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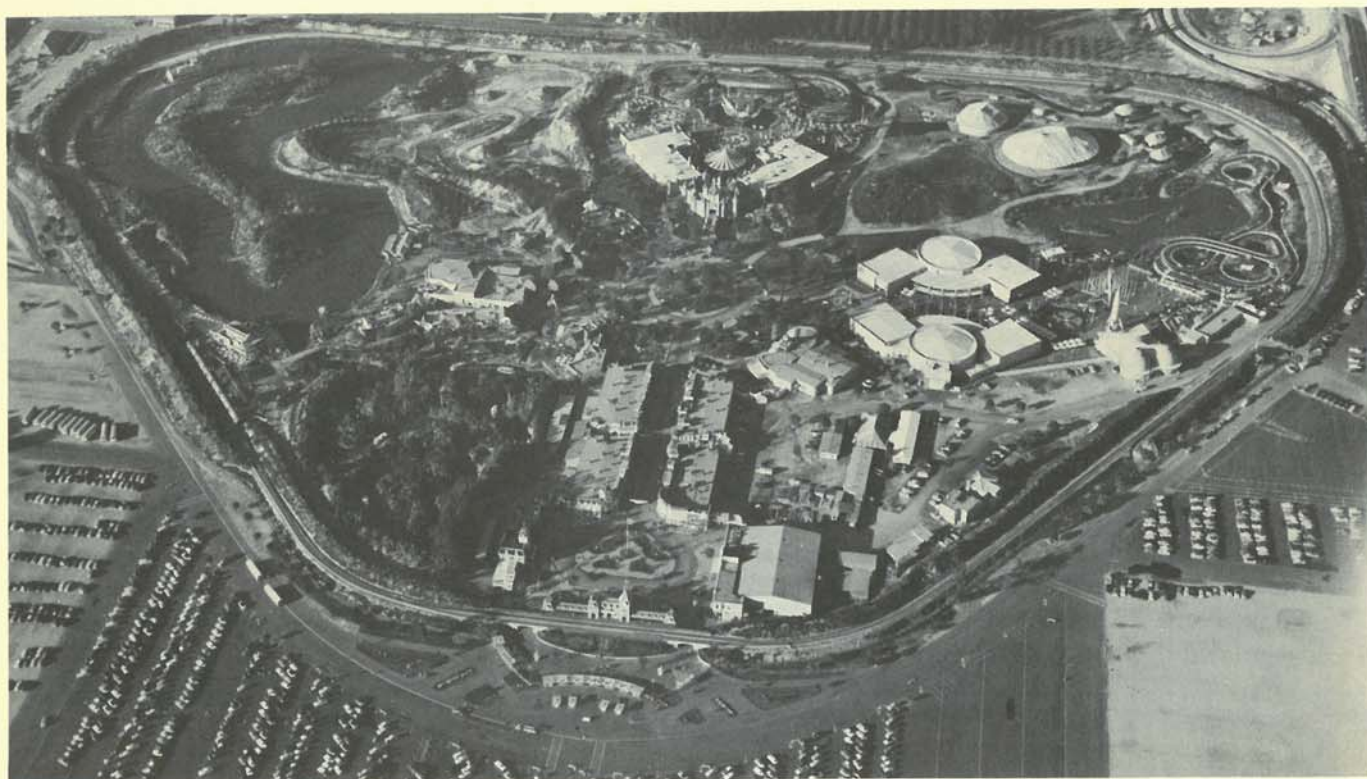
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*The organization of Disneyland in its site plan is clearly seen from the accompanying aerial photograph. . . . From the Railway Station at the entrance the view extends north across the Town Square and down Main Street to the Hub of the Plaza, beyond which Sleeping Beauty's Castle terminates the vista. From the Hub walks radiate to the other four main divisions of Disneyland. . . . Tomorrowland, the realm of the future, lies to the east. . . . Frontierland, occupying the northwest third of the park, with its New Orleans section, the Rivers of America, and the Painted Desert, is the largest section. . . . Tropical Adventureland, with its Rivers of the World, lies in the southwest section. . . . Fantasyland, at the north central portion of the scheme, is approached through the Castle itself.*



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# Landscape Architecture

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## DISNEYLAND

DREAM BUILT IN ONE YEAR THROUGH TEAMWORK OF MANY ARTISTS

RUTH P. SHELLHORN

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THE gaiety and sparkle of Disneyland lie before the visitor as he stands on the elevated railway platform just inside the entrance to the park. Here below him is the little Town Square with its trees and benches and its neat green lawns. The red paving, blue and white flowers, old cannon, and American flag waving overhead reflect the patriotic spirit so dear to Walt Disney's heart.

All of the 1890 architecture of the scene, accurate in every way, was detailed at  $\frac{5}{8}$  scale, as were the railway station and the little trains themselves.

On the right of Town Square stands the opera house, and on the left the city hall and fire station with its horse-drawn fire wagon. The horse cars leisurely take passengers up and down the tree-lined Main Street, U.S.A., where the shops with their authentic displays of



*View of Town Square toward City Hall, with Fire House (and fire wagon) at upper right and Railway Station at extreme left.*





*Sleeping Beauty's Castle, the entrance to Fantasyland, as seen from Main Street side of the Hub. (The band parades Main Street several times a day.)*

*Main Street's horse-drawn trolleys pass each other on their trips from the City Hall around the Plaza and return. On each side the 1890-style shops beckon the nostalgic visitor.*

the period are busily doing business. In the distance a third of a mile away, the delicate pink, blue, and gold towers of Sleeping Beauty's Castle rise above thirty-foot trees in the Hub of the Plaza; and as one gazes at the scene it is difficult to believe that this was an orange grove just a year before the opening of the park.

Remembering the wind-blown dust, the heat, the terrific fatigue of walking miles during the day and working far into the night on plans as the pressure increased,

the tremendous activity of the many trades all working at breakneck speed, the dashing carryalls, the whistling cranes, the constant hammering, sawing, and digging, it all seems like a dream, a dream in which everyone cooperated to the utmost to build the park for family entertainment which had been in Walt Disney's mind for over twenty years.

Now one can sit in the Plaza at the end of Main Street under the shade of large trees, perhaps in front of one of





*Sleeping Beauty's Castle of Fantasyland as seen from the Hub of the Plaza.*



*The Pirate Ship of Fantasyland, showing sand and a group of Senegal date palms.*

the two Victorian-style restaurants or in the shady Hub of the Plaza itself, look across a park-like area of trees, sweeping lawns, and winding streams, and decide which of the other four sections of the park to visit next, as their entrance walks all radiate from this area.

There is Fantasyland on the main north and south axis, the delicacy of whose architecture is reflected in a mirror-like moat in which graceful black and white swans glide through the shadows created by fairy-like trees overhanging the water. There are winding paths going up and down and over little bridges as they skirt the uneven outline of the moat; and the Castle itself seems to emerge from a pine forest planted on the huge earth berms on either side.

The main entrance to Fantasyland is through the Castle after one crosses the drawbridge. Here the attractions bring to life many of Walt Disney's famous characters. There are the King Arthur Carousel, the Mad Hatter's Tea Cup Ride, Dumbo, a Pirate Ship restaurant, and the little Casey Jr. engine which pulls its tiny cars up and down impossible hills to the delight of the children. There are many other attractions, and in the buildings are a Mickey Mouse theater as well as rides such as Peter Pan and Mr. Toad.

On the east side of the Plaza lies Tomorrowland, the ceramic façades of its exhibit buildings as a background for tremendous jets of water. Here Italian cypress in

simple areas of groundcover line the broad entrance walk which flares into a geometrically designed courtyard. In the center of this court stands an eighteen-foot-high World Clock of unusual design. This is the land of the future. There are scientific exhibits and such unusual features as rocket trips to the moon, space ships, and autopia freeway rides. Specially designed lighting tripods and plastic umbrella groups add interest to the area.







The entrance to Tomorrowland from the Hub, with jets of water seen against the ceramic facades of the exhibit buildings, the World Clock in the courtyard, and the huge rocket in the distance. . . . The view (below) of the first interior court in Tomorrowland shows the tripod lighting standards and the central panel suggesting a propeller (to a degree) and motion. . . . The upper part of the World Clock is in silver and gold, the base in shades of blue mosaic tile. Base planting comprises dwarf yellow marigolds with Santolina.

On the west is Frontierland, which represents the many frontiers of American history. It is entered by crossing a stream on a wooden bridge and through a gate in the stockade between log blockhouses. Here an early frontier street, log trading post, and frontier buildings gradually make a transition to the architecture of Slue Foot Sue's Golden Horseshoe, where stage shows of the "Gay Ninety" period are seen. There are boardwalks and hitching posts, and a loading area from which stage-







The entrance to Frontierland and, just inside, the log trading post, and in the background the loading area for trips to the Painted Desert by stagecoach, Conestoga, or pack train. . . . Beyond the overhead pole trellis (for shade) are tired, twisted, old Frontier-type trees planted at the last moment due to eleventh-hour changes of plan. . . . The "Mark Twain," 105-foot paddle wheeler, plies the Rivers of America.





coaches, Conestogas, and pack trains make trips into the Painted Desert. Pines, oaks, and gnarled old trees such as *Leptospermum* and *Melaleuca* help to create the frontier atmosphere in a little park-like area near the end of the street.

Here, where the winding street makes a sharp turn to the left to follow the river, the transition to the New Orleans section occurs; and it is here that the 105-foot paddle wheeler "Mark Twain" starts its trip on the Rivers of America. It is guided by a submerged track on its half-mile course around the big island which completely hides it from view. The "Mark Twain" incidentally is the flagship of some sixty-five vessels now in use in the park. This number includes such interesting items as four rafts and two war canoes.

The New Orleans section faces a park along the river, where lawns and magnolias, crapemyrtles, and oleanders give it a feeling of the Old South. Although spanishmoss was out of the question, the waving branches of weeping trees along the river add to the atmosphere. There are paved patios for outdoor eating, and iron grillwork, railings, and a gazebo which juts out into the water. Much of this ironwork came from Old Southern buildings.

Across a bridge is the Chicken Plantation, where chicken dinners are served in an outdoor terrace overlooking the river. Here the studio technique of combining two styles of architecture in one structure is cleverly



employed. As one looks toward the Chicken Plantation, the architecture is seen to be that of New Orleans; but as one stands across the bridge in front of the Western Railway Station and looks back, it is that of Arizona and New Mexico. As might be expected, this posed a few landscape problems! Frontierland covers the largest area of the five sections, and occupies practically all of the northwest third of the park.

Tropical Adventureland beckons through its arching gateway of matting and bamboo, which is reached by a

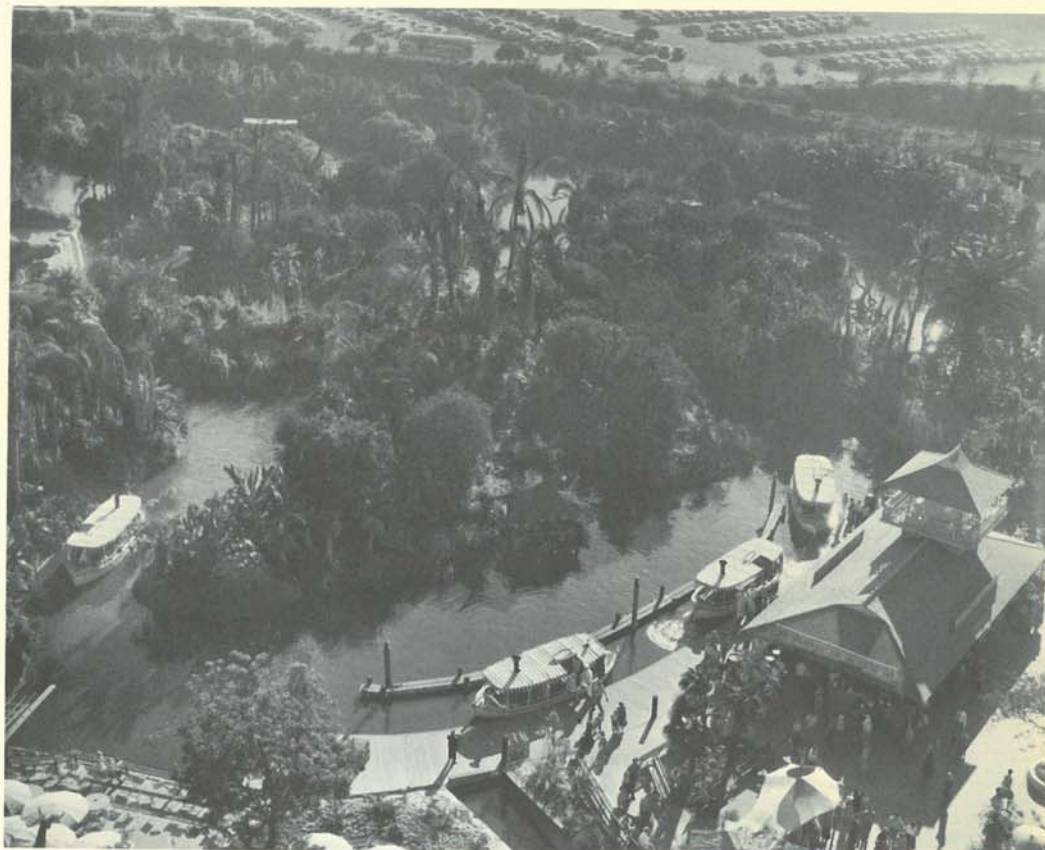


(Above) *The return trip from the Painted Desert in Frontierland where a bridge crosses a stream emptying into the Rivers of America.*

*Part of the outdoor eating area of the New Orleans section, showing a dance in progress to the music of the Firehouse Five.*



*This air view of Adventureland jungle shows the parking lot at the top, the Shore Structure and loading area for boats, the falls at upper left, and the eating terrace of the Tahitian side of the Buffeteria with coral tree in lower left. . . . Adventureland is entered through a bamboo and matting gate with grasses and bamboos at right next to the stream and a Senegal date palm at the left. (The low wire barrier affords temporary protection for ground-cover and grasses.)*

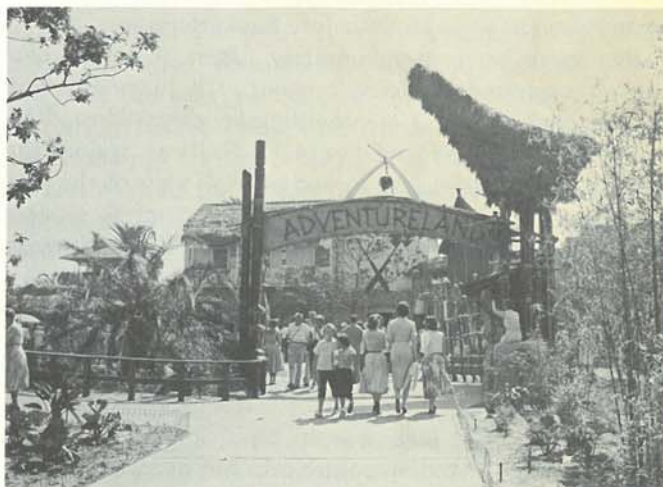


walk from the Hub. This walk skirts the outdoor eating area of the Victorian-style Buffeteria on the left and a stream on the right on whose opposite bank tower the log stockade and blockhouses of Frontierland. This entrance from the Plaza was perhaps the most difficult to landscape due to its close proximity to two completely different styles of architecture, and to the relatively small areas in which to plant. Through the use of partial screening and materials which might not be out of keeping with either section, this was accomplished. Grasses and grass-like bamboos were used on the stream side, and such materials as the Senegal date palm, jacaranda, and bougainvillea, often found in the gardens of early Victorian houses in California, used on the other.

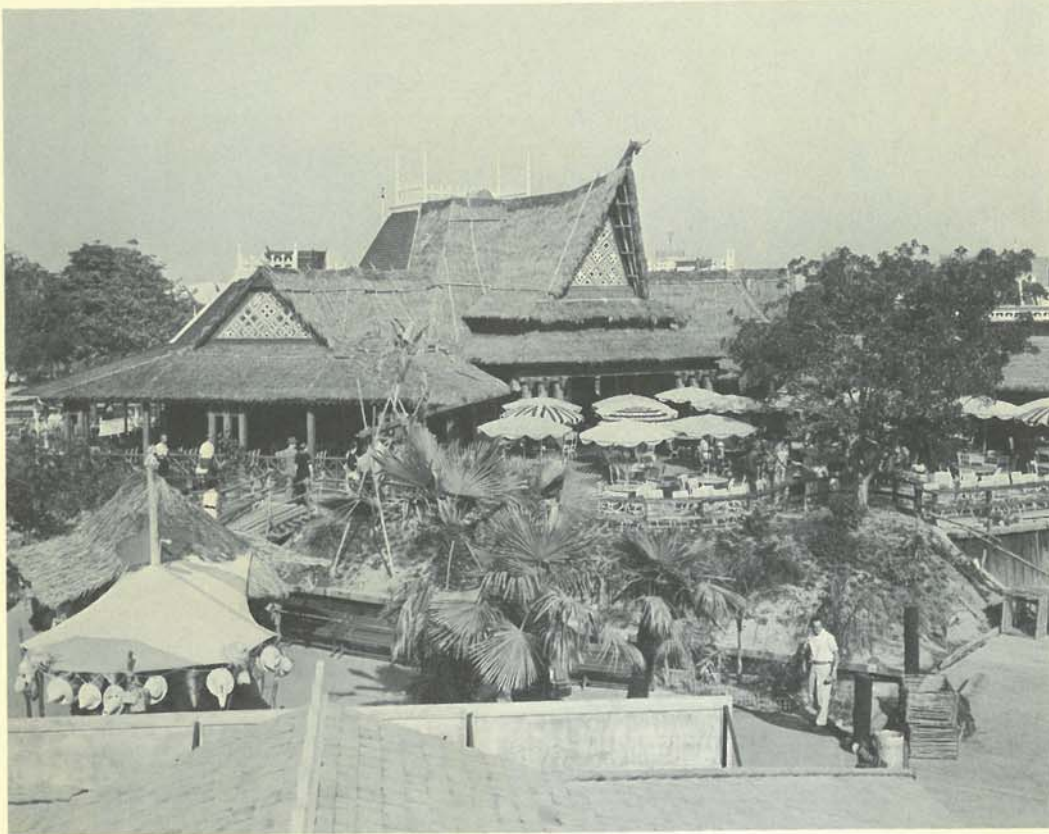
In Adventureland the scene is all tropical. The Bazaar houses exotic merchandise. Little boats take off from in front of a shore structure reminiscent of some used for the loading of rubber in the tropics. They travel the Rivers of the World; and here in a lush jungle land, alligators, hippos, lions, and the like suddenly appear with appropriate noises and actions, and a waterfall patterned after Victoria Falls in Africa almost engulfs the little boats, which just escape in time. As the boats actually follow a track, and the animals are triggered automatically, nothing unplanned can happen, but this does not take away from the fun.

Overlooking this scene is a Tahitian restaurant with

outdoor eating terrace. This building is in reality the rear side of the Buffeteria, whose Victorian front faces the Hub of the Plaza. Here is another instance of the ingenuity of the artists in combining two styles, but one which created quite a problem in planting. Many of the original orange trees of the site had been left to become a part of the jungle planting, as were some magnificent Canary date palms which were moved to this area of the park. Groups of coconut palms, given to Disneyland by the City of Anaheim, were also valuable assets to the planting.







*The Tahitian side of the Buffeteria as seen from the top of the Shore Structure, showing some of the detailing of the Victorian side of the building. A large coral tree overhangs the eating terrace, with Fortunes windmillpalms (*Trachycarpus fortunei*) in the foreground. The largest tree on the site (except for the Canary date palms), a 35-foot orangeberry pitto-sporum, transported in a 7-foot box, appears at extreme left behind the Buffeteria roof.*

The Disneyland project covers 160 acres. Exclusive of parking lot and service area, the concentrated development covers approximately 68 of this total, and within it there are still a number of areas for expansion as new ideas are developed. The general shape of this area is that of a triangle with rounded corners. The entrance is at the southern apex, where one may enter the park through tunnels on either side of the elevated platform of the Railway Station. Below the station, on the bank facing the parking lot, is a floral picture of "Mickey Mouse," symbol of Walt Disney's famous career. Even this little part of the project took much thought, and many designs were made before final selection.

An earth berm approximately fifteen feet high completely surrounds the development. Its purpose is both one of enclosure and of providing an elevated road bed for the Disneyland and Santa Fe Railway trains, thus affording the passengers a good over-all view of the park. Berms were used extensively in the project to separate certain sections, form islands, and give scale and interest. Water, also an important feature, covers one seventh of the park's area, and is pumped from wells on the property. The 350,000 cubic yards of earth excavated in the creation of these waterways formed the major portion of the berms.

Originally, the plan was to build a park across the street from the Studio in Burbank; but as Walt Disney's

ideas grew, there just wasn't room. In June 1953, the Stanford Research Institute was retained to make an extensive site location study and, after a year of analysis, this site in Anaheim was selected. One of the important considerations was its accessibility. It is just off the Santa Ana Freeway from Los Angeles, and on a well traveled road to the beaches.

W.E.D. Enterprises, a separate organization under the Disney banner, was put in charge of all the design phases of the work. A Project Art Director was appointed, and a separate Art Director put in charge of each of the five sections of the park. Over all was the guiding hand of Walt Disney himself, whose intense interest in each detail was continually in evidence. As early as May 1953, even before the site was selected, work was started on sketches and ideas. As work progressed, experts in many fields were called in to advise and work with the Art Directors and their staffs of architects and designers in the development of the park. As ideas became sketches, scouts were scouring the country for authentic equipment and embellishments for the project.

The engineering firm of J. S. Hamel was engaged by W.E.D. to work with the designers in solving the many engineering problems of the site. In July 1954, Evans and Reeves Nurseries Inc. were commissioned to handle the landscape development. Jack Evans, landscape architect, was in charge of this phase of the work. This



*Close-up view of jungle section directly opposite the Shore Structure and loading platform for the boats. The two large trees are two of the existing orange trees which became a part of the planting. The coconut palms were some of those given to Disneyland by the City of Anaheim.*



included the making of planting plans, and the development of the planting from designs, sketches, and models made by W.E.D. It also included the design and supervision of the installation of the sprinkler system for the park. Assisting him in this work were his brother Morgan, and Ray Miller, landscape architects. Evans and Reeves engaged, as consultants, Jesse D. Skoss, Ph.D., agronomist, and Eric Armstrong, ASLA, landscape architect.

Ground was actually broken in August of 1954, approximately one year before the opening of the park to the public; and as soon as the perimeter areas, the outlying sections of Frontierland, and the Adventureland jungle area were graded, planting was started.

The general site plan went through many stages before emerging in its present form, and was not actually finalized until January of 1955, just six months before the opening of the park. When one considers the fact that no steel framing was started until December 1954, no façade work until January 1955, it is unbelievable that this 160-acre project could have been developed in this time. Even at the time of my introduction to the project in March, there were no buildings started in Tomorrowland, just one in Frontierland, and only parts of the Main Street section and the Castle were in evidence.

After the master plan was finally set, the tempo of the project was increased. The pressure of work at the site and the selection of plant material left little time for

Jack Evans to spend in conferences with the Art Directors at the Studio. W.E.D. designers were tackling the problems of developing site plans for the various areas involving circulation, organization, tree placement, and planting. The Plaza especially was presenting many problems, as from it radiated all five sections of the park. Many schemes had been advanced, but none had been selected, and time was growing short.

It was at this stage of progress that I was engaged by W.E.D. to work with the Art Directors as Consulting Landscape Architect until the opening of the park, and to act as liaison officer between the Studio and the Evans organization at the site. It was thought, at first, that this consultation work would take only a portion of my time, but this was not the case. The Art Directors and their staffs had so much work to do in the designing of their buildings and other features of the park that, after the first week on the project, it became evident that more than consultation work was required and I was asked to restudy and design the Plaza area. From this, the site planning of one section led to another until every part of the five "Lands" involving pedestrian traffic was studied—as to circulation, paved and planted areas, tree placement, and, in some cases as in the Plaza, the outline of the water courses.

Basic site plans for these areas were drawn from which working drawings were developed, sometimes with help



from the W.E.D. draftsmen. Grading plans were made by the engineers, some in our office. In some instances, as pressure increased, grades were even "eyeballed" in, on the ground.

When one considers the fact that the first of these plans was not started until nearly the first of April, and that the park was opened to the public July 18, there was an amazing amount of plan work to be done, not to mention the actual installation. This required the utmost cooperation among all concerned. Add to this the continual changes that were being made, even up until opening day, as new ideas were formed or new equipment for the park acquired. The ideas of Walt Disney himself continually bubbled as he spent more and more time at the site, and one had to be ready at a moment's notice to adjust, change, add, or subtract some element. As the Project Art Director expressed it, "We built the park as we went along." I doubt if this procedure could have been followed successfully on any other project on earth; but this was Disneyland, a sort of Fairyland, and Walt's belief that the impossible was a simple order of the day so instilled this spirit in everyone that they never stopped to think that it couldn't be done—they just did it, and with amazing speed. This was no project where there were complete working drawings to follow from the beginning; and, strange as it seems, this may have been a factor contributing to the building of the park in record time.

As great speed was necessary on the project, the intricate millwork and stone casting required in the architectural details were done on the site by Studio craftsmen. As the last weeks approached, the Art Directors themselves, with some of their key men, moved down to the project in order to be on the job constantly to expedite the work.

### *Planting Problems*

One of the first problems which presented itself to me was the fact that a number of trees had already been planted in many of the areas to be restudied or designed, their location based on earlier conferences or plans. This was particularly true of the Plaza, and to a certain extent of Frontierland. It was necessary to determine the exact location of these planted trees, and to determine the variety, size, and number of unplanted specimen trees purchased for the project, before proceeding with the planning of the areas. It was necessary to move a few trees to new locations.

Walt Disney wanted a "green" park, everything evergreen, for he recalled the cold winters of his childhood when he used to look up at the bare branches of the trees and shiver. Disneyland must be Eternal Spring. He also wanted size in trees, the larger the better, so that the park would look cool and inviting. This was no small order, for there are relatively few evergreen trees of size

which can be boxed successfully. After talks with him about the necessity for some deciduous or partially deciduous materials for color and contrasts in foliage texture, we were permitted to introduce a few such trees as flowering peaches, crapemyrtles, jacarandas, and coral trees into the areas where they were most needed, providing they were "backed up" properly.

Most of the tree planting was done with mechanized equipment. Large 30-ton cranes with 100-foot booms played an important part in the job, especially in lifting the trees to the tops of the berms. Smaller trees were transported by means of chain hitches on the buckets of skip loaders. This type of tractor was also employed in the digging and back-filling of the holes. The use of equipment naturally saved much time and expense, and this procedure was followed wherever possible.

The silty soil of Disneyland presented a number of problems. Its actual depth averaged 12 inches over sand, so that its water retention was not great. It was found that a combination of peat moss and Nitrohumus could be mixed with the soil throughout the site in the planting of all material. It was comparatively inexpensive, would help the soil to hold water, and would stimulate root growth without the danger of burning. Another property of this soil was its tendency to erode, and a seeding program was developed for grasses and groundcovers that were evergreen, had a root system that would help to stabilize the soil, and would be in character with the various sections of the park. This seeding also made it possible to have a "green" park by opening day, even though in many areas shrubs were small. The problem of erosion along the rivers due to boat action was also solved in this manner.

Watering became an increasing problem as the planting progressed. As the construction hampered the planting operations, it also hampered the installation of the sprinkler system. Even in the areas in which it was installed, there was not a full head of water available until practically the end of the project; consequently much had to be done by means of water wagon. To maintain even moisture and prevent excessive evaporation in the newly planted areas, hundreds of feet of small perforated plastic tubing were strung through the area. This tubing was also a life-saver in many cases, lessening the shock to newly boxed trees.\* Today, the extensive sprinkler sys-

\*The "boxing" of trees is a custom peculiar to the West. While plantsmen in the East "ball" tremendous trees prior to moving, in the West only small material is balled. Sometimes boxing will begin with as small a ball as one of 16-inch diameter.

Briefly, the procedure is to cut a square ball and then bolt standard-size wooden sides in place about it. Sometimes, in instances where moving is difficult, the plantsman resorts to "side boxing"—that is, leaving the tree for perhaps several weeks without loosening the bottom and completing the boxing.

When a tree is moved complete in one operation, especially if it is a large one, it is apt to suffer a setback. In such cases the shock will be lessened by keeping the foliage and ball moist, thus preventing excessive evaporation.

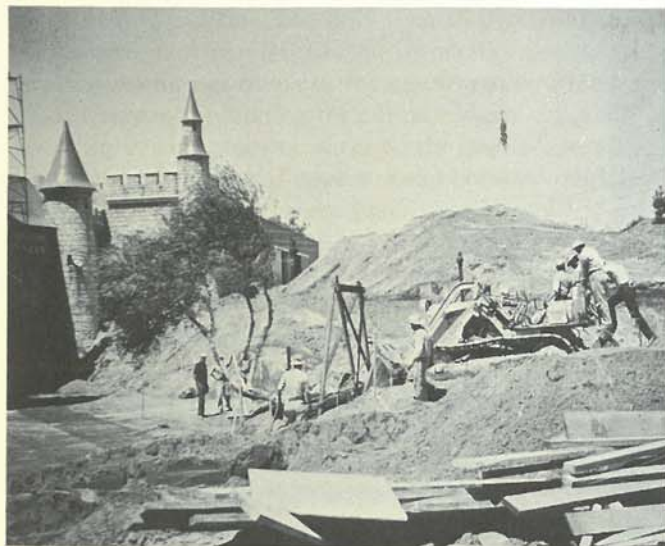


*View taken during the planting operations, showing (above) the lifting of a large boxed tree to the top of one of the berms by means of a 30-ton crane, and (below) the placement of a "fairy-like" tree by the moat by means of a skip loader with chain hitches.*



tem does the watering, and is controlled by a number of time clocks which operate automatically during the period when the park is closed.

There were so many interesting things that happened during the progress of the work, so many problems to be solved, so many sudden changes to be made, that to mention all would be practically impossible. The few touched on below added the spice of the unexpected to the job:



There was the alligator left over, for which Walt Disney wanted a special pond. This necessitated a change in one end of the Adventureland compound.

There was the last-minute provision of a nesting place for the swans of the moat, which had been recently acquired.

A sudden change in the Town Square and Plaza areas occurred when it was thought that the bandstand might interfere with the view of the beautifully detailed Railway Station from Main Street. A spot in the Plaza between Frontierland and the Castle was picked for it within the hour, as we all conferred, and new plans for both sections were rushed so as not to hold up the work. Other changes have been made around the bandstand since the opening of the park, and this spring's plans will move it out entirely to make room for the Root Beer Garden originally planned for this area.

The difficulty of creating a setting for the Pirate Ship in Fantasyland was one of the special problems encountered. As every available square foot was needed for paving in this concentrated area of activity, little could be spared for planting. Casey Jr. was prominent in the background, and the Tea Cup Ride in the foreground. Therefore a Desert Island was suggested by the simple expedient of using beach sand, with clumps of reeds and



Senegal date palms placed strategically around the edge of the water.

A change in Frontierland was necessitated when the acquisition of some wonderful old Conestoga wagons made the loading area more important. Shade from an overhead pole trellis and trees was desired in order to make watching more inviting. As this change occurred during the last weeks before opening, and since it involved utilities, paving, construction, and planting, there was no time to waste. Plans had to be drawn almost overnight. The trees had to go in first, for among other things the overhead trellis was to be built around one of them. Finding tired, twisted, old frontier-type trees on a moment's notice wasn't easy, but Morgan Evans found them, and they were planted by working far into the night so as not to interfere with the other work that had to be done. The Conestogas also brought about a complete change in the New Orleans section when a proposed "Ride" through the area necessitated the moving of the road, formerly for pedestrian traffic, away from the outdoor eating areas, and thus changing the design of the little park.

As the last days approached, and some 2500 workmen were working in ten-hour shifts, there were the camera and television towers to work around. In one case, a tree could not be planted for months due to the constant

progress "shots" being taken of the Castle. There were the orientation classes for some 950 employees of Disneyland and the other 950 employees of the lessees. The shady areas of the Plaza, planting operations notwithstanding, were wonderful places in which to hold them. Finally, there were rehearsals for the all-important Opening T.V. Show itself. With rehearsals in all sections, milling people, and galloping horses most any place at any time, it was a bit disconcerting. But again, this was Disneyland; and as Disneyland, such things seemed perfectly in order.

There are many plans for the future in process. Immediate plans include the Root Beer Garden in the Plaza, a cave and an old mill on the Island where kids can fish just like Tom Sawyer and Huck Finn, a mountain, and a tunnel ride in the Painted Desert. A part of the berm back of the Western Railway Station will be moved back to make room for an Indian Village. There will be a Sky Ride and Rotojets in Tomorrowland, and a patchwork quilt in groundcovers and flowers on the hills of Casey Jr. Thus, Disneyland will never be finished as long as there is a Walt Disney to dream up new ideas. Even though the park will undergo many changes as the years go on and new ideas are developed, Disneyland will always be a place where the whole family will find a wealth of enjoyment.



*Walt Disney and the author in discussion concerning the layout of the area surrounding the Western Railway Station. The steel structure in the background is one of the camera and T. V. towers which remained on the scene until after opening day.*