

**Fremont Park
Santa Rosa, California
Historic Resources Study**



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Table of Contents

Acronyms and Abbreviations	4
1 Introduction	5
1.1 Location	5
1.2 Project Background.....	6
1.3 Methodology	6
1.3.1 Field Survey.....	7
1.3.2 Records Review.....	7
1.4 Summary of Historic Status	7
1.4.1 National Register of Historic Places.....	7
1.4.2 California Register of Historical Resources	7
1.4.3 Santa Rosa Local Landmarks and Preservation Districts.....	8
2 Historic Contexts	9
2.1 The City of Santa Rosa.....	9
2.1.1 The Establishment and Development of the City’s Downtown District	9
2.1.2 Parks and Open Spaces	10
2.2 Development of Fremont Park	13
2.2.1 Original Concept	13
2.2.2 Executed Park Design	17
2.2.3 Landscape Architect: Howard Gilkey	23
2.3 Contemporaneous Trends in Landscape Design.....	25
2.3.1 City Beautiful Movement	25
2.3.2 Beaux Arts Design	26
3 Existing Conditions	28
3.1 Setting.....	28
3.2 Fremont Park	30
4 Evaluation and Analysis.....	58
4.1 National Register of Historic Places/California Register of Historical Resources Criteria	58
4.1.1 Criteria A/1: Association with Significant Events.....	58

4.1.2	Criteria B/2: Association with Significant Persons	59
4.1.3	Criteria C/3: Design.....	59
4.1.4	Criteria D/4: Archaeology and/or Information Potential.....	61
4.2	Period of significance.....	61
4.3	Integrity Analysis.....	61
4.4	Character-Defining Features.....	63
5	Conclusion	64
5.1	Treatment Considerations.....	64
	References.....	69
	Appendix A: Original Plan (1929) for Fremont Park	72
	Appendix B: Arborist Report (2021) for Fremont Park.....	73

Acronyms and Abbreviations

Bay Area	San Francisco Bay Area
California Register	California Register of Historical Resources
ft	Feet
HRS	Historic Resource Study
National Register	National Register of Historic Places
NPS	National Park Service
The Standards	Secretary of the Interiors Standards for the Treatment of Historic Properties
The City	City of Santa Rose
The park	Fremont Park
WPA	Works Progress Administration

1 Introduction

This Historic Resource Study (HRS) was prepared by MIG on behalf of the City of Santa Rosa Recreation and Parks Department (the City). The purpose of the report is to inform ongoing master planning and renovation projects at Fremont Park and serve as a reference document for future decision making.

The HRS provides background information and a determination of eligibility for the park to the City, the Cultural Heritage Board, and interested members of the public. The findings herein are based on site documentation, historical research, and professional expertise in historic park assessment and treatment. The content includes a historical overview of the park, and a discussion of its historic significance and integrity.

Based on the research and evaluation conducted for the HRS, MIG concludes that Fremont Park is eligible for individual listing in the California Register of Historical Resources (California Register) and the National Register of Historic Places (National Register) for its association with community planning and landscape architecture. The park retains sufficient historic integrity to convey this significance and should be treated as a historical resource during design and planning review. Landscape features that convey the park's significance are identified in Chapter 4 and warrant special consideration during future treatment of the park.

1.1 Location

The subject property is located at 860 Fifth Street at the northeast edge of downtown Santa Rosa, California. The park is located at the east end of a rectangular block bounded by Fourth Street to the south, E Street to the west, Fifth Street to the north, and Hope Street to the east. The park is accessed via Fifth, Hope, and Fourth Streets, with residential and commercial development along its western edge (**Figure 1**). The functional entrance to the park is located on Fourth street. The property is approximately 1.7 acres in size and is owned and managed by the City.



FIGURE 1. THE SUBJECT PROPERTY IS OUTLINED IN RED, NORTH IS UP. SOURCE: GOOGLE MAPS; EDITED BY MIG.

1.2 Project Background

The Santa Rosa City Council has identified renovation of Fremont Park (the park) as a priority project for the downtown area. The City’s Parks and Recreation Department engaged a landscape architect to initiate a master planning process in 2021 and began a community engagement process to determine how to best guide improvements to the park. Interest in protecting the park’s historic character emerged during the engagement process. The master planning process, including development of the four conceptual design alternatives that were presented during a public meeting in 2022, have been put on hold to assess the historic significance of the park and its potential recognition as a historic property.

This report provides an historical overview of Fremont Park and its historic context, analysis of existing conditions, and a determination of eligibility as to the property’s historic significance.

1.3 Methodology

This section describes the methods used to complete this historic resource evaluation report. Methods included research, field survey, and an evaluation of historic significance under the California and National Register criteria.

1.3.1 Field Survey

MIG Senior Preservation Specialist Eleanor Cox, M.S, conducted an intensive-level field survey at the subject property on March 7, 2023, to verify existing conditions of the park and associated site features. She recorded existing conditions via digital photography and field notes and spoke with maintenance staff about issues relating to the fountain and irrigation.

1.3.2 Records Review

After field survey was completed, Eleanor reviewed available background information pertaining to the subject property to develop the historic context sections of the report. A selected list of consulted sources included:

- Historic photographs from the Sonoma County Library digital collection.
- Scanned copy of the original plot plan for Fremont Park from 1929.
- Contemporaneous articles about the construction and development of Fremont Park in the *Press Democrat*.
- Historic aerial photographs of Fremont Park dating as far back as the 1950s.
- The 1989 Cultural Heritage Survey of the City of Santa Rosa.
- City of Santa Rosa General Plan and existing conditions background reports.
- A 2021 arborist report for Fremont Park.
- Articles on parks in Santa Rosa and landscape architect Howard Gilkey written for the Santa Rosa Historical Society newsletter.

1.4 **Summary of Historic Status**

Fremont Park has not been previously evaluated for historic significance and has no prior historic designations. The following section includes a summary of its historic status prior to the current evaluation included in Chapter 4 of this report.

1.4.1 National Register of Historic Places

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. It is administered by the National Park Service (NPS) and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level.

Fremont Park has not been previously evaluated for inclusion in the National Register.

1.4.2 California Register of Historical Resources

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources listed as State Historical Landmarks and in the National Register are automatically listed in the

California Register. Resources can also be nominated to the California Register by local governments, private organizations, or citizens.

Fremont Park has not been previously evaluated for inclusion in the California Register.

1.4.3 Santa Rosa Local Landmarks and Preservation Districts

The Historic and Cultural Preservation Ordinance, adopted in 1988, created the cultural Heritage Board, which makes recommendations to the City Council for designation of landmarks and preservation districts.¹

A landmark is any site (including significant trees or other significant permanent landscaping located on a site) and/or place, building, structure, street, street furniture, sign, work of art, natural feature or other object having a specific historical, archaeological, cultural, or architectural value in the City.

Preservation districts are areas that have special historic significance or represent one or more architectural periods or styles typical to the City's history.

Fremont Park has not been listed or formally evaluated as a landmark and is not located within any of the City's preservation districts.

¹ City of Santa Rosa, 11-2.

2 Historic Contexts

The following section describes development themes that are relevant to contextualizing the historic significance of Fremont Park.

2.1 The City of Santa Rosa

2.1.1 The Establishment and Development of the City's Downtown District

The modern-day City of Santa Rosa traces its establishment to the year 1853, when developers Barney Hoen and Ted Hahman purchased 70 acres from Julio Carrillo and platted the town. The men laid out the new town with a rectangular grid, anchored by a town plaza located between what is now Third and Fourth streets on the site of today's Old Courthouse Square. They subsequently and successfully lobbied to relocate the Sonoma County seat from the town of Sonoma to Santa Rosa in 1854.²

The City incorporated in 1868, and commercial development picked up in the 1870s and 1880s, creating Santa Rosa's first downtown district with a courthouse, hotel, and opera house.³ The local economy focused on agricultural trading, supported by regional orchards, vineyards, dairies, and farms.

The regional agricultural industry was bolstered by the experimental work of botanist and Santa Rosa resident Luther Burbank (1849-1926). Inspired by Charles Darwin's theory of natural selection, Burbank's goal was to increase the world's food supply through developing new plant varieties that survived in unwelcoming environments.⁴ For example, he introduced a spineless cactus that could provide forage for livestock in desert regions. Over the course of his career, Burbank introduced more than 200 varieties of fruits, vegetables, nuts and grains, and flowers. His scientific work brought him national recognition and drew prominent inventors and businessmen, such as Thomas Edison and Henry Ford, to visit Santa Rosa to learn about the man and his experiments.⁵

The agricultural industry in Sonoma County was strengthened through the arrival of the railroad in 1870, when the Northwestern Pacific Railroad laid tracks through the town in a north-south alignment which assisted in the transportation of agricultural products. In 1888 a Southern Pacific branch line connected Santa Rosa with the transcontinental railroad to the east. New canneries, wineries, and fruit-drying operations developed adjacent to the railroad depot, approximately three blocks west of downtown.⁶ Labor was largely supplied by Italian immigrants

² Later railroad alignments, road improvements, and subdivision developments altered the original grid plan; Dyett & Bhatia, 4-2.

³ Dyett & Bhatia, 4-2.

⁴ Western Sonoma County Historical Society.

⁵ Luther Burbank Home and Gardens.

⁶ Dyett & Bhatia, 4-3.

who settled in the City and region, and the local population increased by more than 700% during this period.⁷ As shipping and travel to and from the region became easier and more frequent, the agricultural economy continued to prosper.

An enormous earthquake rocked the entire region in 1906. While the fire that decimated downtown San Francisco is often associated with the disaster, the earthquake extended well beyond San Francisco's limits. Damage in the residential areas of Santa Rosa was limited, but the earthquake and resulting fires destroyed most of the commercial and institutional buildings downtown, and the City embarked upon an era of rebuilding in the decade that followed. While the event reshaped the built environment, the agricultural base undergirding the economy remained strong.⁸

The City experienced continuous growth and population increases in the 1920s and 30s and was able to invest in civic services throughout the early 20th century, unlike many other towns and cities of similar size.⁹ With assistance from the federal government through work programs and project funding, the City invested in the design and construction of public spaces in the downtown district. With federal assistance, the agricultural trade and a growing local basalt-block quarrying industry sustained the City through the earthquake recovery, the depression, and both world wars.

After the end of WWII California experienced a period of intense growth and development, and Santa Rosa saw its share. The construction of two regional airfields and an influx of former military staff and other types of workers led to an explosion in the City's population.¹⁰ The construction of an elevated freeway in 1949 through the middle of the City and the nationwide trend of redevelopment during the 1960s saw the destruction of many of the commercial and civic buildings downtown, including City Hall. Commercial activity was dispersed to other areas of the City as a result of auto-oriented development and a proliferation of housing tracts began popping up on the edges of town while the City limits expanded.¹¹

2.1.2 Parks and Open Spaces

The period between the world wars was one of steady economic development in Santa Rosa. Even the Great Depression did not stop investment projects at the city level. As commercial and residential construction flourished, a system of city and neighborhood parks emerged alongside this development.

In 1920, the City was home to only three community parks: Library Park at Fourth and E streets, Southside Park between Orange and Olive streets, and a narrow strip of open space owned by

⁷ Bloomfield, 3; Between 1870 and 1900 the population of Santa Rosa grew from around 900 to 6673; Dyett & Bhatia, 4-3.

⁸ Dyett & Bhatia, 4-3.

⁹ Bloomfield, 1.

¹⁰ Bloomfield, 1.

¹¹ Bloomfield, 2. Dyett & Bhatia, 4-4.

Northwestern Pacific Railroad at the west end of Fourth Street (known today as Railroad Depot Park).¹² Over the next two decades, a wider network of city parks were established in and around the downtown district.¹³

Doyle Park

Southwest of Fremont Park, just outside the downtown district, is Doyle Community Park. Formed and bounded by two creeks, this irregularly shaped park was privately purchased and then gifted to the City in 1923 by local civic leader Franke Doyle in honor of his only child.¹⁴ Luther Burbank donated \$5,000 for its development.¹⁵ Their gifts led to the creation of the Santa Rosa Playground Association, which would become the City's first Park Commission, and Doyle Park became the jumping off point for the city's parks and recreation system.¹⁶ When Burbank died in 1926, the community park was chosen as the location for his funeral service.¹⁷

During the Great Depression, improvements, including expansion and installation of baseball diamond, were made to Doyle Park with public funding from the Works Progress Administration (WPA), the State Relief Administration, and the Santa Rosa Relief Council.¹⁸

Fremont Park

Under the purview of the new Park Commission, Fremont Park and Juilliard Park were built in the 1930s. Both downtown parks were designed by Oakland-based landscape architect Howard Gilkey, who also oversaw the contemporaneous improvements at Doyle Park.

A site located at the northeast edge of Santa Rosa's downtown, between Fourth and Fifth streets, was donated by the City's school district for the development of Fremont Park. The Park Commission sought formal park designs from Gilkey for the site. His concept, put forward in 1929, featured a central allée with a complex progression of ornate water features, which differed in style from the meandering paths and oak groves that characterized Doyle Park. The shallow terraced waterfall included in the Fremont Park concept recalled Gilkey's most popular design to date, the Cleveland Cascade in Oakland, CA.

Juilliard Park

Juilliard Park was gifted to the City by Frederick A. Juilliard in 1931. The nine-acre rectangular property contained the Juilliard family's home, outbuildings, and fruit trees located across the street from Luther Burbank's former estate and gardens. Per conditions conveyed with the gift,

¹² LeBaron.

¹³ Bloomfield, 4.

¹⁴ LeBaron.

¹⁵ Stone.

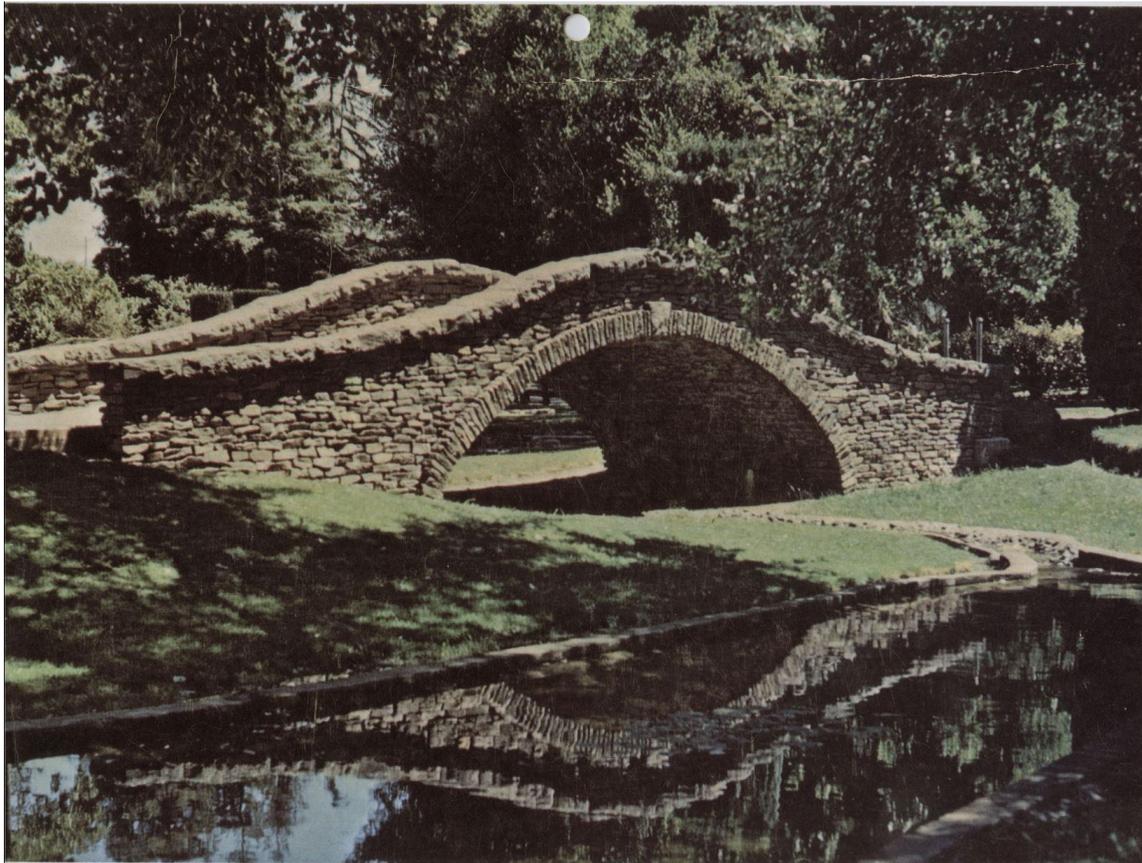
¹⁶ LeBaron.

¹⁷ LeBaron.

¹⁸ Stone.

the City removed the residence and redeveloped the property for use as a public park. Planning began in 1932 and construction was completed in 1938.¹⁹ The park project was partially funded through the WPA and other federal programs that helped sustain jobs and communities through the depression era.

Also designed by Gilkey, the early configuration of the park included a central open lawn area, surrounded by a system of curvilinear pathways and a rock-lined waterway including streams and ponds. The park also contained a rose garden and an aviary with 70 birds.²⁰ Stone features such as bridges and pond basins were built with rock from a quarry in nearby Kenwood, resembling the water feature at Fremont Park (**Figure 2**).



**FIGURE 2. A PICTURE OF A STONE BRIDGE OVER A WATERWAY IN JUILLIARD PARK, CA. 1930S.
SOURCE: SONOMA COUNTY LIBRARY DIGITAL COLLECTIONS.**

Today, open space and recreation land uses account for less than ten percent of Santa Rosa's downtown district (**Figure 3**). The parks that were built during the interwar period continue to anchor the downtown district, but comparatively little park development has occurred since that

¹⁹ Rinehart.

²⁰ Kranz.

time. The Prince Memorial Greenway, a bike and pedestrian trail, was installed in the 1980s, and The City has encouraged the inclusion of neighborhood parks in newer subdivisions that were built further away from the city center.

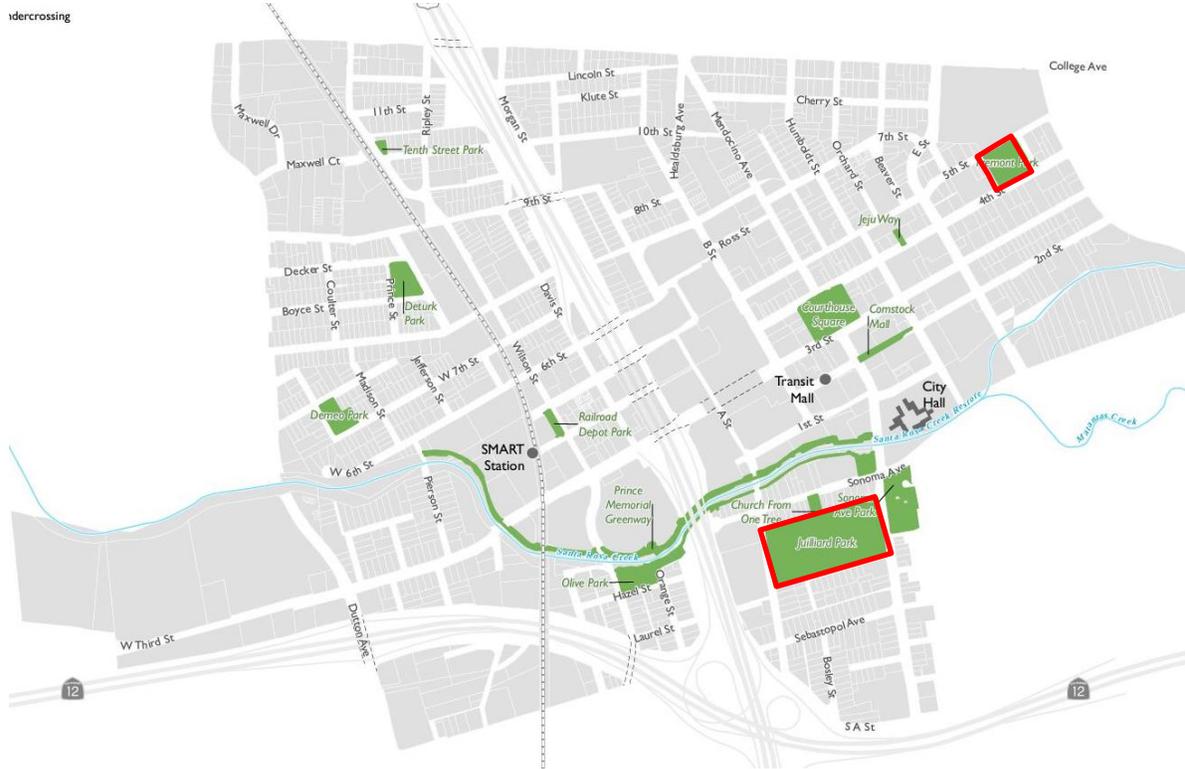


FIGURE 3. A MAP OF PARKS AND OPEN SPACES IN DOWNTOWN SANTA ROSA. FREMONT PARK AND JUILLIARD PARK ARE OUTLINED IN RED. DOYLE PARK IS LOCATED JUST OFF THE MAP TO THE RIGHT. NORTH IS UP. SOURCE: EXISTING CONDITIONS REPORT FOR THE DOWNTOWN STATION AREA SPECIFIC PLAN UPDATE; EDITED BY MIG.

2.2 Development of Fremont Park

2.2.1 Original Concept

The site where Fremont Park is located was the home of the Fourth Street School from 1865 until 1924.²¹ The land was donated for the development of a park by the school district in the mid-1920s, and plans for the new park were completed by landscape architect Howard Gilkey in 1929 (**Figure 4; Appendix A**).

Gilkey's design presented a square-plan park with a strong north-south primary axis that divided the park into two halves. A subtle secondary axis crossed the primary axis at its north end. The

²¹ Hill.

primary axis was emphasized through a series of brick pathways, terraces, water features, and vegetation. Beginning at Fourth Street, the progression (or *parti*) started with three 8 ft pedestrian pathways converging at a terrace with curved benches and a circular fountain flanked by elm trees. It appears that one of the elms was already on the site, dating to the Fourth Street School era, and that Gilkey incorporated the tree into his design.

The *parti* then proceeded into a sunken promenade comprised of two brick paths flanking an elongated rectangular pool with stone coping. Gilkey made room for metal trash baskets at all four corners of the pool. The promenade was intended to be lined with low seat walls and a double allée; the interior rows of trees were marked as Irish yews (*Taxus baccata fastigiata*), while the exterior rows were to be double red flowering peaches (*Prunus persica*) sited between alternating yews.

The promenade terminated with a step up to an oval-plan plaza featuring an elliptical lily pool at its center. A planter with soil was located at the center of the lily pool. Like the elongated pool, the lily pool was lined with stone coping, and it was encircled by a planted bed and an 8 ft wide path. The east and west edges of the plaza contained “*portales de las rosas*”, or arbors, that formed the secondary axis. The west portal opened onto a 6 ft by 6 ft flower bed with brick edges, while the east portal led to a 25 ft wide brick path that connected to another system of pedestrian paths in the east half of the park. An elongated flower bed with curved ends was located at the center of the wide pathway, thereby extending the secondary axis formed by the portals. The perimeter of the fountain plaza was lined with four curved flower beds with brick edges that were marked with Irish yews at each end (**Figure 6**).

The progression along the primary axis culminated in a stone fountain at the north edge of the elliptical pool. The fountain featured three terraced levels rising to a basin against a stone parapet wall with a lion head affixed to its center (**Figures 5, 6**). Water originated from the lion’s mouth before cascading into the pool. Raised planter beds flanked the fountain basin. In a note on the plot plan, Gilkey described his intention for the water system as a whole:

“Water enters cascade thru lion head, spills into elliptical pool, thence overflows into bubbler in pool thence, over flows into sewer. Fountain jet in small pool from main supply – overflows into long pool. OPTION: Pump can be installed under Terrace to circulate water as above.”

A square terrace was located along Fifth Street behind the fountain, with a stone bench on its west edge. All the plazas and circulation elements in the original concept were to be paved in brick. Gilkey’s plot plan noted that the brick pavers should be selected from whatever was common to the area.

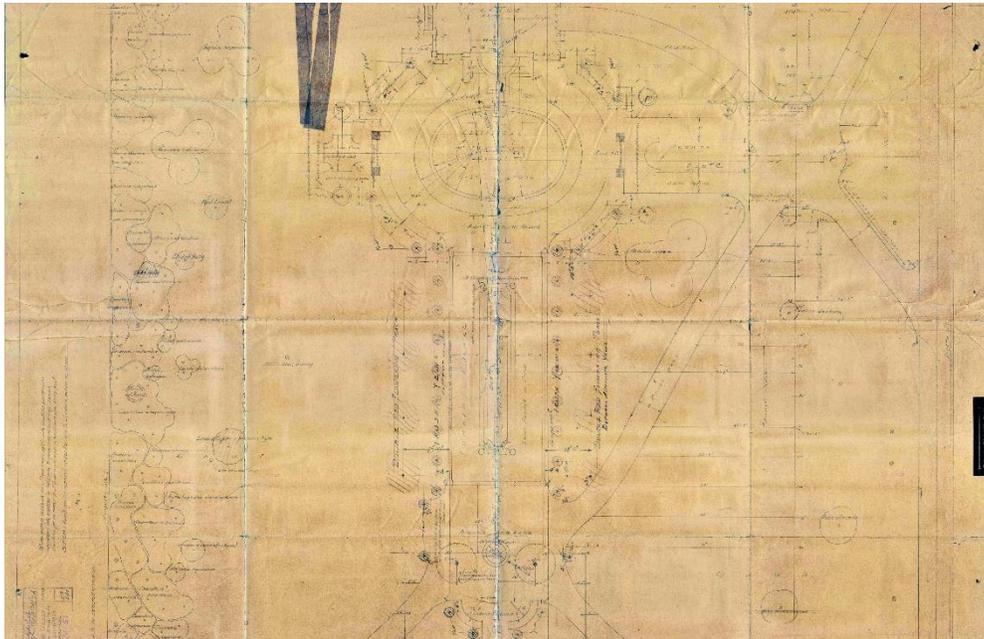


FIGURE 4. A SCAN OF HOWARD GILKEY'S "PLOT PLAN" FOR FREMONT PARK IN THE CITY OF SANTA ROSA. THE TITLE BLOCK IS DATED JUNE 10, 1929. NORTH IS UP. FOR A LARGER REPLICATION OF THE IMAGE SEE APPENDIX A. SOURCE: COURTESY OF THE SANTA ROSA DEPARTMENT OF PARKS AND RECREATION.

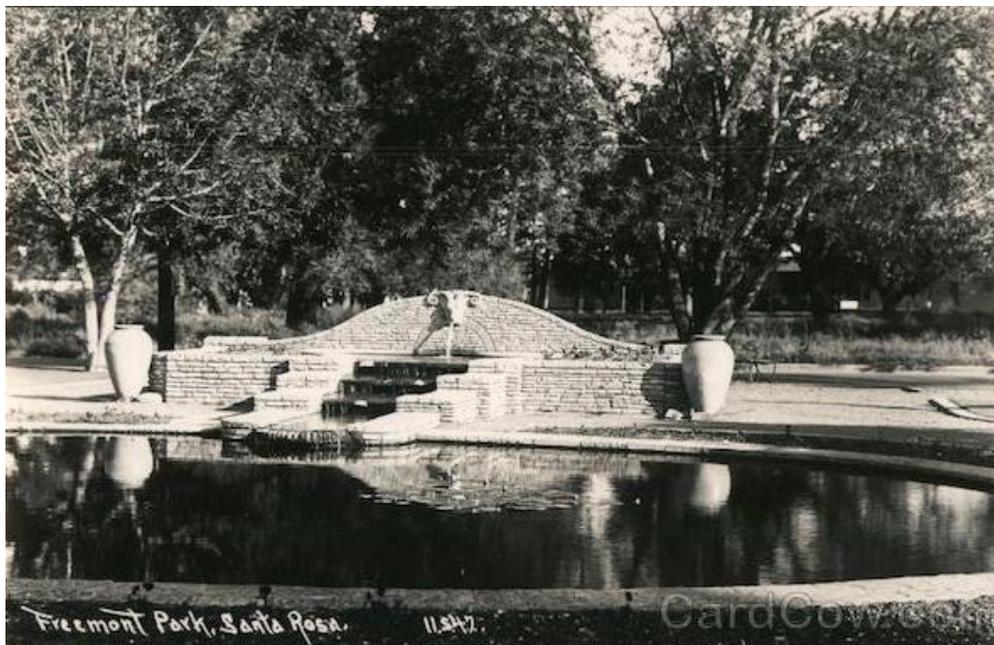


FIGURE 5. HISTORIC PHOTO OF THE FINISHED FOUNTAIN AND ELLIPTICAL POOL. LILIES ARE VISIBLE ON THE SURFACE OF THE POOL. DATE UNKNOWN. SOURCE: COURTESY OF THE SANTA ROSA DEPARTMENT OF PARKS AND RECREATION.



**FIGURE 6. FLOWERING VEGETATION LOCATED AROUND THE ELLIPTICAL POOL. DATE UNKNOWN.
SOURCE: COURTESY OF THE SANTA ROSA DEPARTMENT OF PARKS AND RECREATION.**

Gilkey's vegetation and circulation plans for the east and west halves of the park diverted from the formal symmetry he employed along the central axis. The east half included two diagonal brick pathways that crossed one another in the north half of the park and connected to the central *parti* via the secondary axis. Gilkey indicated potential locations for two benches where the paths crossed but noted that they were not included in the contract. The remainder of the east half was comprised of open lawn areas with a sparse scattering of specimen trees and one cluster of three red horse chestnut trees (*Aesculus carnea*). The individual specimen trees included one deodar cedar (*Cedrus deodara*), one Caucasian spruce (*Picea orientalis*), and one Caucasian fir (*Abies normanniana*) (**Figure 7**).

The west half of the park comprised an open lawn with a dense and textured mix of vegetation along the west property line. The plot plan indicated that at least one existing elm tree was to be retained within the lawn area while others were to be removed. Several other types of specimen trees were intended for the lawn area, including a Lawson Cypress (*Chamaecyparis lawsoniana*), a rose acacia or bristly locust (*Robinia hispida*), and the Western red bud (*Cercis occidentalis*).



FIGURE 7. THE EAST LAWN AREA, LOOKING NORTHWEST TOWARDS THE CENTRAL AXIS. THE ALLÉE OF YEWS IS VISIBLE, AS IS A DEODAR CEDAR ON THE RIGHT. DATE UNKNOWN BUT ESTIMATED TO HAVE BEEN TAKEN CA 1940S BEFORE THE YEW TREES FILLED OUT THE ALLÉE ROWS. SOURCE: COURTESY OF THE SANTA ROSA DEPARTMENT OF PARKS AND RECREATION.

The west edge of the park was to include clusters of many different types of trees and shrubs that formed a vegetated buffer between the park and the neighboring properties. The edge concept included many species native to the western United States, such as coast redwood (*Sequoia sempervirens*), deer brush (*Ceanom integerrimus*), Oregon grape (*Mahonia aquifolium*), western azalea (*Azalea occidentalis*), California buckeye (*Aesculus californica*), and several varieties of holly. It does not appear that Gilkey planned for any other demarcation along the west property line beyond this wall of naturalistic vegetation.

2.2.2 Executed Park Design

The initial construction of Fremont Park occurred in phases from 1930 through approximately 1932, and the realities of the onset of the Great Depression impacted labor and funding for the project. Many of the designed features that Gilkey included in the original concept fell away during implementation. Features that cannot be confirmed in this report due to lack of historical photographs or construction documents include the built-in stone benches and seat walls, the small fountain in the south terrace, the flower bed outside the west portal along the secondary axis, and a precise historic plant list.

Contemporaneous newspaper articles indicate that both the elliptical pool and the elongated pool in the promenade were planned and even outlined in the landscape but only the elliptical was built; the outlines of both pools were filled in with flower beds as a temporary measure while funding stalled over construction of the water features. While the elliptical lily pool was built in 1931, the flower bed within the elongated pool eventually became a permanent fixture of the park (**Figure 9**). It remained in place until the Cancer Survivor’s Memorial was installed within the same footprint in 1997.

Although not specified by Gilkey in the original concept, the City stocked the lily pool with goldfish. They were later removed after the stock was fished by local residents and then became a popular feeding spot for cranes.²² Another notable design deviation appears at the focal point of the park, where the representation of a lion in the 1929 concept was replaced with that of a ram on the parapet wall of the cascading fountain. The ram’s head was carved from local sandstone by William R. Brown, who also installed the stonework in Doyle Park.²³ Finally, while Gilkey’s plans called for brick paving throughout the system of pedestrian paths and plazas at Fremont Park, it appears only red brick edging was ever installed along the paths and the flower beds (**Figure 9**).

Despite these deviations from the original concept, review of historic aerial photographs and a visual assessment of existing conditions verify that the overall concept for Fremont Park was successfully built. The formal *parti* terminating in an oval-plan plaza with cascading fountain divided the park into two halves that were largely comprised of lawn areas with intentionally sited specimen trees.

A brief timeline of major installations of the park design that occurred during the initial buildout phase includes:

Year	Installation	Donor or cost (if known)
1930	The double allée and the rose arbors are installed.	Santa Rosa Arts Club (partial)
1931	Four ornamental “Grecian urns” were placed around the elliptical pool outline.	Santa Rosa Arts Club
1931	The lawn was “groomed”.	
1931	Floodlights were installed.	

²² No author. Press Democrat, 27 January 1944.

²³ No Author, Press Democrat, 7 August 1931.

1931 The cascading fountain and lily pond are installed.

The City contract was awarded to Geoge S. Pittock and Son, Ltd., of Berkeley for \$1300.

An assessment of existing conditions and review of contemporaneous newspaper articles reveal further changes from the 1929 concept when it came to plant selectin and siting. As with the other original designed elements that were scaled back, such as construction of the elongated pool, changes to the planting plan were likely due to a reduction in funds and a lack of specific plant material during the depression era.²⁴ For example, the 2021 arborist report (**Appendix B**) identifies the yew trees from the interior rows of the original allée alignment as English yews (*Taxus baccata*) rather than Irish yews, and they were also planted in the outer rows (alternating with the flowering peach trees) of the double allée in place of the monoculture rows that Gilkey intended (**Figure 8**). Furthermore, although the trees could have been thinned or pruned over time, the buffer of native trees and shrubs along the west edge of the park appears to contain less diversity and texture than the conceptual planting plan shows. And finally, contemporaneous accounts indicate that many of the mature oak and elm trees that decorated the grounds of the Fourth Street School, which stood on the site prior to Fremont Park, were retained in place rather than removed or relocated.

Local community groups and individuals actively donated plants to the park during its construction. The archives of the Press-Democrat provide a good overview of the different trees and annuals that were donated to Fremont Park over time. In 1930, as the cost of building the park became apparent, the Park Commission published a public call for citizens to help by “contributing shrubs”. The request including a list of desired species that pulled heavily from Gilkey’s concept, although departure from the original plant list became more frequent as the years increased and different plants were donated based on availability and the preferences of the donors.²⁵

To encourage participation in the call for donations, the Park Commission divided the park into sections for various service clubs, special groups, and individuals. Local women’s clubs and groups were the most responsive to the request, including the women of the American Legion Auxiliary and the Santa Rosa Art Club. Installation of the donated plants was overseen by head gardener, Frank Powers.²⁶

²⁴ No Author, Press Democrat, 16 March 1930.

²⁵ No Author, Press Democrat, 16 March 1930.

²⁶ No Author, Press Democrat, 6 November 1931.

A partial historic plant list, organized by date of installation (and their donors, as applicable), includes: ²⁷

Year	Plant	Location (if known)	Donor (if known)
1930	Thirty-five yew trees (<i>Taxus baccata</i>)	the double allée flanking the central promenade.	
1930	Double red flowering peach trees. (<i>Prunus persica</i>)	The outside row of the double allée, alternating with yews **	
1930	Roses (species unknown).	At the base of the rose arbors.	
1930	<i>Cedrus deodara</i>	East lawn.	Donated by Mrs. Isaac Parsons, Mrs. Harriet Bares, and Mr. Charles Parish [siblings].
1930	Silver fir tree (<i>Abies amabilis</i>) **	Corner of Fourth and Hope streets.	Donated by Mrs. Luther Burbank. ²⁸
1930	Geranium and delphinium flowers **	Within the footprint of the elongated pool.	
1930	Caucasian spruce tree (<i>Picea orientalis</i>) **		Donated by Mrs. James R. Edwards.
1930	Mexian Flannelbush (<i>Fremontodendron mexicanum</i>)	West edge of the park in the north half.	Donated by Mrs. Charles Kellog.

²⁷ Vegetation that was known to have been intentionally retained by either Gilkey in his conceptual design or by the City in construction of Fremont Park are denoted with an asterisk.*

Trees that appears to have been installed but are no longer extant are denoted with double asterisks.**

A full survey of flowering shrubs and flowers has not been completed.

²⁸ No Author, Press Democrat, 16 March 1930; the article states that the tree was planted near Fourth and North streets, North being the historic name of the Hope Street alignment.

1930	Wild lilac (<i>Ceanothus purpureus</i>)	Along Fifth Street.	Donated by O.E. Bremmer of the County Horticultural Commission.
1930	Robina, species unknown		Donated by Joe Imwalle
1930	Three Judas trees (<i>Cercis siliquastrum</i>) **		Donated by Charles and David Wright.
1930	Lawson cypress or Port Orford cedar (<i>Chamaecyparis Lawsoniana</i>) **	West half of park.	Donated by Dr. and Mrs. J.W. Clark.
1931	Tulip bulbs	In flower beds throughout the park, including within the footprint of the lily pond before it was constructed.	
1931	Delphinium and 2000 more red and yellow "lily-flowered" tulip bulbs	Central promenade and around the elliptical pool after it was constructed.	
1932	Saucer magnolia (<i>Magnolia x soulangiana</i>)		Donated by Mrs. F. D MacGregor. Transplanted from her residence under the direction of gardener Bert Gilbert.

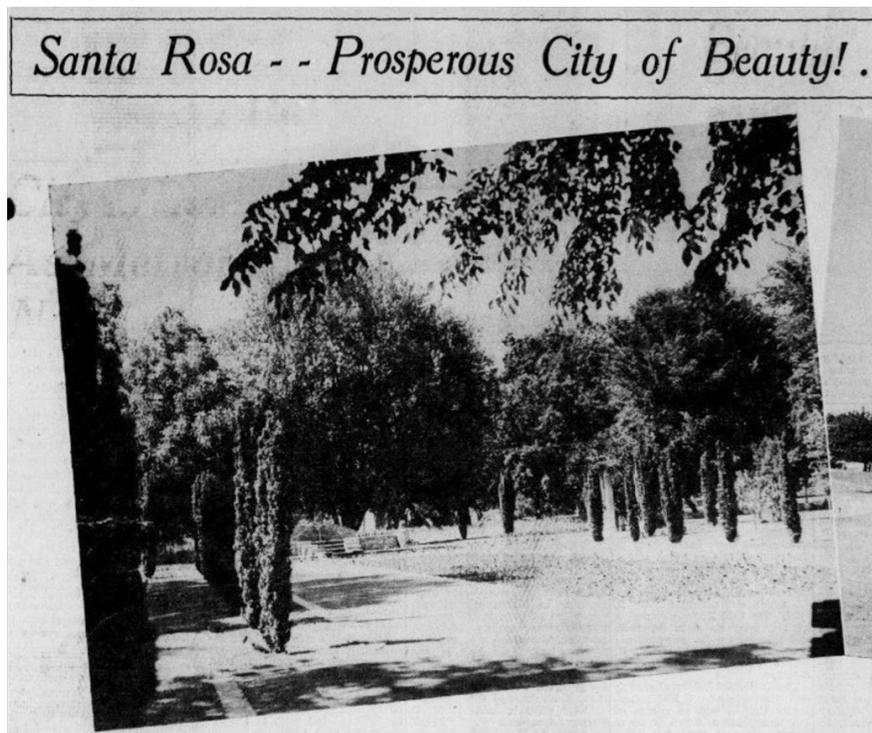


FIGURE 8. LOOKING NORTHEAST ALONG THE DOUBLE ALLÉE AND CENTRAL PROMENADE WITH FLOWER BED, IN JUNE OF 1937. SOURCE: PRESS DEMOCRAT ARCHIVES, VIA THE CALIFORNIA DIGITAL NEWSPAPER COLLECTION.



FIGURE 9. LOOKING NORTH ALONG THE CENTRAL PROMENADE AND TULIP BED IN 1952. SOURCE: PRESS DEMOCRAT ARCHIVES, VIA THE CALIFORNIA DIGITAL NEWSPAPER COLLECTION.

Soon after its construction was complete, Fremont Park became the center of a city-wide controversy when the City began removing some of the park's mature trees. Removal of a live oak in 1935 led to public backlash from the groups and individuals who had invested in the development of the City's downtown parks and appreciated the tree cover provided by the massive oaks and elms along Fourth and Fifth streets.²⁹ The removal of the oak tree led to a special meeting of the Park Commission to discuss who would have authority over such decisions in the future, and the Santa Rosa Art Club published a resolution urging the City to give full authority over alterations to parks and other city trees to the commissioners.³⁰ Ultimately, the Park Commission maintained only an advisory role over park decisions and the City continuing the process of removing the mature trees that predated the construction of Fremont Park. Removal of a row of elms occurred during the 1940s to make way for other City projects such as the road widening along Fourth Street and the installation of streetlights.³¹ Newspaper reports indicate that sycamores were planted to replace the removed elms, but none remain extant today.

Other notable moments in Fremont Park's history included two efforts to demolish it and an expanded role in civic celebrations. The park was temporarily discussed as the site for a new veterans' memorial building after the conclusion of World War II, which was vigorously opposed by both the Park Commission and many of the same women's' groups who had donated funds and plants to the park during its construction and had later fought the City over the removal of its mature trees. Representatives from the Santa Rosa Art Club argued that almost every remaining tree in the park was already a memorial to the person or organization who had donated it.³² Unlike the battle over Fremont Park's oak and elm trees, the coalition won this fight and the park was eventually taken out of consideration for the memorial site.³³ The site was again brought up as a potential site for a new civic center in 1952, but the scheme faced immediate criticism from the Santa Rosa Garden Club and other interested parties who converged on the City Council to express their opposition.³⁴ The idea was again discarded and Fremont Park was preserved as a city park. In the 1960s, it became a popular location for civic celebrations and festivals. The flower beds were planted with red, white, and blue blooms to celebrate the Fourth of July, and artists descended on the park each September to display their paintings during the Outdoor Art Festival.

2.2.3 Landscape Architect: Howard Gilkey

Howard Gilkey was born in Iowa in 1890 and moved to Santa Rosa with his parents, his sister, and his grandmother at the age of 12. He attended Santa Rosa High School and worked at

²⁹ No Author. Press Democrat. 23 February 1935.

³⁰ No Author. Press Democrat. 1 March 1935.

³¹ No Author. Press Democrat. 13 August 1948.

³² No Author. Press Democrat. 7 March 1945.

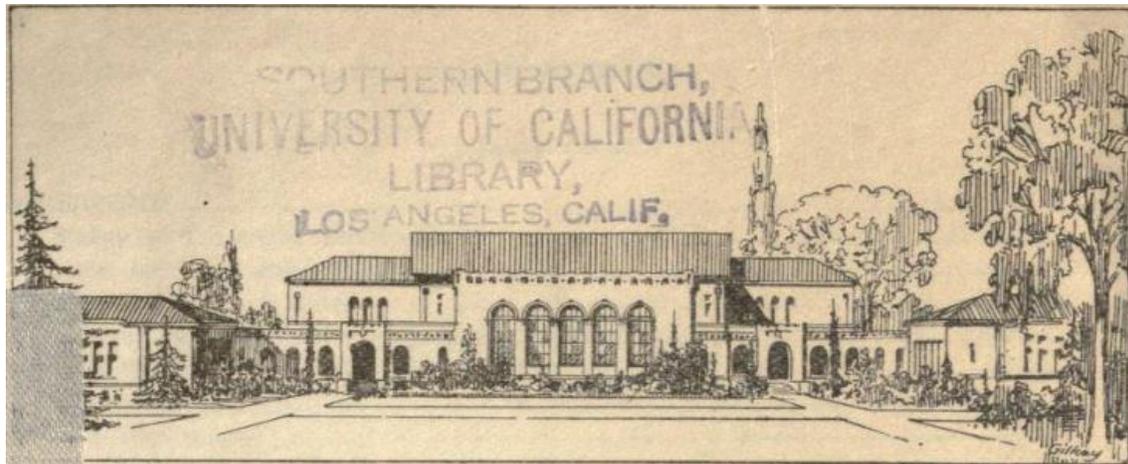
³³ No Author. Press Democrat. 7 March 1945.

³⁴ No Author. Press Democrat. 5 February 1952.

Luther Burbank's farm and gardens.³⁵ Between 1907 and 1909, Gilkey stopped attending high school and worked full time in in Burbank's greenhouse, seeding and planting under the supervision of a foreman. By 1911, Gilkey had returned to high school and graduated. He left Santa Rosa to attend college at the University of California at Berkeley where he studied landscape design in a newly formed department. While attending college, he found work as an assistant to Mendocino horticulturalist, Carl Purdy, who oversaw the design and planting schemes for the horticultural gardens for the Panama Pacific International Exposition in San Francisco in 1915. Later in his career, Gilkey was hired to work on the 1940 Golden Gate International Exposition on Treasure Island.³⁶

Gilkey finished his degree in 1916 and took a job at Mills College where he taught landscape design and gardening. In 1920-1922 he worked as a city park engineer and planner for the City of Oakland, where he initiated the design of several important public works projects, including the Cleveland Cascade project near Lake Merritt.³⁷ The cascade featured a multi-stepped stone waterfall, a motif that he later employed to less dramatic degree for the Fremont Park fountain.

Perhaps due to his early apprenticeships under Burbank and Purdy, and his experience teaching at Mills College, Gilkey held strong beliefs on the importance of good design in educational environments. In 1922 he published a manual entitled "School Grounds: Their Design and Development"; the cover featured a rendering of the lawn at Piedmont High School in Piedmont, California, for which he designed the planting plan (**Figure 10**).³⁸ Content of the manual ranged from the proper technique for staking plants to the value of beauty in learning. Images in the manual included illustrations and photographs of designs Gilkey created for Piedmont High School, Modesto High School in Modesto, and Bella Vista Playground in Oakland.



³⁵ Rinehart.

³⁶ Rinehart.

³⁷ Rinehart.

³⁸ Gilkey, via the Internet Archive.

FIGURE 10. THE ILLUSTRATION ON THE COVER OF “SCHOOL GROUNDS: THEIR DESIGN AND DEVELOPMENT”, 1922. SOURCE: INTERNET ARCHIVE.

Gilkey opened and maintained a private practice for the remainder of the 1920s, during which time he remained involved with Mills College and consulted on landscape designs for the campus. In addition to his landscape design work, Gilkey established garden and plants shows in the Bay Area. He was a founding member of the Oakland Businessmen’s Garden Club in 1928, a position from which he oversaw the club’s annual garden shows between 1930 and 1954 and earned national recognition.³⁹

During the early 1930s, Gilkey took a position with the Works Progress Administration and managed a major renovation program in San Francisco’s Golden Gate Park, overseeing more than 3,000 people who worked on the project.⁴⁰ He also returned to Santa Rosa to design several public parks for the City, including Fremont Park and Juilliard Park within the downtown district. He is also credited with improvements to Doyle Park during this period.⁴¹

At the onset of the United States involvement in World War II, Gilkey worked as an engineer in the Bay Area shipyards to support of the war effort. After the end of the war, he returned to his private practice in Oakland and occasionally taught landscape design as a member of the faculty at the University of California at Berkeley. He returned to Santa Rosa in October of 1949 to speak with the Santa Rosa Garden Club over his vision for the City’s parks and greenways, but remained in Oakland for the remainder of his life and died in 1972.⁴² Gilkey’s legacy is closely tied to the civic works he designed throughout the Bay Area, as well as his role in founding and popularizing garden shows in Oakland.

2.3 Contemporaneous Trends in Landscape Design

2.3.1 City Beautiful Movement

City leaders experiencing increasing populations in the late nineteenth and early twentieth centuries were inspired by the City Beautiful movement. It was a philosophy for urban planning led by architects, landscape architects, and reformers from the 1890s to the 1920s. The movement called for an comprehensive urban planning, which, rather than separate from social issues, was thought to be intimately reflective and, potentially, curative of congestion, pollution, and an increase in transportation of both people and products through urban centers. Beautiful cities, it was believed, could provide public health benefits, and encourage good health, civic pride, and engagement among its residents.⁴³

³⁹ Cutler.

⁴⁰ Rinehart.

⁴¹ Rinehart.

⁴² No Author. Press Democrat. 9 October 1949.

⁴³ Blumberg and Yalzadeh.

Physically, the City Beautiful movement is expressed through the design of parks, monumental civic buildings, monuments, and other types of green spaces such as parkways or grand boulevards, which cohesively express a harmonious whole. City Beautiful concepts are manifested through the realization of meticulously planned urban centers, the definitive examples being a series of governmental buildings designed in Classical Revival styles situated along a grand axis.⁴⁴ The interplay of visual and physical movement was a key element, with intentional sightlines and spatial organization guiding visitors through a site.⁴⁵

The movement was introduced to the United States' popular consciousness in 1893 through the World Columbian Exposition in Chicago. Inspired partly by the architectural philosophies arising from the Ecole des Beaux Arts, the aesthetic included incorporation of linear forms and Neoclassical architecture. According to Charles Mulford Robinson in his 1901 *Improvement of Towns and Cities*, the City Beautiful movement would increase civic virtue and minimize a variety of social ills arising from increasingly congested living.⁴⁶

This period's philosophical focus was often advanced by middle class reformers and aesthetic idealists aligned generally with Progressive Era politics and social outlook. An article in the *Pacific Rural Press* highlighted a desire to fuse civic order and urban recreational life in Sacramento as early as 1872, stating "every State house should have a park around it, because it will not only add beauty to the capitol, but it will be a beautiful place for strangers to visit, as well as the city's inhabitants." Viewed through its Progressive Era lens, urban parks in the late nineteenth and into the early twentieth century were designed to foster civic pride and social coherence among urban residents.

2.3.2 Beaux Arts Design

The Beaux Arts style of design was developed at the École des Beaux Arts in Paris, France, during the 1880s, and combined fundamentals of Classical Revival (or Neoclassicism) and Italian Renaissance Revival styles. Several prominent American architects studied at the school and brought the style back to the United States. Like the City Beautiful movement, the Beaux Arts style can trace the origin of its popularity in the states to the 1893 World's Columbia Exposition in Chicago. It went on to become one of the most dominant styles of architecture and landscape architecture in the country.

Throughout the United States, many civic buildings and landscapes were designed in the Beaux Arts style. These buildings "displayed...rational and axial order," which evolved out of the École des Beaux Arts concept of the *parti*, or the progression of spaces. This hierarchy was the driving force of the axial order, which included symmetry and emphasized the importance of a grand arrival.

⁴⁴ Roth and Roth Clark, 317–324.

⁴⁵ *Ibid.*

⁴⁶ *Ibid.*

An example of a Beaux Arts style public landscape in California was San Francisco's Civic Center surrounding San Francisco's City Hall. Built in 1915 after the old City Hall was destroyed by the 1906 earthquake and fires, San Francisco rebuilt the City Hall and surrounding government buildings and open spaces in the Beaux Arts style to show the strength of San Francisco emerging from the ashes of the disaster. The project was planned as part of the larger 1915 Panama-Pacific International Exposition hosted in San Francisco. The Beaux Arts-era Civic Center Plaza served as a broad open corridor connecting City Hall to San Francisco's main transportation corridor (Market Street) and was lined with planted beds, paired fountains, box hedges, and manicured trees that formed an allée along the approach to City Hall.^{47,48} The style remained popular in the United States until the Great Depression.⁴⁹

⁴⁷ MIG.

⁴⁸ The plaza was redesigned in the 1960s and is no longer extant; however, the overall planning of San Francisco's Civic Center complex is an example of Beaux Arts city planning.

⁴⁹ Chicago Architecture Center.

3 Existing Conditions

3.1 Setting

The City of Santa Rosa is located 55 miles north of San Francisco and is the county seat of Sonoma County. The City lies in the greater Russian River Valley, along U.S. Highway 101. Although the area is surrounded by hills, the terrain within the City limits is comparatively flat, drained by several creeks and tributaries.

Fremont Park is located at the northeast edge of downtown Santa Rosa. The city blocks immediately surrounding the subject property are characterized by a mix of low-rise commercial buildings, public services such as the library and a middle school, and single and multi-family residential development.

The park does not fall within the boundaries of any designated historic districts, but it is located near the Cherry Street and McDonald neighborhoods which are recognized as local Historic Preservation Districts.



**FIGURE 11. LOOKING WEST ALONG FIFTH STREET TOWARDS THE SANTA ROSA MIDDLE SCHOOL.
SOURCE: MIG, 2022.**



FIGURE 12. LOOKING SOUTH ALONG HOPE STREET. FREMONT PARK IS VISIBLE ON THE RIGHT. SOURCE: MIG 2022.



FIGURE 13. LOOKING WEST ALONG FIFTH STREET; RESIDENTIAL DEVELOPMENT IS VISIBLE ALONG BOTH SIDES OF THE STREET. SOURCE: MIG, 2022.

3.2 Fremont Park

Fremont Park is square in plan, with a central axis in a north-south alignment that divides the 1.7-acre park into two equal halves (**Figure 14**). The *parti* aligns with the central axis, leading pedestrians from the park's primary entry point on Fourth Street through a progression of spaces until they arrive at the elliptical pool and stone fountain. Per the original design, Fremont Park's spatial organization emphasizes symmetry along the central axis, but departs from this treatment in the planting plan, circulation patterns, and edge treatments within the two halves of the park. The existing condition of the park is described and illustrated below, organized under applicable landscape characteristics.⁵⁰ Dates of known alterations or additions to the park are noted where known.



FIGURE 14. AERIAL VIEW OF FREMONT PARK, WITH PRIMARY AXIS ILLUSTRATED IN RED. SOURCE: GOOGLE EARTH, EDITED BY MIG.

⁵⁰ Per publication *National Park Service Cultural Landscapes Inventory Professional Procedures Guide*, landscapes may be understood through landscape characteristics, or “evidence of historic processes or patterns.” These are physical expressions of both tangible and intangible aspects of a place that have either influence or the history of a landscapes development or are products of its development. The NPS recognizes thirteen types of landscape characteristics that can potentially be found in any cultural landscape. They include natural systems and features, spatial organization, land use, circulation, cultural traditions, topography, vegetation, cluster arrangement, buildings and structures, views and vistas, constructed water features, archaeological sites, and small-scale features.

Constructed Water Features

An elliptical pool basin is located towards the north end of the central axis within a oval plaza. The shallow basin is lined in concrete with rough stone copping, and ringed in concentric circles of lawn, a pedestrian walkway, and planted beds featuring lilies, flowering shrubs, and English yew trees. The lawn replaced flower beds at an unknown date.

A rough stone fountain is located along the north edge of the pool basin. It is composed of three levels upon which water is intended to cascade into the pool. A stone head of a ram is mounted upon a parapet wall at the rear of the fountain, and it is flanked by raised planted beds which are not maintained. The fountain is not currently operating although rainwater collects in the otherwise empty pool basin. A water pump is located in a utility box immediately adjacent to the pool on its south edge. The utility box is embedded within the narrow strip of lawn that encircles the basin (**Figure 20**). The stone facing of the fountain and the stone coping around the pool basin is showing signs of deterioration, with chipped edges and cracks.



FIGURE 15. LOOKING SOUTH ALONG THE CENTRAL AXIS FROM FIFTH STREET; VIEW OF THE REAR OF THE FOUNTAIN. SOURCE: MIG, 2023.



FIGURE 16. LOOKING NORTHWEST FROM WITHIN THE FOUNTAIN PLAZA; VIEW OF LILY POND BASIN AND FOUNTAIN. SOURCE: MIG 2023.



FIGURE 17. LOOKING EAST AT CASCADE FOUNTAIN. PORTAL IN BACKGROUND. SOURCE: MIG, 2023.



FIGURE 18. DETAIL OF STONE FOUNTAIN PARAPET WALL AND RAM HEAD. SOURCE: MIG, 2023.



FIGURE 19. DETAIL OF FOUNTAIN PUMP. SOURCE: MIG, 2023.



FIGURE 20. FOUNTAIN PUMP WITH BASIN AND FOUNTAIN IN BACKGROUND. SOURCE: MIG, 2023.

Circulation

One of the most prominent features in the park is its circulation pattern, represented by two different types of pedestrian paths. The first is the central axis that draws visitors along a central promenade towards the focal point of the park, comprised of two parallel paths flanking a memorial installation. Wide paved terraces are located at the north and south ends of the central axis. The north terrace, behind the fountain, was recently patched with concrete when a sewer pipe was repaired.

The second type of paths are the curved pedestrian walkways that are found in the east half of the park. These walkways crisscross the lawn area, allowing pedestrians to cut across the park between Fourth, Hope, and Fifth streets. They are approximately 8 ft in width (**Figures 22, 23**). No pedestrian circulation is located within the west half of the park.

While the location of the walkways within the park is retained from the historic period, they appear to have been repaved in asphalt. The original brick edges were retained or replaced in kind (**Figure 21, 22**). The asphalt is in poor condition throughout; it's uneven and exhibits long cracks with evidence of inconsistent repairs and patching.

Additional circulation features associated with Fremont Park include the concrete perimeter sidewalks that line the outside of the park on its north, east, and south boundaries.



FIGURE 21. LOOKING NORTH ALONG CENTRAL PROMENADE. SOURCE: MIG, 2023.

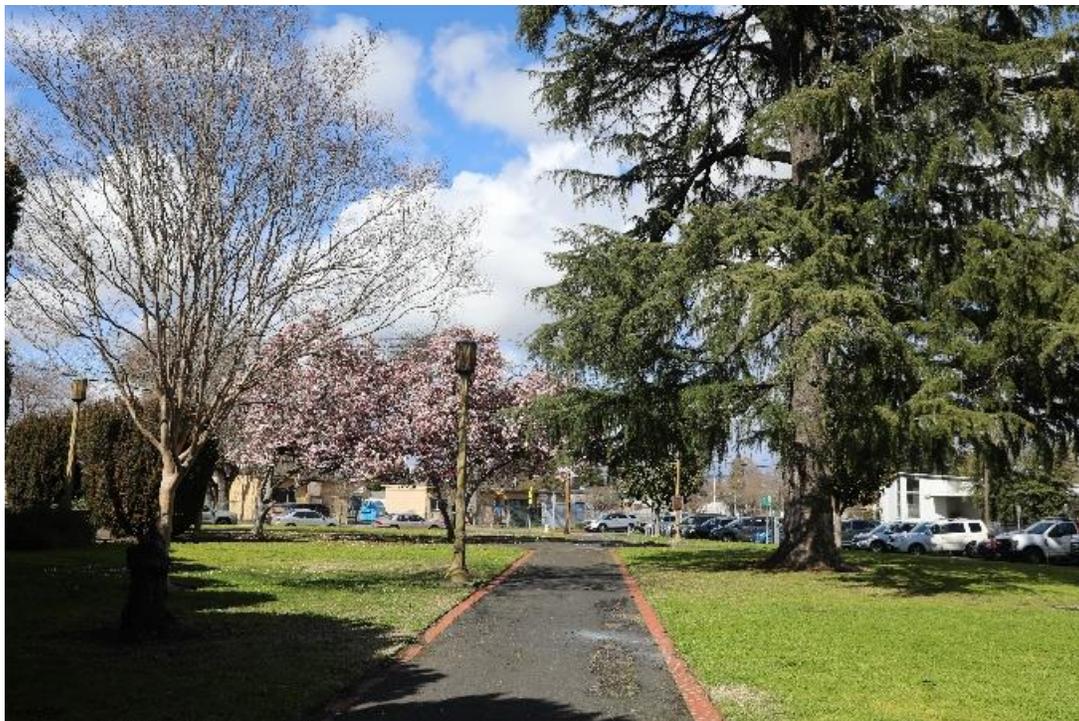


FIGURE 22. LOOKING NORTHEAST TOWARDS HOPE STREET ALONG A DIAGONAL PEDESTRIAN PATH IN THE EAST HALF OF THE PARK. SOURCE: MIG 2023.



FIGURE 23. LOOKING SOUTHEAST TOWARDS FOURTH STREET; SHOWS THE INTERSECTION BETWEEN THE PERIMETER SIDEWALK AND THE PARK PATHWAYS. SOURCE: MIG, 2023.



FIGURE 24. VIEW OF CITY SIDEWALK, LOOKING SOUTH ALONG HOPE STREET. FREEMONT PARK IS LOCATED TO THE RIGHT. SOURCE: MIG, 2023.

Vegetation

Several patterns relating to the selection and arrangement of vegetation are visible in Fremont Park. They include the following groupings: plants that are sited to reinforce the central axial relationships, specimen trees, the west edge of the park, and the lawn areas.

An arborist report from 2021 identified 70 trees in Fremont Park (**see Appendix B**). They span 20 species, including 11 individual trees that are designated as heritage trees under the City Code of Santa Rosa.⁵¹ Several of the original trees associated with the construction of Fremont Park remain extant within the landscape, including 24 English yews located along the primary axis and around the oval plaza.

The yews are sited to emphasize the central *parti*, following Gilkey's original Beaux-Arts inspired design concept. They form a dense allée and continue along the outside of the path that encircles the fountain plaza (**Figures 25, 28, 29**); a second row of flowering trees that was included in the original design has been lost over time. It's possible that three crepe myrtles (*lagerstroemia x fauriei*) and a flowering cherry (*Prunus serrulata*) located within the general location of the exterior row date to the historic period and were part of the double allée and symmetrical plaza planting plan if the red flowering peaches were not available during construction.

Two arbors align with the yew trees, flanking the plaza area on the east and west ends, and forming the secondary axis through the center of the elliptical pool. The portals support wisteria plants that have extended beyond the arbor structures and are growing into the adjacent yew trees. The wisteria plants replaced the historic rose plants at an unknown date (**Figure 30**). Planted beds are located along the primary and secondary axes; the beds around the current fountain plaza contain lilies and low shrubs. The elongated flower bed along the secondary axis in the east half of the park has been replanted with two saucer magnolia trees. Like the pedestrian walkways, red brick lines the edges of the planted beds.

Specimen trees are located throughout the east and west halves of the park. The original plan placed the individual trees or clusters of trees with enough space between them to create open and airy lawn areas. Many of the original specimen trees have been removed or replaced, and additional specimen trees have been added to the landscape over time, resulting in a denser tree cover in certain areas of the park. Locations where trees have been added include the southeast quadrant of the park, where a row of five saucer magnolias (*Magnolia x soulangiana*)

⁵¹ According to the arborist report "Heritage tree" means any of the following:

- (1) A tree or grove of trees so designated by a resolution of the Planning Commission, upon nomination by the Director of Community Development or the Planning Commission and after the holding of a noticed public hearing, having a specific historical or cultural association or value due to its age, species, character, location, height and/or the circumstances of its planting or origin.
- (2) Any of the following trees, native to the County, whether located on private or public property, which has a diameter or a circumference equal to or greater than those listed in a table in the report.

frame a memorial boulder at the corner of the intersection of Fourth and Hope streets (**Figure 41**), and the northeast quadrant which features two southern magnolias that are not specified in any historical documents (*Magnolia grandiflora*) (**Figure 38**).

The west edge of the park features clusters of trees over an understory of lilies, grasses, and English ivy (**Figures 36, 40**). This area is clearly delineated via plant species and maintenance practices, as the understory is not mowed and exhibits more diverse textures and heights than the manicured lawn areas. The tree clusters include two stands of coast redwoods (*Sequoia sempervirens*) that were included in Gilkey's original concept for the park, as well as a California Bay tree (*Umbellularia californica*), a California buckeye (*Aesculus californica*) that also appears to date to the historic period, two desert willows (*Chitalpa x tashkentensis*), and a valley oak (*Quercus lobata*), among a mix of other species. A couple of the redwoods are in poor condition due to drought (**Figure 39**).⁵²

Both halves of the park, on either side of the central north-south axis, are carpeted in open lawns (**Figures 42, 43**). The lawn areas are watered with an underground irrigation system; however, they show signs of distress due to recent droughts and encampments. A rectangular lawn with rounded corners and brick edges runs along the central axis between the two rows of yews, in what appears to be the general footprint of the planned elongated reflecting pool from Gilkey's original concept that was never built. This lawn contains the Cancer Survivor's Memorial.

⁵² Batchelder. Suggest remedies are proposed in the arborist report.



FIGURE 25. LOOKING NORTH ALONG THE CENTRAL AXIS. SOURCE: MIG, 2023.



FIGURE 26. LOOKING SOUTHEAST ALONG THE ROW OF YEW TREES, TOWARDS FOURTH STREET. SOURCE: MIG 2023.



**FIGURE 27. LOOKING THROUGH THE WEST ROSE PORTAL TOWARDS THE FOUNTAIN PLAZA.
SOURCE: MIG, 2023.**



**FIGURE 28. VIEW OF THE ELLIPTICAL POOL ENCIRCLED BY LAWN. THE EAST PORTAL IS TO THE
LEFT, WHILE THE YEW ALLÉE IS TO THE RIGHT. SOURCE: MIG, 2023.**



FIGURE 29. DETAIL OF YEWE TREES IN ALLÉE. SOURCE: MIG, 2023.



FIGURE 30. DETAIL OF EAST ROSE PORTAL, LOOKING EAST FROM THE FOUNTAIN PLAZA. SOURCE: MIG, 2023.



FIGURE 31. VIEW TOWARDS EAST PORTAL FROM WITHIN THE FOUNTAIN PLAZA, SHOWING THE CONCENTRIC ROWS OF YEWS, CIRCULATION, AND LAWN. SOURCE: MIG, 2023.



FIGURE 32. TWO FLOWERING SAUCER MAGNOLIA TREES, PLANTED WITH A FORMER FLOWER BED ALONG THE SECONDARY AXIS. SOURCE: MIG, 2023.



FIGURE 33. LOOKING WEST ALONG THE SECONDARY AXIS FROM THE EAST LAWN. SOURCE: MIG, 2023.



FIGURE 34. LOOKING SOUTH FROM THE NORTH END OF THE WEST LAWN. A SPECIMEN TREE IS PLANTED WITH A BRICK PLANTED BED. SOURCE: MIG, 2023.



FIGURE 35. LOOKING NORTH ALONG THE CENTRAL AXIS FROM THE WEST LAWN. SOURCE: MIG, 2023.



FIGURE 36. VIEW OF TEXTURED VEGETATION AND STAND OF COAST REDWOODS, LOOKING SOUTH ALONG THE WEST EDGE OF THE PARK FROM FIFTH STREET. SOURCE: MIG, 2023.



FIGURE 37. THE DEODAR CEDAR SPECIMEN TREE IN THE EAST LAWN. SOURCE: MIG, 2023.



FIGURE 38. TWO SOUTHERN MAGNOLIAS LOCATED WITHIN THE EAST LAWN NEAR THE HOPE STREET PERIMETER. SOURCE: MIG, 2023.



FIGURE 39. TWO STANDS OF COAST REDWOODS ALONG THE WEST EDGE OF THE PARK, LOOKING NORTHWEST. SOURCE: MIG, 2023.



FIGURE 40. WEST BOUNDARY VEGETATION AND FENCE, LOOKING SOUTHWEST FROM THE WEST LAWN. SOURCE: MIG, 2023.



FIGURE 41. CURVED ROW OF SAUCER MAGNOLIAS AT THE SOUTHEAST CORNER OF THE PARK. SOURCE: MIG, 2023.



FIGURE 42. THE EAST LAWN, LOOKING SOUTH FROM FIFTH STREET. SOURCE: MIG, 2023.



FIGURE 43. THE WEST LAWN, LOOKING SOUTH FROM FIFTH STREET. SOURCE: MIG, 2023.

Memorials

A memorial celebrating cancer survivors was installed along the central axis in 1997 and is composed of bronze and faux bronze figures moving through a series of bronze arches (**Figures 44, 46, 47**). Plaques with inspiring quotes are placed between each yew tree. Some of the plaques are missing inscriptions (**Figure 44**). A stone sign at the Fourth Street end of the allée designates the memorial site as the Richard and Annette Block Cancer Survivors Plaza (**Figure 51**).

A stone memorial commemorating the founding of Fremont Park is located at the southeast corner of the park, facing outwards towards the intersection of Fourth and Hope streets (**Figures 48, 49**).

Small-Scale Features⁵³

Light standards are located throughout the park. The current standards were not included in the original concept for the park and installed at an unknown date. They are comprised of a tapered column capped by an octagonal lantern. The standards are painted an oxidized forest green color and the glazing in the lantern is dark yellow (**Figure 55**). They are clustered around the fountain plaza and along the pedestrian circulation routes in the east half of the park. While the

⁵³ Small-scale features are defined by the NPS as elements that provide detail and diversity for both functional needs and aesthetic concerns in the landscape. Small-scale features may include benches, fences, monuments, road markers, flagpoles, signs, foot bridges, curbstones, trail ruts, culverts, and foundations, among other things.

standards appear operable, they are in poor condition with broken glazing in the lanterns and graffiti and deterioration at the bases and columns (**Figure 56**). No evidence of the original flood lighting remains extant.

The park contains a few wood and metal benches located along the primary axis and minimal signage (**Figures 52 and 53**). Department of Parks and Recreation signs with rules and regulations are located at the northwest and southeast corners of the park. They are comprised of metal signs mounted on wood posts and are clearly differentiated from the site-specific and historic features of the park.

Contemporary metal trash and recycling bins and a water meter are located on concrete pads at the north and south ends of the central axis, and around the fountain plaza (**Figure 54**). Another trash bin is located along the central axis near the Fourth Street entrance to the park.

The west edge of the park is demarcated by two fence types. A chain link fence marks the boundary between a neighboring property that faces Fourth Street, and a flush wood plank fence marks the boundary between the park and the property that faces Fifth Street.



**FIGURE 44. A PLAQUE WITH QUOTE LOCATE BETWEEN YEW TREES IN THE CENTRAL PROMENADE.
SOURCE: MIG 2023.**



FIGURE 45. DETAIL OF THE CANCER SURVIVORS MEMORIAL, LOOKING NORTH. SOURCE: MIG, 2023.



FIGURE 46. THE REAR OF THE CANCER SURVIVORS MEMORIAL, LOOKING SOUTH TOWARDS FOURTH STREET. SOURCE: MIG, 2023.



FIGURE 47. DETAIL OF THE MEMORIAL. SOURCE: MIG, 2023.



FIGURE 48. MEMORIAL ROCK AT THE SOUTHEAST CORNER OF THE PARK. SOURCE: MIG, 2023.



FIGURE 49. DETAIL OF MEMORIAL ROCK WITH PLAQUE: MIG, 2023.



FIGURE 50. PARK AND RECREATION SIGNAGE AT THE NORTHWEST CORNER OF THE PARK, UNDER A COAST REDWOOD STAND. SOURCE: MIG, 2023.



FIGURE 51. SIGN FOR FREMONT PARK AT FOURTH STREET ENTRANCE. SOURCE: MIG, 2023.



FIGURE 52. DETAIL OF BENCH LOCATED WITHIN THE FOUNTAIN PLAZA. SOURCE: MIG, 2023.



FIGURE 53. DETAIL OF BENCH LOCATED NEAR FOURTH STREET. SOURCE: MIG, 2023.



FIGURE 54. DETAIL OF TRASH AND RECYCLING BINS LOCATED IN THE FOUNTAIN PLAZA. SOURCE: MIG, 2023.



FIGURE 55. LIGHT STANDARD LOCATED WITHIN THE EAST LAWN AREA. SOURCE: MIG, 2023.



FIGURE 56. DETAIL OF BASE OF LIGHT STANDARD. SOURCE: MIG, 2023.

4 Evaluation and Analysis

Defining the significance of a landscape involves examining its historic and existing conditions against the historic context under which it was developed, and providing a determination as to whether it meets the threshold for significance. To be considered eligible for the National and California registers, a property must not only demonstrate historical significance under the applicable criteria but must also possess sufficient historic integrity to convey that significance.

Both the historic significance and integrity of Fremont Park are assessed below.

4.1 National Register of Historic Places/California Register of Historical Resources Criteria

This section evaluates the subject property to determine whether it meets the significance criteria for listing in the National and California Registers. The same criteria are used by both registers and are described jointly here. To be eligible for listing in either register, a property must demonstrate significance under one or more of the following criteria:

Criterion A/1 (Events): Resources that are associated with events that have made a significant contribution to the broad patterns of local, California, or national history.

Criterion B/2 (Persons): Resources that are associated with the lives of persons important to local, California, or national history.

Criterion C/3 (Design/Construction): Resources that embody the distinctive characteristics of a type, period, region, or method of construction, or represent the work of a master, or possess high artistic values.

Criterion D/4 (Information Potential): Resources that have yielded, or have the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

When a property is determined to be historically significant under the above listed criteria, an associated period of significance is defined. This period corresponds to the era in time during which the property gained or exhibited its significance.

4.1.1 Criteria A/1: Association with Significant Events

Fremont Park is individually eligible under National and California Registers criteria A/1 at the local level for its role within the area of community planning.

Fremont part was conceived of and designed within a period of civic and population growth in downtown Santa Rosa. After the 1906 earthquake and fires, the City's downtown commercial districts were destroyed. Rebuilding focused not only on the revival of commercial businesses, but on creating a thriving downtown district that provided resources for residents in adjacent neighborhoods. The 1910s and 1920s saw continuous population growth in Santa Rosa and

concurrent development in local amenities such as schools, civic institutions, and parks and open spaces. Santa Rosa is said to have survived the Great Depression in better condition than other comparable cities across the country due in large part to the concerted investment in the public good during the interwar period. Many of the designated local landmarks and preservation districts in the City relate to this era of development, and Fremont Park is a physical representation of that effort to sustain the social welfare of local residents through the development of public green space in those decades.

Furthermore, Fremont Park was part of a movement on behalf of the City of Santa Rosa to establish a city-wide Parks and Recreation system. After Doyle Park was dedicated in the 1920s and the Park Commission was formed, Fremont Park was one of the first spaces set aside by the City for development of a public park. Juilliard Park followed shortly thereafter, as well as an expansion of Doyle Park. All three projects were designed and completed under the leadership of landscape architect Howard Gilkey, and together, Fremont Park along with Juilliard and Doyle, form the heart of the City's downtown parks system.

For the reasons outlined above, Fremont Park represents the broad patterns of park development and civic investment in the City of Santa Rosa during the early 20th century. Its eligibility under these criteria is represented by its continued use as a city park and by its historic design which illustrates the era in which it was designed and connects it with other contemporaneous parks in or adjacent to the downtown district. Therefore, Fremont Park is individually eligible for listing in the National Register and California Register under Criteria A/1.

4.1.2 Criteria B/2: Association with Significant Persons

Fremont Park is *not* significant under the National and California Registers Criteria B/2. Although the park is associated with landscape architect Howard Gilkey, it does not individually represent his life's work such that it would be significant under these criteria. Gilkey's works in Oakland, such as the Cleveland Cascade, are more representative of his overall design philosophy and career accomplishments.

Research did not reveal any other information related to significant persons who were associated with the early concept, design, implementation, or ongoing maintenance of Fremont Park or the City of Santa Rosa. Therefore, Fremont Park is not eligible for listing in the National or California Registers under Criteria B/2.

4.1.3 Criteria C/3: Design

Fremont Park is individually significant under National and California Registers Criteria C/3 at the local level for embodying the distinctive characteristics of the Beaux Arts style, possessing high artistic value, and as the work of notable landscape architect Howard Gilkey.

Fremont Park is a fully realized example of the application of the Beaux Arts style to municipal park design, a style that enjoyed popular application in the design of civic and public-facing properties across the United States during the first half of the 20th century. Fremont Park's

original design, still visibly present in the landscape today, expresses the aesthetic ideals that defined the style and era. Beaux Arts design elements within the landscape include the strong *parti*, or progression of spaces, that leads pedestrians along the central promenade to the focal point at the elliptical pool comprised of an elaborate cascading fountain. This axial relationship and careful arrangement of spaces is enhanced by the symmetry along the central axis through the allée of English yews, creating the feeling of a grand entrance within the park landscape. The graded, open lawn areas and intentionally sited specimen trees present a complementary setting for the promenade and focal point. Overall, the park design demonstrates a sense of order, grandeur, and harmony that underlies the theory of civic pride inherent to the Beaux Arts style.

The concept for the fountain and system of pools designed by Gilkey was at least partially implemented and continues to possess high artistic value despite its poor condition.⁵⁴ The water that flowed through the system of constructed water features along the central axis, originating at the headwall of the fountain and continuously overflowing into the basin before emptying into the city sewer system, was an elaborate design. The source of the water within a mounted animal head and the rough stone facing and coping along the fountain and pools, with integrated flower beds, combines classical references with local materials in a thoughtful arrangement that articulates Gilkey's Beaux Arts training within a grounded regional vernacular. The artistic value inherent in the design was and is a defining characteristic of the park.

Fremont Park is also significant for its association with landscape architect Howard Gilkey. The designer attended Santa Rosa High School and apprenticed in Luther Burbank's gardens as a teenager, where he gained an education in local plant materials. He left the City to attend school at the University of California at Berkeley, where he embarked upon a life-long career designing public and civic landscapes, teaching the art of landscape design, and elevating the role of gardens in public life. He is understood as a master landscape architect, due in large part to his park designs within the City of Oakland and his role leading crews on parks and infrastructure projects throughout the Bay Area during the Great Depression and World War II.

While he was working towards his degree, Gilkey again took an apprenticeship with the lead horticulturalist for the Panama Pacific Exhibition in San Francisco in 1915. This event was inspired by the Columbian Exhibition in Chicago two decades earlier where the Beaux Arts style and City Beautiful movements were introduced in the United States. The design for the local exhibition took many cues from the earlier event and those grand ideas were integrated into Gilkey's training. The Beaux Arts style is evident in many of the public landscapes that he designed during the first decades of his career, such as Fremont Park, yet his application of the style was distinct. Gilkey's personal flourishes are evident at Fremont Park in the decisions to use local brick and stone in the construction of the pathways and fountain. Additionally, the decision to use California and western plants to define a naturalistic west edge of the park

⁵⁴ It's currently unknown if the small fountain at the center of the first brick terrace in the 1929 plot plan was built.

shows a departure from the formal arrangement of plants along the central axis, and illustrates his willingness to shift away from strict adherence to the traditional plant palette and siting employed in more formal European-inspired designs. These decisions illustrate his deep appreciation for and knowledge of local materials, including horticultural materials, in Santa Rosa.

For the reasons outlined above, Fremont Park represents the Beaux Arts period of park design in the early 20th century, demonstrates high artistic value, and is associated with notable Bay Area landscape architect, Howard Gilkey. Therefore, Fremont Park is individually significant for listing in the National Register and California Registers under Criteria C/3

4.1.4 Criteria D/4: Archaeology and/or Information Potential

Fremont Park is not evaluated for eligibility under Criterion D/4, which is typically employed for archaeological resources. However, the park site is well understood historically and is unlikely to yield further information about the history of the City of Santa Rosa, themes in landscape design, or the career of Howard Gilkey.

4.2 Period of significance

The period of significance for Fremont Park aligns with the year it was designed by Howard Gilkey for the City of Santa Rosa and extends through the final major phase of construction when the fountain and pool were built. Therefore, The period of significance begins in 1929 and continues through the 1931.

4.3 Integrity Analysis

In addition to demonstrating historic significance under at least one of the California or National Register criteria, a property must retain sufficient historic integrity to be considered eligible for listing in local, state, and national registers. Integrity is evaluated based on the property's ability to convey its historical significance. To retain integrity, a property must exhibit some or all of the seven aspects of historic integrity as defined by the National Register of Historic Places and adopted by the California Register, including:

Association: is the direct link between an important historic event or person and historic property.

Design: is the combination of elements that create the form, plan, space, structure, and style of a property.

Feeling: is a property's expression of the aesthetic or historic sense of a particular period of time.

Location: is the place where the historic property was constructed or the place where the historic event occurred.

Materials: are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

Setting: is the physical environment of a historic property.

Workmanship: is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Fremont Park retains integrity of location, setting, and association. The property remains in the location where it was originally deeded and then built. Its setting continues to be defined by its location along the periphery of Santa Rosa's downtown district, between the commercial hub and the residential neighborhoods that developed during the first half of the 20th century. The property also continues its original function as a city park and maintains its association with city operations and as a public green space. The setting and size of Fremont Park reminds visitors that while grand in design, it is still appropriately scaled for its location. It remains a pocket of green space within Santa Rosa's downtown district.

Fremont Park also retains integrity of design and feeling. The overall spatial organization along a strong primary axis remains intact, as do the hierarchy and location of vegetation and circulation patterns that characterized the original park design. Some features have been altered over time, but enough elements remain intact that the park continues to express its design within the Beaux Arts style and illustrate the signature vernacular that associates the design with landscape architect Howard Gilkey. The park's central focal point sited along a central axis lined with English yew trees, set within open lawn areas dotted by impressive examples of specimen trees create a park experience that aligns with the original 1929 design intention.

Fremont Park has diminished integrity of workmanship and materials. The removal of several features since its initial construction period, such as some of the original flower beds, specimen trees, and the outside rows of the double allée, has resulted in a loss of historic material. Furthermore, deterioration in the condition of the stone fountain and pool basin are evident and impact the features' ability to convey the workmanship employed in their design and construction.

In summary, Fremont Park retains sufficient overall integrity to convey its historic significance as an early twentieth century city park design in the Beaux Arts style through the strength of its original location, setting, design, association, and feeling, which remain evident in the landscape despite the removal and/or deterioration of some historic materials over time. As such, Fremont Park is eligible for listing in the National and California registers under Criteria A/1 and C/3 for the period of significance 1929 to 1931.

4.4 Character-Defining Features

The following list outlines the character-defining features of Fremont Park related to the property's significance under California and National Register Criteria A/1 and C/3. These features are the physical aspects of the historic property that convey its historic significance and should be protected to retain eligibility for the California and National registers.

- A strong central axis that features a progression of spaces, formed by a wide promenade lined in yew trees that opens upon an oval plaza containing a cascading fountain.
- A subtle secondary axis through the fountain plaza, framed by two arbors and extended via a planted bed and pedestrian circulation in the east half of the park.
- The rough stone-faced cascading fountain and lily pool, featuring the stone head of a ram mounted on a parapet wall as the focal point of the park.
- Symmetrical plantings that emphasize the central axis.
- The location and alignment of walkways along the central axis, including the tripartite entry paths along Fourth Street, and in the east half of the park.
- The red brick edging treatment along the walkways and around the planted beds.
- Open and airy lawn areas in the east and west halves of the park, divided by the central axis.
- The presence of isolated specimen trees that exhibit form or color within the lawn areas.
- The presence of a dense vegetated wall along the west edge of the park, featuring a mix of trees and shrubs native to the western United States.
- Individual trees that directly relate to the original design intention for the park. Examples include, but are not limited to, the stands of coast redwoods along the west edge of the park, the English yews that line the promenade and oval plaza along the central axis, and the deodar cedar specimen tree in the east half of the park.⁵⁵

⁵⁵ Note that historically significant trees within the context of this HRS are not the same as heritage trees designated by the City of Santa Rosa, although there may be a great deal of overlap between the groups. Contributing trees in this evaluation include those trees that appear to have been included in the original design or design intention for Fremont Park put forward by Howard Gilkey in 1929. A full list of contributing trees would require a tree-by-tree comparison of the arborist's report (Appendix B) with original construction documents or specifications and contemporaneous newspaper articles.

5 Conclusion

Fremont Park is eligible for individual listing in the California Register and National Register under criteria A/1 and C/3 at the local level for its associations with the establishment of the City of Santa Rosa's Park and Recreation system and landscape architect Howard Gilkey, as well as for its Beaux Arts-inspired design. The period of significance for the park is 1929 through 1931, starting the year of its design and extending through construction of the fountain and elliptical pool.

Alterations to the park over time have resulted in the loss of some historic materials and features, but the spatial arrangement and original design intent remain visible. The park retains sufficient historic integrity to convey its historic significance.

5.1 Treatment Considerations

The National Park Service (NPS) uses the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (the Standards) to provide general guidance on the maintenance and improvement of historic properties to owners and managers, designers, and project reviewers prior to beginning work on an eligible property. The Standards address four preservation treatment approaches: Preservation, Rehabilitation, Restoration, and Reconstruction. Each treatment approach is accompanied by a set of standards that act as a framework to guide treatment implementation. Choosing an appropriate treatment approach requires several considerations such as: level of significance; physical condition; use (historic and proposed); and code or other regulatory requirements.

If the City decides to explore preservation approaches to revitalize Fremont Park, it presents good opportunities for both the rehabilitation and restoration treatments. Preservation is also a viable treatment given park conditions, but of all the treatment approaches, it requires the lowest level of intervention and therefore does not provide as much opportunity for revitalization of the space.

Under both the rehabilitation and restoration approaches, the character-defining features that are critical to the park's ability to convey its significance should be repaired and preserved. These might include the axial relationships within the park, the stone fountain and elliptical pool features, and some aspects of the historic vegetation. However, the two approaches provide different levels of flexibility in overall project design. Both sets of standards are listed below.

Standards for Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The Rehabilitation standards

acknowledge the need to alter or add to a historic property to meet continuing or new uses while retaining the building's essential historic character.⁵⁶

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

⁵⁶ <https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>

Standards for Restoration

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods.⁵⁷

1. A property will be used as it was historically or be given a new use that interprets the property and its restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

⁵⁷ <https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>

9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Constraints and Opportunities

Although Fremont Park represents a good opportunity for the restoration approach due to its integrity of design, rehabilitation is the treatment approach most often selected by project sponsor since it allows for the most flexibility in design and use.

A rehabilitation treatment at Fremont Park would result in a design that:

- Clearly references the Beaux Arts-inspired design concept put forward by landscape architect Howard Gilkey in 1929.
- Uses a plant palette that is compatible with the original design and historic plant list compiled in Chapter 2 of this report.
- Retains or reinterprets most of the character-defining features listed in Chapter 4.
- A new but compatible surfacing material along the pedestrian pathways
- Propose installation of a cohesive and contemporary yet compatible site furnishing scheme to replace the non-historic and eclectic benches, light standards, trash bins, and signage that are currently scattered throughout the park.

Opportunities to revitalize the park under the rehabilitation treatment might include, but are not limited to:

- Improvements to areas within the park that have already been altered since the period of significance, such as: the elongated bed containing the Cancer Survivors Memorial; the southeast corner of the park where five saucer magnolias and a memorial boulder have been placed; and the flower bed in the east lawn that has been replanted with two saucer magnolia trees.
- Modifications to historic materials or features that retain the overall design intention, including the replacement of failing or invasive plants with compatible native species. For example, the yew allée could be thinned or possibly replaced with a compatible species that is easier to manage and more suitable to the local environment.
- Activation of the more passive areas within the park that would have minimal impact on its overall character. This might include insertion of a low-profile picnic or play area within the open and airy lawns or under the redwood stands, or the contemporary interpretation of Gilkey's plaza designs to include seating and other types of appropriate site furniture.

Other treatments that may be considered but present a larger potential for impacts would include projects such as removing or reducing the flow of water through the cascading fountain and elliptical pool. If such a treatment were proposed, in order to meet the Standards it would need to be balanced with other design elements that allow the feature to continue to convey its

contribution to the significance of the park. For example, the pool basin could be re-lined and filled with plants, provide a sunken surface for skateboarding, or covered and made flat for fitness equipment or picnicking use. If such a project were undertaken, the shape and scale of the existing pool basin would need to be retained and the stonework would need to be retained, restored, and protected. Explorations of design questions like this one should be further discussed in consultation with a historical landscape architect or other preservation professional.

If the City decides that none of the Standards are viable from a financial or design perspective, it's possible that Fremont Park will lose its historic integrity during the revitalization process. In that case, the park's history and existing conditions should be fully documented beyond the assessment that is outlined in this report and that was required to determine its significance. The NPS's *Historic American Landscapes Survey* program provides guidance on various levels of documentation for historic landscapes such as Fremont Park. There are additional mitigation measures that may also be appropriate depending on the level of change proposed.

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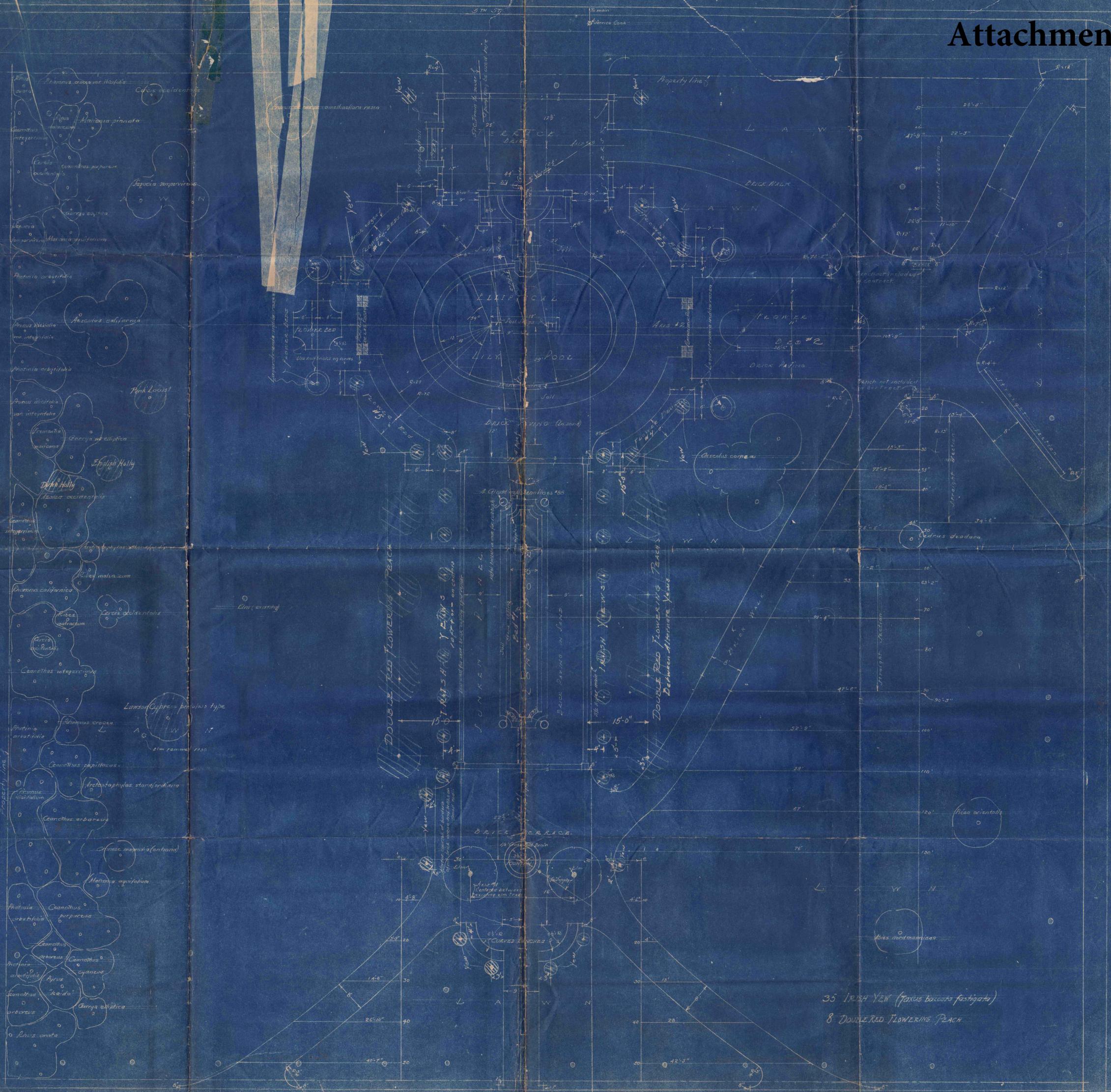
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Appendix A: Original Plan (1929) for Fremont Park

Received Mr. [unclear] [unclear] [unclear] 9-15-52



Water enters concrete trough from two spillovers into elliptical pool through overflow into tubular in lamp post. Terrace, water flows into sewer. Concrete jet in small pool from main supply, overflow into lamp post. OPTION: Pump can be installed under Terrace to circulate water as above.

PLAN
 LANSING, MICH. CITY OF LANSING
 HOWARD CHASEY
 LANDSCAPE ARCHITECT
 OFFICE, 235-1414 ST.
 CARLISLE, CALIF.
 TM-51

35 IRISH YEW (*Taxus borealis fastigata*)
 8 DOUBLE RED FLOWERING PEACH

TM-51/TM-51

REDUCE THIS LINE TO 1"

Appendix B: Arborist Report (2021) for Fremont Park

SBCA TREE CONSULTING

1534 Rose Street, Crockett, CA 94525

Phone: (510) 787-3075

Fax: (510) 787-3065

Website: www.sbcatree.com

Steve Batchelder, Consulting Arborist

WC ISA Certified Arborist #228

CUFC Certified Urban Forester #134

CA Contractor License #(C-27) 53367

E-mail: steve@sbcatree.com

Molly Batchelder, Consulting Arborist

WC ISA Certified Arborist #9613A

ISA Tree Risk Assessment Qualified

E-mail: molly@sbcatree.com

Date: December 5, 2021

To: Nicole Kelly
Principal MSLA
1101 8th Street Suite 202
Berkeley California 94710

Project: Fremont Park
844 5th St
Santa Rosa, CA 95404

Subject: Tree Survey

Assignment: *Arborists were requested to survey all trees in Fremont Park, Santa Rosa as requested by MSLA.*

City of Santa Rosa Code

The following are "Heritage Trees" according to Santa Rosa City Code Title 17 Environmental Protection. 17-24.020 Definitions.

(L) "Heritage tree" means any of the following:

(1) A tree or grove of trees so designated by a resolution of the Planning Commission, upon nomination by the Director of Community Development or the Planning Commission and after the holding of a noticed public hearing, having a specific historical or cultural association or value due to its age, species, character, location, height and/or the circumstances of its planting or origin.

(2) Any of the following trees, native to the County, whether located on private or public property, which has a diameter or a circumference equal to or greater than that listed below:

Species/Common Name	Diameter	Circumference
1. Oak Family		
(a) Quercus lobata—valley oak	6"	19"
(b) Q. agrifolia—live oak	18	57
(c) Q. kelloggii—black oak	18	57



Species/Common Name	Diameter	Circumference
(d) <i>Q. garryana</i> —Oregon or white oak	18	57
(e) <i>Q. chrysolepis</i> —canyon oak	18	57
(f) <i>Q. douglasii</i> —blue oak	6	19
(g) <i>Q. wislizenii</i> —interior live oak	18	57
2. <i>Sequoia sempervirens</i> —redwood	24	75
3. <i>Umbellularia californica</i> —bay	24	75
4. <i>Arbutus menziesii</i> —madrone	12	38
5. <i>Aesculus californica</i> —buckeye	6	19
6. <i>Pseudotsuga menziesii</i> —Douglas fir	24	75
7. <i>Alnus oregona</i> —red alder	18	57
8. <i>Alnus rhombifolia</i> —white alder	18	57
9. <i>Acer macrophyllum</i> —big leaf maple	24	75

Survey Procedure

Data recorded – Arborists recorded data on tree scientific name, common name, DBH¹, height, spread, structure, health, suitability for preservation, suitability for transplant, RPZ², and relevant notes.

Trees numbers – Trees were assigned a metal number tag which correlates to the tree survey data and Tree Location Map *Appendix 2*. Trees Tag Numbers: 1-70. Tag numbers were not attached to the 24 English Yew (*Taxus baccata*) #s 47-70 due to multi-stem form but can be identified from the location map.

Summary

Total trees – Arborist survey identified 70 trees. Twenty (20) species were identified. Eleven (11) of the trees identified are protected trees according to the City Code of Santa Rosa.

Juglans cinerea – One large Butternut (*Juglans cinerea*)³ was noted in the park. The tree is a magnificent specimen and was measured with a DBH of 58.5. Although not considered a ‘heritage tree’ by the City Code of Santa Rosa, arborists recommend special consideration should be given to its preservation.

¹ **DBH** – Diameter at **B**reast **H**eight or 4.5’ above soil grade.

² **Tree Root Protection Zone (RPZ)** - The tree protection zone designates an area surrounding a tree or grouping of trees that is to be fenced off from all access until designated by a certified arborist. The RPZ is commonly defined as one (1) foot radial distance for every one (1) inch in tree diameter (DBH)

³ Arborist best guess for species. Without a seed, it is difficult to fully identify.



Redwoods – There are two large, beautiful stands of Coast Redwood trees (*Sequoia sempervirens*). Two trees (#s 23 and 28) are in poor health condition, displaying very sparse foliage. Opportunistic fungal pathogens⁴ are responsible for significant redwood decline and death throughout the bay due to drought. If redwoods are to be maintained in the urban forest, attention must be given to supplemental deep watering in the spring and summer months. Mulching with fresh wood chips generated from tree trimmings is especially critical to protect soil from moisture loss and compaction.

Table 1 – Table below summarizes tree survey.

	Species	Common Name	Amount	Heritage Tree Amount	Overall Suitability for Retention	Overall Suitability for Transplant	Comments
1	<i>Aesculus californica</i>	California Buckeye	1	1	P	P	Multiple breakouts; Internal decay
2	<i>Catalpa speciosa</i>	Catalpa	1	0	G	F	Trunk damage
3	<i>Cedrus deodara</i>	Deodar Cedar	2	0	G	P	#11 is a very large and beautiful tree
4	<i>Chitalpa x tashkentensis</i>	Dessert willow	2	0	P	P	Trunk decay; Large pruning wounds, Banana crack in #43; Problematic species
5	<i>Ficus carica</i>	Common Fig	1	0	P	P	Lot of suckers; Crossing branches; Major breakout
6	<i>Juglans cinerea</i>	Butternut	1	0	G	P	Recommend this unique large specimen tree be protected; Heading cuts, Codominant; Previous branch failure; End Weight Reduction Pruning required on heavy laterals.
7	<i>Lagerstroemia x fauriei</i>	Crate Myrtle	3	0	F	P	#33 has some internal decay
8	<i>Magnolia grandiflora</i>	Southern Magnolia	3	0	G	F-P	Nice trees!

⁴ <https://ucanr.edu/sites/Mendocino/files/347575.pdf>
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	Species	Common Name	Amount	Heritage Tree Amount	Overall Suitability for Retention	Overall Suitability for Transplant	Comments
9	<i>Magnolia soulangeana</i>	Saucer magnolia	8	0	G	F-P	Some co-dominance with bark inclusions; Good looking stand
10	<i>Malus domestica</i>	Apple	1	0	P	P	Fire blight; Suckering, Internal decay; Old pruning wounds
11	<i>Pistacia chinensis</i>	Chinese Pistache	1	0	G	P	End weight reduction is necessary on codominant stem
12	<i>Prunus ilicifolia</i>	Catalina cherry	3	0	F-P	P	Lots of pruning wounds; Internal decay
13	<i>Prunus serrulata</i>	Flowering cherry	1	0	P	P	Dieback
14	<i>Quercus lobata</i>	Valley Oak	3	1	F	G-P	The two small specimens require structural pruning and are appropriate for transplant; #35 has signs of internal decay and requires a level 3 risk assessment.
15	<i>Quercus suber</i>	Cork Oak	1	0	G	F	Lean, slightly sunken root ball; Great tree!
16	<i>Sequoia sempervirens</i>	Redwood	9	8	G	P	Nice large stands: #28 and #23 are in poor health condition and require supplemental irrigation and possibly a water jet treatment if they are to be maintained.
17	<i>Taxus baccata</i>	English Yes	24	0	G	P	Metal number tags not attached; Stately trees; Slight Dieback in #s 64-69.
18	<i>Ulmus americana</i>	American elm	2	0	G	P	Possibly the 'Princeton' cultivar; The two trees need pruning to clean canopies; #9 has a trunk wound and #8 displays heavy end weight, required end weight reduction pruning



	Species	Common Name	Amount	Heritage Tree Amount	Overall Suitability for Retention	Overall Suitability for Transplant	Comments
19	<i>Ulmus parviflora</i>	Chinese elm	2	0	F-P	P	Elm anthracnose; Trunk cankers
20	<i>Umbellularia californica</i>	California bay	1	1	G	P	Codominant, broken branches, needs End Weight Reduction

Comments on Tree Relocation

Factors that impact the survival potential of transplanted trees include: correct time of year (late fall or early winter transplanting), prior health of the tree, size of box/spade used, percentage of root loss that occurs, and quality of health mitigation provided after transplanting. Field dug trees can lose as much as 90% of their root system when transplanted. To be successful, preliminary root pruning implemented as much as two years in advance is often necessary. Regular soil moisture monitoring to achieve optimum soil moisture levels is required for two or more years until the trees are established⁵. Less than optimum moisture conditions can result in tree death.

It is best to compare the value of the tree to be moved with the cost of moving and the caring for the tree. Transplanting larger trees require large boxes and cranes which significantly add to the expense.

Conclusions

From an Arborist perspective, it is always best to plant smaller, more vigorous nursery grown trees. Such trees have been shown to surpass larger, relocated trees in time. Money is better directed into proper planting site preparation. This involves providing a soil volume commensurate with the needs of a mature size tree of that species. (Coast Live Oaks require as much as 2000 cubic feet of rootable soil⁶). Planting 24" box size trees in the fall in well prepared sites, and providing early structural pruning⁷, will yield valuable trees with a long safe and useful life expectancy.

⁵ **Establishment** - Trees become established when their roots have developed sufficiently enough to provide for the tree's water and nutrient needs.

⁶ **Rootable soil** is a soil medium that is compacted less than 80% ASTM, has oxygen levels between 6-16% and has sufficient available moisture and nutrients with no toxic substances. Small trees require 600 cubic feet of good quality, non-compacted rootable soil to reach a mature size and live a full life. Medium trees require 1200 cubic feet and large trees require over 2000 cubic feet of rootable soil. These numbers are somewhat flexible depending upon factors such as soil texture, level of soil compaction, moisture availability, and the specific plant materials used.

⁷ **Structural Pruning**- Pruning that influences the orientation, spacing, growth rate, strength of attachment, and ultimate size of branches and stems.



End Report



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WC ISA Certified Arborist #9613A
Tree Risk Assessment Qualified (TRAQ)

Appendix Information

1. *Survey Data*
2. *Tree Location Map*
3. *Tree Photos can be found at:*

https://www.dropbox.com/sh/qhsvmah1wo684ms/AADofkvZ5KJLaZ_sa98qxVCEa?dl=0



COLUMN HEADING DESCRIPTIONS

Tag# - Indicates the number tag attached to tree

Species - Scientific name

Common Name - Vernacular name

DBH - Diameter measured in inches at 4.5 feet above soil grade, unless otherwise indicated

Height - In feet

Spread - In feet

Health -Tree Health: E is Excellent, G is Good, F is Fair, P is Poor, D is Dead or Dying

Structure- Tree Structural Safety: E is Excellent, G is Good, F is Fair, P is Poor, H is Hazardous

Heritage Tree - Meets City of Santa Rosa Heritage Tree Requirements

Suitability for Retention - Based on Tree Condition: G is Good, F is Fair, P is Poor

Suitability for Transplant - Based on Tree Condition: G is Good, F is Fair, P is Poor

RPZ- Root Protection Zone: The radial distance in feet from base of tree that is to be fenced off from all construction access until designated by a certified arborist

Notes - See below

ABBREVIATIONS AND DEFINITIONS

Embedded Bark (EB) - AKA Included Bark, this is a structural defect where bark is included between the branch attachment so that the wood cannot join. Such defects have a higher propensity for failure.

Codominant (CD) - A situation where a tree has two or more stems which are of equal diameter and relative amounts of leaf area. Trees with codominant primary scaffolding stems are inherently weaker than stems, which are of unequal diameter and size.

Codominant w/ Embedded Bark (CDEB) - When bark is embedded between codominant stems, failure potential is very high and pruning to mitigate the defect is recommended.

Tag #	Species	Common name	DBH	Height	Spread	Structure	Health	Heritage Tree	Suitability	Transplant	RPZ	Notes
1	<i>Magnolia soulangeana</i>	Saucer Magnolia	2,4,2,4.5,3,3,3.5,3,3.5,3	20	25	F	G		G	F	10	Cdeb
2	<i>Magnolia soulangeana</i>	Saucer Magnolia	4,1.5,1,2,4,3,4,2.5,3	20	25	F	F		G	P	9	Die back
3	<i>Magnolia soulangeana</i>	Saucer Magnolia	2,3.5,3.5,3,3,2.5,4,4,3,1.5,1.5	20	25	F	G		G	F	10	Eb

Tag #	Species	Common name	DBH	Height	Spread	Structure	Health	Heritage Tree	Suitability	Transplant	RPZ	Notes
4	<i>Magnolia soulangeana</i>	Saucer Magnolia	3,3.5,3,3.5, 3,2,2,2,3,3. 5	20	25	G	G		G	F	8	
5	<i>Magnolia soulangeana</i>	Saucer Magnolia	4,3,4,4.5,4, 5,4.5,3.5	20	25	F	G		G	F	12	Cdeb
6	<i>Malus domestica</i>	Apple	25	30	40	P	F-P		P	P	25	Fire blight, suckering, internal decay, old pruning wounds
7	<i>Ficus carica</i>	Fig	10,9,8.5	25	35	P	G		P	P	16	Lot of suckers, crossing branches major breakout,
8	<i>Ulmus americana</i>	American elm	13.5	40	45	F	G		G	P	14	Cd, deadwood, hanger, needs clean up, heavy end weight, needs EWR
9	<i>Ulmus americana</i>	American elm	12	35	40	F-P	G		G	P	12	Major trunk wound, dead wood, CD, could use clean up pruning
10	<i>Lagerstroemia x fauriei</i>	Crepe Myrtle	8.5	35	30	F	G		G	F	9	CD, trunk wounds
11	<i>Cedrus deodara</i>	Deodar Cedar	47.5	70	60	G	G		G	P	48	Small break out
12	<i>Magnolia soulangeana</i>	Saucer Magnolia	8	15	15	P	F		G	P	8	Hollow
13	<i>Caltapa speciosa</i>	Caltapa	8	20	20	G	G		G	F	8	Trunk damage

Tag #	Species	Common name	DBH	Height	Spread	Structure	Health	Heritage Tree	Suitability	Transplant	RPZ	Notes
14	<i>Magnolia grandiflora</i>	Southern Magnolia	10	25	25	G	G		G	F	10	Nice tree
15	<i>Magnolia grandiflora</i>	Southern Magnolia	8.5	25	20	G	G		G	F	9	Crossing branches, slight lean
16	<i>Quercus lobata</i>	Valley Oak	3.5	20	12	G	G		G	G	4	Slight lean, CD, needs structural pruning
17	<i>Quercus lobata</i>	Valley Oak	1.5	10	5	F	F		F	P	2	Circling roots
18	<i>Magnolia soulangeana</i>	Saucer Magnolia	9,15.5	30	40	G	G		G	P	18	Trunk damage, stub cut
19	<i>Magnolia soulangeana</i>	Saucer Magnolia	10.5, 6.5, 7	25	30	G	G		G	P	15	Trunk damage
20	<i>Lagerstroemia x fauriei</i>	Crepe Myrtle	11.5	30	25	P	G		G	P	12	Cdeb
21	<i>Ulmus parviflora</i>	Chinese elm	11	25	35	F	G		F	P	11	Elm anthracnose, trunk cankers
22	<i>Juglans cinerea</i>	Butternut	58.5	80	80	F	G		G	P	60	Protect this tree, heading cuts, CD, previous branch failure, EWR on heavy laterals.
23	<i>Sequoia sempervirens</i>	Redwood	53	115	40	G	P-F	1	G	P	53	Old trunk wound since closed
24	<i>Sequoia sempervirens</i>	Redwood	50	115	35	G	G	1	G	P	50	
25	<i>Sequoia sempervirens</i>	Redwood	45	115	30	G	G	1	G	P	45	
26	<i>Sequoia sempervirens</i>	Redwood	45	120	30	G	G	1	G	P	45	

Tag #	Species	Common name	DBH	Height	Spread	Structure	Health	Heritage Tree	Suitability	Transplant	RPZ	Notes
27	<i>Sequoia sempervirens</i>	Redwood	19.5	80	25	G	F		G	P	20	Under canopy of larger trees
28	<i>Sequoia sempervirens</i>	Redwood	59.5	130	40	G	P	1	G	P	60	Requires water
29	<i>Prunus ilicifolia</i>	Catalina Cherry	5	20	20	P	F		P	P	5	Lots of pruning wounds, shaded by canopy
30	<i>Umbellularia californica</i>	California Bay	53	70	80	P	G	1	G	P	53	Cde, broken branches, needs EWR
31	<i>Aesculus californica</i>	California Buckeye	11, 10.5, 9	35	35	P	F	1	P	P	19	Multiple Breakouts, internal decay
32	<i>Prunus ilicifolia</i>	Catalina Cherry	10, 13	35	25	F	G		P	P	16.5	Internal decay, headed
33	<i>Lagerstroemia x fauriei</i>	Crepe Myrtle	9	30	20	F-P	F		P	P	9	Lean, trunk decay, internal decay
34	<i>Ulmus parviflora</i>	Chinese Elm	10.5	30	35	P	F		P	P	11	Anthracoze, trunk canker
35	<i>Quercus lobata</i>	Valley Oak	39	65	50	?	F	1	F-P	P	39	Needs internal decay investigation
36	<i>Sequoia sempervirens</i>	Redwood	37	115	55	G	G	1	G	P	37	
37	<i>Sequoia sempervirens</i>	Redwood	58.5, 23	115	55	F	G	1	G	P	63	Cdeb
38	<i>Sequoia sempervirens</i>	Redwood	49	110	45	F	F	1	G	P	49	Eb, needs water,
39	<i>Prunus ilicifolia</i>	Catalina Cherry	8.5	20	20	F	G		F	P	9	Lean

Tag #	Species	Common name	DBH	Height	Spread	Structure	Health	Heritage Tree	Suitability	Transplant	RPZ	Notes
40	<i>Pistacia chinensis</i>	Chinese Pistache	7.5	20	25	P	G		G	P	8	Cdeb, EWR on codominant stem
41	<i>Magnolia grandiflora</i>	Southern Magnolia	5	20	15	P	P		P	P	5	Major trunk wounds, internal decay
42	<i>Prunus serrulata</i>	Flowering Cherry	2.5, 1, 1, 1	15	10	F	P		P	P	3.5	Dieback
43	<i>Chitalpa x tashkentensis</i>	Dessert Willow	12	20	25	P	G		P	P	12	Trunk decay, large pruning wounds, banana crack
44	<i>Chitalpa x tashkentensis</i>	Dessert Willow	12.5	25	30	P	G		P	P	13	Pruning wounds, internal decay, crossing branches, lean, powder mildew
45	<i>Cedrus deodara</i>	Deodar Cedar	15.5	45	30	G	G		G	P	16	Slight lean, corrected lean
46	<i>Quercus suber</i>	Cork Oak	9.5	25	15	G	G		G	F	10	Lean
47	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
48	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
49	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
50	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
51	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	

Tag #	Species	Common name	DBH	Height	Spread	Structure	Health	Heritage Tree	Suitability	Transplant	RPZ	Notes
52	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
53	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
54	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
55	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
56	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
57	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
58	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
59	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
60	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
61	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
62	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
63	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	
64	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	Slight dieback
65	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	Slight dieback
66	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	Slight dieback
67	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	Slight dieback

Tag #	Species	Common name	DBH	Height	Spread	Structure	Health	Heritage Tree	Suitability	Transplant	RPZ	Notes
68	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	Slight dieback
69	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	Slight dieback
70	<i>Taxus baccata</i>	English Yew	Multi	15	10	G	G		G	P	10	

