lloyd>. 2017. "A History Of West Adams Told Through Its Iconic Architecture." LAist. July 24, 2017. <https://laist.com/news/entertainment/west-adams-told-through-architecture>.

<https://www.latimes.com/people/doug-smith>. 2021. "50 Years Ago, The Sylmar Earthquake Shook L.A., And Nothing's Been The Same Since." Los Angeles Times. February 9, 2021. <https://www.latimes.com/california/story/2021-02-09/50-years-ago-1971-sylmar-earthquake-shook-la>.

"Interview Of Ralph Cornell." n.d. Accessed September 30, 2024. <https://static.library.ucla.edu/oralhistory/text/>

masters/21198-zz0009023k-4-master.html#session8a.

"Living In West Adams, LA." n.d. Accessed September 30, 2024. <https://arqatcumulus.com/blog/living-in-west-adams-la>.

"Los Angeles Railway - Southern California Railway Museum." n.d. Southern California Railway Museum. Accessed September 30, 2024. <https://socalrailway.org/collections/los-angeles-railway/>.

Los Angeles Times. 1934. "W.A. Clark Summoned by Death," June 15, 1934, LII edition, sec. 1.

National Park Service, ed. n.d. "A Guide to Cultural Landscape Reports: Landscape Lines." United States. National Park Service. Park Historic Structures and Cultural Landscapes Program. Accessed June 10, 2024.

Page, Robert R., Cathy A. Gilbert, and Susan A. Dolan. 1998. "A Guide to Cultural Landscape Reports Contents, Process, and Techniques." National Park Service.

"Portfolio | William Andrews Clark Memorial Library." n.d. Architectural Resources Group (ARG). Accessed June 10, 2024. <https://www.argcreate.com/portfolio/clark-memorial-library/>.

"Ralph Cornell - Southern California Dean Of Landscape Architecture | TCLF." n.d. Accessed March 25, 2024. <https://www.tclf.org/news/features/ralph-cornell-southern-california-dean-landscape-architecture>.

Stein, Alan. 2020. The Conservatory Gardens Under Glass.

Tatian, Susan. 1998. "Far from All Noise, Some Silent Sahde," no. The Center&Clark Newsletter 31.

"The Disaster That Helped The Nation Prepare For Future Earthquakes: Remembering San Fernando | U.S. Geological Survey." n.d. Accessed October 3, 2024. <https://www.usgs.gov/news/featured-story/disaster-helped-nation-prepare-future-earthquakes-remembering-san-fernando>.

"The UCLA William Andrews Clark Memorial Library." n.d. California Preservation Foundation. Accessed June 10, 2024. <https://californiapreservation.org/ucla-library/>.

Watters, Sam. 2007. Houses of Los Angeles. New York.

"West Adams Terrace." n.d. Los Angeles Planning Department. Accessed September 30, 2024. <https://planning.lacity.gov/blog/west-adams-terrace>.

"What's Out There Weekend – The Public Landscapes Of Ralph Cornell Guide | TCLF." n.d. Accessed March 25, 2024. <https://www.tclf.org/what%E2%80%99s-out-there-weekend-%E2%80%93-public-landscapes-ralph-cornell-guide>.

"Who Was Theodore Payne? | Theodore Payne Foundation." n.d. Accessed March 25, 2024. <https://theodorepayne.org/about/theodore-payne/>.

Wikipedia. 2024a. "List Of Los Angeles Historic-Cultural Monuments In South Los Angeles." Wikipedia. March 25, 2024. https://en.wikipedia.org/wiki/List_of_Los_Angeles_Historic-Cultural_Monuments_in_South_Los_Angeles.

———. 2024b. "Ralph D. Cornell." Wikipedia. March 25, 2024. https://en.wikipedia.org/wiki/Ralph_D._Cornell.

———. 2024c. "William Andrews Clark Memorial Library." Wikipedia. June 10, 2024. https://en.wikipedia.org/wiki/William_Andrews_Clark_Memorial_Library.

William Andrews Clark Memorial Library Report of the First Decade, 1934-1944. 1946. Berkeley and Los Angeles California: University of California Press.

"William Andrews Clark Memorial Library, UCLA - Barton Phelps & Associates." n.d. Barton Phelps & Associates. Accessed June 10, 2024. <https://bpala.com/project/william-andrews-clark-memorial-library-ucla>.

Winter, Robert. 2018. An Architectural Guidebook to Los Angeles. Gibbs Smith.

"With Renewed Vigor, UCLA's William Andrews Clark Memorial Library Reopens." 2018. UCLA . January 22, 2018. <https://newsroom.ucla.edu/stories/with-renewed-vigor-uclas-william-andrews-clark-memorial-library-reopens>

