

**United States Department of the Interior
National Park Service**

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

Yes _____ New Submission _____ Amended Submission _____

A. Name of Multiple Property Listing

Historic Designed Gardens in Pasadena, 1873 - 1975

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

- Gardens of Health and Pleasure: Early Resorts and Estate Gardens in Pasadena, 1873-1929
- Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905-1968
- Non-Residential Gardens in Pasadena, 1913-1989
- Municipal Parks and Recreational Facilities in Pasadena, 1902-1975

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.
 (____ See continuation sheet for additional comments.)

Signature and title of certifying official

Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

Historic Designed Gardens in Pasadena
Name of Multiple Property Listing

CA
State

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Fill in page numbers for each section in the space below.

	Page Numbers
E. Statement of Historic Contexts (if more than one historic context is documented, present them in sequential order.)	
Health, Pleasure, and Residence: Early Resorts and Estate Gardens in Pasadena, 1873–1937	2
Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905-1968	14
Non-Residential Gardens in Pasadena, 1923-1975	26
Municipal Parks and Recreational Facilities in Pasadena, 1902-1975	37
F. Associated Property Types (Provide description, significance, and registration requirements.)	58
G. Geographical Data	76
H. Summary of Identification and Evaluation Methods (Discuss the methods used in developing the multiple property listing.)	77
I. Major Bibliographical References (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)	78

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 1

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

E. STATEMENT OF HISTORIC CONTEXTS

Introduction

Pasadena has a unique legacy of historic designed gardens. Originating as an agricultural settlement located along the Arroyo Seco, the Pasadena area successfully attracted residents and tourists seeking a healthful climate and new opportunities shortly after its establishment in 1873. Pasadena was soon synonymous with its environment: tranquil orchards, vast estate gardens, and luxurious seasonal resorts populated with specimen trees, shrubs, and flowers. Tourism was an early key industry of the “City of Roses,” which hosted the first Tournament of Roses Parade in 1890. With its horses and carriages decorated with blooms, the Rose Parade, instituted to promote tourism and real estate sales, capitalized on Pasadena’s agricultural traditions and its considerable natural attributes to promote the city and entice visitors. Another early draw for tourists was Adolphus and Lily Busch’s elaborate estate gardens, known as Busch Gardens, which opened to the public in 1906 and attracted millions of tourists to Pasadena. Busch Gardens furthered the city’s renown for outdoor recreation and exquisite landscapes. By the 1920s, the city’s stately residences set in luxuriant gardens typified the lifestyles of wealth and leisure enjoyed by well-to-do Pasadena residents.

The dramatic financial losses following the 1929 stock market crash altered Pasadena’s identity as an upscale tourist destination during the Depression years. In the 1940s, what was once the city’s most exclusive residential street, Orange Grove Boulevard, was declared blighted and many of its formerly lavish homes and gardens removed. Demonstrating its resilience, Pasadena reinvented itself in the post-World War II era to emerge as a regional center of commercial activity and scientific exploration. With its notable examples of architecture and landscape architecture, the city contributed to the regionally distinct, fresh, and uninhibited postwar design culture that emerged in Southern California in the years following World War II. In recent decades, Pasadena has continued to evolve and is again an important arts and cultural center, as reflected in its plazas, public art, and ongoing acquisition of parks and open space.

The period of significance for historic designed gardens in Pasadena begins with the founding of the settlement in 1873 and extends to 1975, after which the region experienced a considerable shift in architectural form, design, and materials corresponding to the end of the postwar period.¹ Reflecting the long-standing tradition of fine gardening, this period of significance reflects the evolving development of designed gardens in the city.

Four contexts illustrate the prominent themes of the period of significance:

- Health, Pleasure, and Residence: Early Resorts and Estate Gardens in Pasadena, 1873–1937;
- Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905–1968;
- Non-Residential Gardens in Pasadena, 1913–1975; and
- Municipal Parks and Recreational Facilities in Pasadena, 1902–1975.

Pasadena is especially notable in the history of landscape architecture in Southern California. Many pioneering landscape architects and garden designers, including Florence Yoch and Lucile Council, Katherine Bashford, Ruth Shellhorn, Thomas Church, Garrett Eckbo, and Lawrence Halprin, have designed significant public landscapes and residential gardens in the city.

¹ Lamprecht, Barbara and Daniel Paul. National Register of Historic Places, Multiple Property Documentation Form, Cultural Resources of the Recent Past, On file at the City of Pasadena, 16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 2

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

HEALTH, PLEASURE, AND RESIDENCE: EARLY RESORTS AND ESTATE GARDENS IN PASADENA, 1873–1937

San Gabriel Valley Environment, prior to 1873

Agriculture and Gardens in Pasadena, 1873–1886

Wisteria-draped and Rose-twined Reaches: Seasonal Resorts in Pasadena, 1886–1929

Beautification through Landscape Gardening: Pasadena's Busch Gardens, 1904–1937

San Gabriel Valley Environment, prior to 1873

An abundance of readily accessible water and a dry equable climate were key factors in the settlement of the San Gabriel Valley. Prior to the arrival of the Spanish in Southern California, members of the group historically known as the Gabrielino tribe occupied the vast territory that comprises much of present-day Los Angeles, including the area of Pasadena. With its constant springs and ready access to the Arroyo Seco, this landscape in the foothills of the San Gabriel Mountains provided reliable water sources for grazing and agriculture for native inhabitants and new settlers.²

Favorable local environmental conditions attracted the attention of California's earliest Spanish missionaries. Fathers Pedro Benito Cambón and Angel Fernandez Somera y Balbuena founded California's fourth mission settlement, San Gabriel Mission, in September 1771. In 1775, the San Gabriel Mission relocated to an area that is approximately nine miles east of downtown Los Angeles and approximately five miles south of downtown Pasadena. Fed by the steady water supply of the Rio Hondo, the San Gabriel Mission had an aqueduct and extensive canal system that provided the large quantities of water that were required to operate the mission's vineyards, orchards, gardens, and mills.³

In ensuing decades, Fathers Antonio Cruzado and Miguel Sanchez developed the San Gabriel Mission into one of California's most successful missions. Organized along a traditional quadrangle plan, the San Gabriel Mission had several ancillary buildings, including barracks, housing, and storerooms, which extended out from the central compound. The mission fathers built large-scale viticulture operations; raised crops such as wheat, barley, corn, beans, and lentils; and tended extensive orchards that included oranges, limes, apples, peaches, pomegranates, and figs. At its peak in 1829, the mission's vast herds of livestock, primarily composed of cattle and sheep, totaled 42,350 animals.⁴

In 1833, the California missions were secularized, and in subsequent years, the San Gabriel Mission holdings were subdivided into several ranchos. In the Pasadena area, three prominent ranchos continued the local agricultural traditions: Rancho San Pasqual, Rancho Santa Anita, and Rancho San Rafael.^{5,6} In the decades prior to the arrival of Pasadena's founders in the late 1800s, the San Gabriel Valley had a reputation as a thriving agricultural area due in part to the legacy of the San Gabriel Mission. Typically built around rustic courtyards planted with citrus trees and anchored by a fountain or runnel, the adobe

² Scheid, Ann. *Historic Pasadena: An Illustrated History*. The Pasadena Historical Museum (San Antonio: Lammert, 1999), 7–11.

³ California Missions Resource Center, accessed March 1, 2012, http://www.missionscalifornia.com/missions_gateway/journeys/san%20gabriel.html

⁴ Ibid.

⁵ Scheid, *Historic Pasadena*, 11–15.

⁶ Dana, Richard H., Jr. *Two Years before the Mast*. 1840, n.p.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 3

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

haciendas of the Rancho era inspired future generations of Southern California architects, landscape architects, and garden designers who revived the romantic notion of landscaped courtyards of fruit trees and flowers.

Agriculture and Gardens in Pasadena, 1873–1886

After the secularization of the San Gabriel Mission, the pastoral San Gabriel Valley was used primarily for ranching and agriculture. Early settlers maximized the valley's plentiful water sources to irrigate their lands by adopting the efficient system of irrigation ditches, or *zanja*, pioneered by the mission fathers. By the 1870s, the area was recognized as a producer of premium oranges. These local operations typically reflected a mix of ranching and agricultural activities, which included the cultivation of vineyards, nuts, and citrus trees.

Many new arrivals to California during this era specifically selected Southern California for its possibilities for agricultural production. Typically hailing from the Midwest, settlers were often unfamiliar with the climate and sought to learn more about local growing conditions to further their agricultural enterprises. With its great diversity of soil types and frost-free climatic conditions, the land offered aspiring Southern California farmers the opportunity to cultivate a wealth of plant species and varieties; many experimented with species from around the world to ascertain their suitability for the California climate.

In 1861, Leonard Rose purchased a portion of the Santa Anita Rancho, in an area that would later become the Lamanda Park neighborhood of Pasadena, and established a horse ranch, orchards, and vineyards on his property that he named Sunny Slope Ranch. With its grape cuttings imported from Germany and France, Sunny Slope became Southern California's largest winery, and by 1869, it was producing red and white wines, sherry, and port, which were shipped across the nation. Renowned for its "Rose's Sunny Slope Brandy" brand, the ranch was one of several local tourist attractions for large travel groups from Boston. Travel agents Raymond and Whitcomb, who made regular excursions to the San Gabriel Valley beginning in the mid-1880s, organized these excursion tours to Sunny Slope Ranch where visitors participated in wine tasting, orange picking, and viewing Rose's prizewinning horses. At the time of its sale in 1887 for over \$1 million to a British syndicate, Sunny Slope employed over 150 workers.^{7,8,9}

Given the possibilities to establish a successful agricultural settlement in Southern California, as promoted in books such as Charles Nordhoff's *California for Health, Pleasure, and Residence*, the San Gabriel Valley attracted the interest of prospective settlers. In 1873, after considering settlement opportunities in Texas, Florida, and Louisiana, a group of friends from Indianapolis, inspired by Nordhoff's book, organized the California Colony of Indiana. The group's land scout, Daniel M. Berry, traveled to Southern California, visiting settlements in Anaheim and San Bernardino before selecting the San Gabriel Valley as the region's best and most suitable site for a settlement. Berry wrote that it was "right in line with all the best orange orchards and vineyards here and just as good, with more water. . . . I slept over there last night in the clear transpicuous air and awoke to the music of a thousand linnets and blackbirds in the evergreen oaks."¹⁰ Seeking local investors, Berry changed the name of the California Colony to the San Gabriel

⁷ Rose, Leonard J., Jr. *L. J. Rose of Sunnyslope*. (San Marino: Huntington Library, 1959).

⁸ Scheid, *Historic Pasadena*, 12–14.

⁹ Sullivan, Charles L. *A Companion to California Wine: An Encyclopedia of Wine and Winemaking from the Mission Period to the Present*. (Berkeley: University of California Press, 1998).

¹⁰ Scheid, *Historic Pasadena*, 18.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 4

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Orange Grove Association, which was incorporated on November 11, 1873. The following year, in 1874, Berry described his plans for his own garden plot, a farmstead that included his personal residence and enough fruit trees, vines, and planted crops to produce a wide variety of food:

My cabin is supposed to be in the middle of a curved avenue of orange trees, a carriage road. A foot path curves up to the fountain & thence up to the house. . . . A circular road leads to the barn and chicken. The foot path is hedged with lime bushes. The boulevard planted with olive and Pepper trees. Peaches, apples, &c [sic] in circle behind the House. Pumpkin Pies [sic] on back end of lot. Corn ditto. Potatoes North of house. Raisins on south side of house.¹¹

Creating a garden-like environment was important to Pasadena's early leaders, who called for a parkway with a landscaped median for Park Avenue (now Orange Grove Boulevard), the principal street of the new settlement. Surveyor Calvin Fletcher prepared the 1874 map of the village, ignoring the standard grid to spare the native oaks centered in the Park Avenue median.¹² The Arroyo Seco, wells, and nearby springs supplied the town's water and, distinct from other neighboring settlements, early Pasadena settlers invested in a metal pipe system. In ensuing years, Pasadena's pipe system was renowned among San Gabriel Valley communities as highly efficient and reliable.¹³

By 1875, within only a few short years of its establishment, Pasadena had 40 houses. Settlers had planted approximately 10,000 young orange and lemon trees and lined local roads with allées of ornamental pepper, eucalyptus, and Monterey cypress. Along Marengo Avenue, early residents planted pepper trees, which would later become a tourist attraction documented in postcards and booster literature. The settlers cultivated a wide variety of fruits, including apricots, peaches, pears, nectarines, plums, and cherries as well as walnuts and almonds.¹⁴ In 1875, the California Colony settlers chose a name that reflected their own midwestern origins, "Pasadena," derived from the native language of the Ojibwe people of the upper Midwest. The Ojibwe word *Pasadena*, or *basadinaa*, is translated as "be a valley."¹⁵ In its early years, the settlement was also known as the San Gabriel Orange Grove Association and the Indiana Colony.¹⁶

Within the wider context of Southern California, the era's inquiries into botany and horticulture were means by which commercial growers furthered their knowledge of the region's climatic conditions and varied topography. Agricultural development in Southern California provided a ready source of detailed data regarding regional weather patterns and the growing habits of commercially grown species. The

¹¹ Scheid, *Historic Pasadena*, 115–116.

¹² Scheid, *Historic Pasadena*, 18.

¹³ Scheid, *Historic Pasadena*, 22.

¹⁴ Rogers, Elizabeth Barlow. *Landscape Design: A Cultural and Architectural History*. (New York: Harry N. Abrams, Inc., 2001), 360–363.

Hines, Thomas S. "Architecture: The City Beautiful Movement." The Electronic Encyclopedia of Chicago, Chicago Historical Society. <http://www.encyclopedia.chicagohistory.org/pages/61.html>

¹⁵ Nichols, John D., and Ear Nyholm. *A Concise Dictionary of Minnesota Ojibwe*. (Minneapolis: University of Minnesota Press, 1995), 278.

¹⁶ Scheid, *Historic Pasadena*, 18–19.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 5

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

preoccupation with acquiring botanical knowledge specific to the many varied climates of Southern California led to the establishment of a variety of regional horticultural organizations and societies to share data and information. For example, the Los Angeles County Pomological Society was created in 1885 to exchange information on orange culture and fruit growing.¹⁷ Groups with a horticultural focus organized during this period to share information regarding the viability of new species for commercial purposes as well as personal enjoyment, such as the Horticultural Society of Southern California (1876) and the Los Angeles Floral Society (1890).¹⁸ Exhibitions to promote and display horticultural achievements were widely popular, including the Horticultural Society of Southern California's first annual exhibit (1876) in Los Angeles, Pasadena's Citrus Fair (1879-1880), a Second Citrus Fair in Pasadena (1885), and the First Flower Festival (1885) in Los Angeles.^{19,20}

The emergence of Southern California horticultural experts during this era testifies to the strong interest in gardening as a popular pursuit well beyond its commercial applications. William S. Lyon, one of the region's earliest horticultural experts and the first State Forester of California (1872-1892), authored *Gardening in California: A Brief Treatise on the Best Methods of Cultivating Common Flowers in the California Home Garden, Designed Chiefly for the Use of Amateurs* (1904). J. C. Harvey, a Standard Oil Company executive and botanical expert on tropical and semitropical flora, wrote and lectured widely on the introduction of exotic species into Southern California. In addition, numerous popular publications devoted to Southern California gardening and written by local horticultural enthusiasts reflected the era's strong interest in planting as an avocation. From formal estate gardens and middle-class yards to streetscapes, landscape plantings of the period tended towards thickly planted and showy nonnative ornamentals. Popular flora of the era included citrus trees, eucalyptus, grevillea, cedar, olive, cork oak, ficus, ginkgo, peppers, and palms.²¹

Pasadena's seemingly endless growing season and ability to support a wide range of species created a considerable interest in horticulture as a source of pleasure and profit. In addition to their cash crops, many Pasadena growers planted extensive gardens. In 1877, Jeanne Carr, early Pasadena resident, conservationist, horticultural expert, writer, and mentor to naturalist John Muir, planned and planted Carmelita, or *little grove*, on approximately 44 acres at the northeast corner of Colorado and Orange Grove Boulevards.²² Carmelita was an extensive estate garden planted with agricultural and ornamental specimens that included 30 varieties of apples, apricots, peaches, pears, plums, walnuts, almonds, pecans, chestnuts, berries, and numerous nonnative species, such as deodars, cedars, eucalyptus, acacia, and a wide variety of pines. Typical of the era's scientific inquiry into discovering species suitable

¹⁷ *Los Angeles Times*. "Farm and Range. L.A.C.P.S. Quarterly Meeting of the Los Angeles County Pomological Society." Feb. 14, 1887. 3.

¹⁸ *Los Angeles Times*. "Farm and Range," July 1887, 10.

Los Angeles Times. "Floral Culture," September 16, 1890, 3.

Los Angeles Times. "Aquatics and Bamboos," February 11, 1891, 2.

¹⁹ *Los Angeles Times*. "The Flower Festival," March 10, 1886, 2.

²⁰ Carr, Jeanne. *The Crown of the Valley*. *The Californian*, Volume 5, No. 27, March 1882, 202.

²¹ Padilla, Victoria. *Southern California Gardens: An Illustrated History*. (Berkeley: University of California Press, 1961), 80-89.

²² Automobile Club of Southern California. *Cultivating Pasadena: From Roses to Redevelopment*. Labyrinth Project. (Los Angeles: Pasadena Museum of California Art, 2005).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 6

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

for Southern California environmental conditions, Carr experimented with a wide range of nonnative plants to assess their adaptability to the local climate. A repeat visitor to Carmelita, John Muir contributed seeds of native trees from his wanderings throughout California and its mountains.

Carmelita functioned as a nexus of cultural life in Pasadena that reflected the education, refinement, and passion for gardens and gardening of the area's early settlers. Carr received distinguished guests at her Carmelita home and published numerous articles, prompting John Muir to comment, "People of taste and money in search of a home would do well to prospect the resources of this aristocratic little colony." Her horticultural interests also expanded to early civic beautification efforts, such as her pioneering efforts to promote the use of hedges, instead of fences, to demarcate boundaries within the city. Behind Orange Grove Boulevard's canopy of pepper trees, she planted Mexican limes, seeking to "create a touch of wildness, as well as to secure plenteous bloom in spring and color for autumn thoughts." Later known as Carmelita Park, or Carmelita Gardens, the estate was acquired by the City of Pasadena in 1920 and, in future years, was the site of the Pasadena Museum of Art and, subsequently, the Norton Simon Museum.²³

Other early Pasadena-area gardens associated with prominent residential estates included Kinneloa Ranch, planted by Abbot Kinney, which included thousands of fruit trees, grapevines, and ornamental species from around the globe. Born in New Jersey in 1850, Kinney, a conservationist, eucalyptus pioneer, and tobacco millionaire, purchased 550 acres in the Eaton Canyon area in northeast Pasadena in 1880 and built a luxurious residence in the Italianate style. In 1888, he established the Santa Monica Forestry Station in Rustic Canyon, which was devoted to the study and propagation of eucalyptus trees, a fast-growing species well known in its native Australia for its use as a windbreak and as a source of fuel and lumber.²⁴ In 1905, he developed the seaside attraction Venice of America. Kinney sold Kinneloa in 1915, prior to his death in 1919. In 1928, the property was purchased by oilmen brothers Lloyd E. and Arthur Mills Lockhart, and in 1939, Kinney's long-unoccupied home was demolished. The neighborhoods of Kinneloa Ranch, Kinneloa Mesa, Kinneloa Canyon, and Kinneloa Estates, located on the former Kinneloa Ranch holdings, were subdivided in the late 1940s.²⁵ Another early residential estate garden in Pasadena was Hastings Ranch located along Pasadena's northeastern edge, planted by Charles H. Hastings, who inherited the property from his father, a department store magnate. A graduate of Cornell University with a degree in horticulture, Hastings created a vast garden with numerous rare plants he imported from India. Yet another notable garden was Glen Rosa, which was planted by Scottish tea merchant Thomas Nelmes at his 30-acre estate. Nelmes's meditation garden, which he made available to the public, had several unusual bowers constructed from living cypress trees.²⁶

Given the community's horticultural potential, nurseries were some of Pasadena's first businesses. In 1886, Robert G. Fraser established a nursery, Fraser & Son, which would later support the construction of Pasadena's famed Busch Gardens. Specializing in floral hybrids, the firm operated a thriving international

²³ Scheid, *Historic Pasadena*, 22–23.

²⁴ Padilla, *Southern California Gardens*, 58–65.

City of Los Angeles Department of City Planning Recreation Report. Historic-Cultural Monument Application for the Santa Monica Forestry Station Eucalyptus Grove. Los Angeles, CA, August 7, 2008.

Kinney, Abbot. *Eucalyptus*. (Los Angeles, CA: P. M. Baumgardt, 1895).

²⁵ Villaloa Neighborhood History Society. "Villaloa: The History of the Kinneloa Ranch," July 1994.

²⁶ Scheid, *Historic Pasadena*, 115–117.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 7

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

mail order seed business derived from plants grown at the firm's seed farm in El Monte, California. By 1922, Fraser's son, Douglas G. Fraser, and landscape architect Edward W. Davis, had joined the firm. Fraser & Son occupied one acre at Colorado Boulevard and Catalina Avenue in Pasadena with a two-story "English and Scottish"-style salesroom and landscape design office designed by Marson, Van Pelt & Maybury.^{27,28} Another well-known local nurseryman, Thomas Chisholm, established Pasadena Nursery in 1888 at 500 North Los Robles Avenue, which was known for its specialty in Japanese varieties of dwarf trees. Like other nursery owners of the period, Chisholm was also a designer. His projects include Pasadena's Central Park, Memorial Park, and guest gardens at the Huntington and Green Hotels.²⁹ Chisholm's son George was credited by architect Charles Greene of noted Pasadena architectural firm of Greene and Greene for "landscaping and gardening" the firm's projects.³⁰ In the years after his arrival in Pasadena from Iowa in 1898, nurseryman Douglas W. Coolidge opened a floral shop located across from Pasadena's Maryland Hotel. Coolidge introduced numerous rare and ornamental plants to Southern California and was a prominent member of the California Nurserymen's Association. Immediately prior to his death in 1928, Coolidge created a new variety of rose that he named "Pasadena."³¹

Pasadena's neighboring communities also supported an active nursery trade. Horticulturalist Byron O. Clark managed the Altadena Nursery in North Pasadena, which was established in 1880.³² Altadena's Popenoe Nursery specialized in rare plants and played a seminal role in Southern California avocado cultivation.³³ South Pasadena's Rust Nursery Company was established in 1894 by Edward H. Rust, the son of another noted local nurseryman, Horatio Nelson Rust, the founder of Palm Place Nursery, also located in South Pasadena. In 1905, Nippon Nursery Company was founded at 1501 East Orange Grove Boulevard in Pasadena by Hanhichi Wakiji, Ichijo Tani, and J. Hori. Wakiji, formerly an employee of Rust Nursery Company, became sole proprietor of Nippon Nursery Company after his partners returned to Japan. Nippon Nursery Company, renamed Wakiji Nursery after World War II, operated in Pasadena until the 1960s.³⁴

Wisteria-draped and Rose-twined Reaches: Seasonal Resorts in Pasadena, 1886–1929

Travel books and news articles describing the horticultural riches of the San Gabriel Valley popularized Pasadena's charms to the rest of the nation. Already renowned for its agricultural successes, by the turn of the twentieth century Pasadena was poised for expansion. Boosters, land speculators, health experts, and tourism promoters took the lead in forging a vision of Pasadena as an Arcadian paradise by producing images of lush and exotic plantings that embodied the message of Pasadena as an inviting land of leisure and opportunity.

²⁷ "Seed Firm Now in Its New Quarters: R. G. Fraser & Son Build Unique Establishment on Colorado Street." *Pasadena Star-News*. October 21, 1922.

²⁸ Pasadena Gardens. "A History of the Original Busch Gardens." accessed 13 February 2012. <http://www.pasadenagardens.com>

²⁹ Padilla, *Southern California Gardens*, 74.

³⁰ Lancaster, Clay. "My Interviews with Greene and Greene." *AIA Journal*, July 1957.

³¹ "New 'Pasadena Rose' Ready for World as Plant Lover Passes," *Pasadena Star-News*. May 19, 1928, 1.

³² Padilla, *Southern California Gardens*, 74.

³³ "Frederick O. Popenoe. *California Avocado Association. 1934 Yearbook*. Volume 19, 54–55.

³⁴ Chong, Raymond. "A Nikkei Pioneer in the City of Roses: Hanhichi Wakiji." March 19, 2008. <http://www.discovernikkei.org/en/journal/article/2544/>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 8

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Foreshadowing Pasadena's future development as a tourist destination, the Sierra Madre Villa Hotel located just east of present-day Pasadena in the area occupied today by the City of Sierra Madre was an early social center of the Pasadena settlement. Constructed as a large private home in 1874 and converted to a hotel in 1877, the hotel's landscape design reflected the gardening and agricultural activities of its surroundings with its rose gardens, orange groves, and vineyards. An early guest, Mary Alice Crank, who visited the Sierra Madre Villa Hotel seeking treatment for her bronchial trouble, described her experience of the San Gabriel Valley: "Here we were practically stranded and I felt that we were at the very end of all things—the end of the continent—the railroad and the end of the long road that brought us to the very foot of the impassable mountains."³⁵ Although rugged during the 1870s, San Gabriel Valley tourism increased considerably during the late 1800s and remained a steadfast industry in the Pasadena area in the ensuing decades.

Between 1880 and 1890, Pasadena grew from an agricultural settlement into a small town. Evidence of Pasadena's expansion during this decade included the establishment of the *Pasadena Chronicle* newspaper in 1883, development of a downtown commercial district, and the completion in 1885 of the Atchison, Topeka, and Santa Fe Railroad line, providing rail transportation to Los Angeles and connecting Pasadena directly to Chicago and the East Coast. Facilitated by a short-lived real estate speculation boom during the mid-1880s, the city's population exploded dramatically during this decade, from 392 residents, mostly farmers, in 1880, to approximately 5,000 residents in 1890.³⁶

By the mid-1880s, the Pasadena area was attracting health-seekers suffering from respiratory conditions as well as "neurasthenia," a nervous disorder attributed to urban life. Like other sunny and dry climates worldwide, Southern California was promoted as ideal for both prevention and therapy for tuberculosis and other respiratory diseases. In 1904, the National Association for the Study and Prevention of Tuberculosis was founded, and their influential *Journal of the Outdoor Life*, which also began in 1904, advocated the benefits of pure clean air; an "outdoor living" lifestyle; the use of sleeping porches; sleeping in tents; and active outdoor recreation, such as hiking, gardening, hunting, fishing, camping, and picnicking as a tuberculosis cure. Located inland and well above the coastal marine layer, Pasadena's pure air was considered so beneficial for tuberculosis patients that the San Gabriel Valley was known colloquially as the "Great Orange Belt and Sanitarium."^{37,38,39}

The mountains above Pasadena attracted many adventuresome tourists and health-seekers desiring camping and hiking experiences. In 1884, Commodore Perry Switzer established the first rustic resort in the Upper Arroyo Seco. Similar resorts followed offering enthusiasts of the outdoor life pack train rides into the wilderness, hiking and fishing expeditions, food cooked over a campfire, and tents or rough cabins for sleeping.⁴⁰

³⁵ Crank, Mary Alice. "Ranch Life: Fifty Years Ago." Pasadena Historical Society, typescript, Manuscript #54, n.d. 5.

³⁶ Scheid, *Historic Pasadena*, 31.

³⁷ *Journal of the Outdoor Life: The Anti-Tuberculosis Magazine*. New York: National Tuberculosis Association.

³⁸ American Lung Association, accessed 28 March 2012. <http://www.lung.org/associations/charters/midland-states/about-us/history/historical-timeline.html>

³⁹ Scheid, *Historic Pasadena*, 40.

⁴⁰ Scheid, *Historic Pasadena*, 28–29.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 9

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Boston's Raymond & Whitcomb travel company established Pasadena's first large resort hotel, offering Easterners the chance to escape harsh winters and enjoy the unspoiled Southern California landscape. With the objective to "to build deluxe lodgings in remote and exotic places," tour operator Walter Raymond opened the Hotel Raymond in 1886, a key event that inaugurated the tradition of lavish seasonal resorts in the city and brought considerable renown to the city.⁴¹ Visitors alighting at the Raymond's own Santa Fe station were met by carriages that transported them up a picturesque flower-bordered road to the 200-room hotel sited atop a massive hill. The Raymond soon became a local tourist attraction and the nexus of an active cultural life of concerts and society balls for well-to-do Easterners during the winter months. Theodore Payne, a Southern California horticulturalist and expert on native plants, and Rudolph Ulrich, credited with the creation of southwestern-inspired "Arizona Gardens" at Golden Gate Park in San Francisco and Stanford University, created the Hotel Raymond's extensive gardens. Also known as the "Royal Raymond," the massive Second Empire-style wooden building with a commanding view of orange groves and vineyards was destroyed by fire on Easter Sunday in 1895. After the fire, the hotel was rebuilt; head gardener Jacob Albrecht redesigned the Hotel Raymond's grounds, adding what was reportedly Southern California's first golf course on the grounds of the new hotel. Albrecht later became the City of Pasadena's first Park Superintendent. Located just south of present-day Pasadena, the Hotel Raymond introduced thousands of wealthy individuals to the area and set the standard for abundant gardens and an all-around environment of luxury that was adopted by other local resorts.^{42,43}

The Mission Revival-style Webster Hotel, established by E.C. Webster in 1887 and later owned by patent medicine businessman Colonel George G. Green, was another prominent Pasadena-area social center during the 1890s. Located in downtown Pasadena on Raymond Avenue adjacent to Pasadena's main Santa Fe station, the Hotel Green would eventually expand to a tourist resort complex composed of three buildings. Pasadena nurseryman Thomas Chisholm designed the Hotel Green's grounds.⁴⁴

Pasadena's rapid population expansion and influx of tourists during this period necessitated the construction of various civic improvements, such as paved streets, the installation of street lights, and a sewerage system. A seasonal visitor to Pasadena in 1887, Amy Bridges, commented on the addition of cement sidewalks in the town:

The sidewalks of Pasadena are something wonderful. When we first came here there was hardly more than ten feet of pavement in two different places. Most of the sidewalks were of wood. . . . Before we left they had begun to lay a broad cement walk on either side of Fair Oaks Avenue and had finished it for some distance, making a beautiful walk.⁴⁵

With Pasadena's real estate speculation boom largely over by 1888, tourism was viewed as a promising source of increased revenues. Local attention turned to restoring the city's plantings that had been temporarily abandoned during the economic boom years. A newspaper account described the lack of

⁴¹ Automobile Club of Southern California. *Cultivating Pasadena: From Roses to Redevelopment*. Labyrinth Project. (Los Angeles: Pasadena Museum of California Art, 2005).

⁴² Scheid, *Historic Pasadena*, 40–43.

⁴³ Cain, Julie. "Rudolph Ulrich's Arizona Garden." *Pacific Horticulture*. October 2004.

⁴⁴ Castle Green, accessed March 8, 2012. <http://www.castlegreen.com/about-the-castle-green>

⁴⁵ Scheid, *Historic Pasadena*, 36.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 10

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

maintenance of the city's celebrated vegetation during this era:

Most of our streets are without shade trees, denuded of those beautiful hedges so celebrated by us years ago and [have become] dusty thoroughfares of travel instead of beautiful shady avenues. The boom did much to make the quiet village of Pasadena a lively, animated city, but, alas! It destroyed much of its original beauty.⁴⁶

Drawing upon the town's agricultural heritage, the Valley Hunt Club, a private Pasadena social club, organized a New Year's Day festival known as the Tournament of Roses on January 1, 1890. Festival founder Charles F. Holder envisioned the event as a "combination of fête, fiesta, and tournament to celebrate, in a poetic and beautiful manner, the ripening of the orange, that being the one event of importance in the year in Pasadena at that time." With the specification that "every man, woman, and child plus horse and carriage should be decorated with flowers," the wildly popular event had 50,000 attendees in 1900.⁴⁷

The promotion of Pasadena reflects the wider context of booster literature in Southern California that celebrated the local climate in order to promote the region and entice visitors to the area. Essayist and travel writer Charles Dudley Warner recounted his exploration of Southern California in his popular book *Our Italy* (1891), presenting the region as a land of relaxed living in harmony with nature, in contrast to the industrialized East. Pasadena newspaper editor Lou V. Chapin's book, *Art Work on Southern California* (1900), consisted primarily of photographs that depicted Los Angeles as a refined garden city of sylvan parks and finely planted streetscapes.⁴⁸

Tourism would remain a prominent local industry in Pasadena well into the twentieth century. With a "season" extending from November to mid-April, seasonal resorts served as centers of Pasadena's social and civic life, offering their guests varied recreational opportunities that included golf, badminton, tennis, swimming, riding on local trails, and excursions to mountains and beaches. Pasadena resorts had a reputation for their outstanding gardens. In 1903, Pasadena hotelman Daniel Moore Linnard opened the Maryland Hotel. A pioneer in the use of the bungalow as a hotel accommodation, Linnard sited guest bungalows in the Maryland Hotel's park-like grounds. The Maryland Hotel's symbol was a massive vine-covered pergola located along Colorado Street next to the hotel's sunken garden, both designed by prominent architect Myron Hunt. A public amenity independent from the hotel, the pergola became a tourist attraction in itself and sparked a trend for pergolas throughout the town as garden features on hotel grounds and residential properties.

In 1911, Henry Huntington purchased the Wentworth Hotel, a massive unfinished concrete building in the Oak Knoll neighborhood, which had failed for lack of investment a few years earlier. Huntington hired Myron Hunt to complete the building. Reopened in 1914 and renamed the Huntington Hotel, horticulturalist William Hertrich was responsible for the plantings. In 1926, 250 members of the Garden Club of America held their 13th annual meeting at "the wisteria-draped and rose-twined reaches of the grounds of the Huntington Hotel." The group's activities included visiting garden estates in Pasadena and

⁴⁶ Scheid, *Historic Pasadena*, 39.

⁴⁷ Scheid, *Historic Pasadena*, 42–43.

⁴⁸ McClung, William Alexander. *Landscapes of Desire: Anglo Mythologies of Los Angeles*. (Berkeley: University of California Press, 2002), 149–151.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 11

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Santa Barbara.⁴⁹ Known today as the Langham Huntington, the hotel was completely rebuilt in 1991, and its original Horseshoe Garden and covered Picture Bridge were rehabilitated.⁵⁰ The Vista del Arroyo Hotel (now the Ninth Circuit Court of Appeals) began as a boarding house situated picturesquely on the banks of the Arroyo. Under the stewardship of Linnard, it became a full-fledged resort in the 1920s, with adjacent bungalows situated in its landscaped grounds, and including a swimming pool, tennis courts, multiple staircases and paths extending down the slope into the Arroyo below, where a riding stable provided horses for guests (these features on the slope still remain). In 1926, the Huntington, Vista del Arroyo, and Green hotels remained open year-round for the first time. The Green Hotel also had a famous garden, part of which became the city's Central Park. After the 1929 stock market crash, American travel and tourism patterns shifted considerably and the heyday of lavish resorts in the city effectively ended.

Beautification through Landscape Gardening: Pasadena's Busch Gardens, 1904–1937

The development of Busch Gardens by millionaire St. Louis brewer Adolphus Busch added to Pasadena's already well-established reputation as a park-like resort, eventually enticing millions of tourists to the city. In 1904, Busch purchased the initial two-acre piece of property on Orange Grove, the former John Cravens estate, as his winter residence, named "Ivy Wall"⁵¹ by the Cravens. Busch began acquiring large pieces of property behind his and his neighbors' houses, and in November 1904, he began to develop his extensive gardens, which would eventually cover about 30 acres, reaching down into the bottom of the Arroyo Seco. In the manner of prominent estates in England and elsewhere, visitors were allowed access to the gardens, and in 1906, Busch Gardens opened to the public free-of-charge. Construction continued over the next several years as Busch continued to expand his grand vision.

From its inception, Busch Gardens was renowned for its lavishness, as the *Pasadena Star-News* reported in 1906: "Neither money nor artistic skill has been wanting for laying out and fixing up of this land."⁵² Its development was a boon to local nurseries that supplied the vast amounts of plant material required. Pasadena's Nippon Nursery Company was one of several local nurseries providing plant material to create Busch Gardens.⁵³ In 1904, Busch hired Robert Gordon Fraser, a prominent local nurseryman and founder of Fraser & Son nursery, as the project's landscape manager. In 1910, Pacific Electric added a Busch Gardens stop along its Fair Oaks line, furthering easy access by the public.⁵⁴

Busch Gardens was a fantasy garden and plant collection designed in the botanical traditions of the Victorian era. The property extended from just south of Bellefontaine Street on the north, just west of South Orange Grove Boulevard on the east, Madeline Drive on the south, and the bottom of the Arroyo Seco on the west. The gardens incorporated an array of narrative design elements, including tableaux,

⁴⁹ Bryant, Jessie Mary. "Welcoming the Garden Club of America to Pasadena and Santa Barbara." *California Life*, Volume XXII, April 1, 1926, No. 10.

⁵⁰ Stein, Achva Benzinberg. *Parks and Gardens of the Greater Los Angeles Region*. University of Southern California, School of Architecture. (Los Angeles: Architectural Guild Press, 1996)

⁵¹ Pasadena Gardens. "A History of the Original Busch Gardens," accessed 13 February 2012. <http://www.pasadenagardens.com>

⁵² "Will Be Fairy Garden Spot," *Pasadena Star-News*, September 1, 1906.

⁵³ Chong, Raymond. "A Nikkei Pioneer in the City of Roses: Hanhichi Wakiji." March 19, 2008. <http://www.discovernikkei.org/en/journal/article/2544/>

⁵⁴ Scheid, *Historic Pasadena*, 116–118.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 12

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

inspired by fairy tales as well as rustic follies that included an Old Mill, Mill Pond, Grecian Pergola, and several rustic bridges. Locally available Arroyo stone was incorporated into Busch Gardens' walls, bridges, and other structures. Botanical attractions included massive rose arbors and carefully manicured pictorial planting beds. Distinctive faux bois railings, fountains, and birdbaths constructed of reinforced concrete contributed to the attraction's whimsical environment. Scenes from fairy tales such as Snow White and Hansel and Gretel were depicted with miniature finely crafted terra cotta statues to entertain children.

The plan of Busch Gardens was composed of two areas of land: the Upper Gardens and the Lower Gardens, although between 1910 and 1917 a third area called the Annex was incorporated into the gardens. The Upper Gardens were located east of the present-day South Arroyo Boulevard (formerly Arroyo Drive) towards Orange Grove Boulevard, from the westerly prolongation of his neighbor's, Arthur H. Fleming, northern boundary to the base of the bluff of San Rafael Heights to Madeline Drive on the south. Covering approximately 14 acres, the Upper Gardens, opened in 1906, were defined by formal planting beds, rolling terraces that are characteristic of other examples of Fraser's work and winding pathways and included the famous Sunken Gardens.^{55,56} The approximately 11 acres of the Lower Gardens covered the area located to the west of Arroyo Drive (now Arroyo Boulevard), where visitors could visit a small lake with a waterspout, a sheep pasture with live sheep, a summer house, a cascading stream winding down the hill into the lake, a Mystic Hut, an aviary, a river-walk on the east side of the Arroyo Seco streambed with arched bridges at either end, terra cotta fairytale figurines, glider/swings adorned with flowers, the Rosy Wall cottage, and a sheer wall of numerous cactus planters reaching up to the bluff where the Grecian pergola stood. The Lower Gardens opened in 1909. Purchased in 1910, the approximately 11-acre Annex parcel, located at the northernmost area of Busch Gardens to the east of the Upper Gardens, was incorporated into Busch Gardens, initially with an entrance planned on Orange Grove Boulevard. The Annex parcel included a house constructed for Professor Thaddeus Lowe in 1891, at the time Pasadena's largest residence.⁵⁷ In addition to its role in drawing tourists, Busch Gardens served as the site of numerous activities, such as flower shows, concerts, and charity events.⁵⁸

Busch Gardens was soon a renowned Southern California tourist attraction recognized for its floral beauty. The *Pasadena Star-News* reported in 1909, "His [Busch] famous sunken gardens have attracted the attention of wealthy men in the East in the possibilities or beautification here through landscape gardening."⁵⁹ Busch himself was a tireless promoter of Pasadena until his death in 1913, writing that the city "has no equal in the world regarding healthful climate, scenery, vegetation, flowers, shrubberies, fruit and general comfort of living."⁶⁰ In 1915, 1.5 million tourists visited Busch Gardens. From as early as 1909 until the early 1950s, Busch Gardens served as a location for forests and fine estates in numerous Hollywood films. After the death of Adolphus Busch's wife Lily Busch in 1928, Busch Gardens closed temporarily, but was then reopened for special events and filming. In 1933, the grounds were reopened to

⁵⁵ Automobile Club of Southern California. *Cultivating Pasadena: From Roses to Redevelopment*. Labyrinth Project. (Los Angeles: Pasadena Museum of California Art, 2005)

⁵⁶ Pasadena Gardens. "A History of the Original Busch Gardens," accessed 13 February 2012. <http://www.pasadenagardens.com>

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ "Pasadena's Great Future as a City of Homes," *Pasadena Star-News*. May 3, 1909.

⁶⁰ Scheid, *Historic Pasadena*, 47.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 13

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

give employment to the unemployed to maintain the grounds. In 1937, the former Upper Gardens were subdivided, and during the late 1940s and 1950s, the Lower Gardens were subdivided. Today, significant historic features of the original Busch Gardens have been incorporated into buildings and gardens, including retaining and boundary rock walls, terraces, winding cement pathways, stairs, cement volutes, rustic bridges, trees, the Old Mill and traces of the Mill Pond, the Grecian Pergola, garden gnomes, a bird bath, waterfalls, fences, and pools.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 14

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

BRING THE OUTSIDE INSIDE AND THE INSIDE OUTSIDE: RESIDENTIAL GARDEN DESIGN IN PASADENA, 1905–1968

Introduction

Arts and Crafts/Craftsman, 1905–1918

Period Revival Gardens, 1907–1939

Japanese Style Gardens, 1937–1968

California Modern Residential, 1945–1968

Introduction

At the turn of the twentieth century, Pasadena was evolving from a seasonal tourist destination into a residential community that offered a variety of distinctive neighborhoods, schools, churches, and an outstanding public library. The city's fame as a leisure resort attracted wealthy and influential residents primarily from the Midwest who soon built an enclave of residential estates along South Orange Grove Boulevard, known as "Millionaires' Row," and in the surrounding neighborhood. With considerable fortunes made in industries such as oil, lumber, and steel, the residents of Millionaires' Row constructed grand estates typically inspired by European precedents. Millionaires' Row property owners included brewer Adolphus Busch of Anheuser-Busch brewery; U.S. Steel's Hulett Merritt; Standard Oil's Edward Harkness; and William Wrigley, the chewing gum magnate from Chicago.^{61,62}

These well-heeled residents contributed to Pasadena's refinement and artistic expression with the construction of fine residences and gardens. As one example, Hulett Merritt purchased property in 1905 on South Orange Grove Boulevard and began to construct his home, known today as the Merritt House (100 South Orange Grove Boulevard). In 1907 Merritt built a Mediterranean-inspired sunken garden, "unique, constructed on conventional lines, something after the old Roman or Grecian gardens . . . enclosed by pillars and balustrades . . . a small lake in the center, in which are growing numerous nymphaeas, or water lilies."⁶³ Typically inspired by their owners' international travels, formal gardens, such as those that adorned the Merritt House, were the primary expressions of prosperity and success and considered indispensable to a stately residence.⁶⁴

Pasadena's wealthiest citizens were typically civic-minded and supported the artistic development of their adopted home. A 1906 *Pasadena Star-News* editorial discussed the notion of promoting Pasadena as an art center, a concept espoused by Adolphus Busch, who, in addition to his business accomplishments, was a noted art collector:

The idea of making Pasadena an art center is one which appeals to everyone and no place in the West is better situated. We have the scenery and we have tens of thousands of wealthy people who spend their winters here, and if artists had a good exhibition hall, they would find here one of the art markets of the world.⁶⁵

⁶¹ City of Pasadena. "Cultural Resources of the Recent Past. Historic Context Report." Prepared by Historic Resources Group and Pasadena Heritage. October 2007.

⁶² Scheid, *Historic Pasadena*, 47.

⁶³ "Sunken Gardens of This City Described," *Pasadena Star-News*. June 29, 1907.

⁶⁴ Padilla, *Southern California Gardens*, 90–91.

⁶⁵ "Pasadena and Her Natural Art Facilities," *Pasadena Star-News*. June 2, 1906.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 15

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Pasadena's genteel sophistication was expressed visually by street tree plantings that also served to support the tourist economy and improve property values. In 1906 Pasadena architect Alfred Heineman urged the City Board to institute a tree planting program along city streets, and by 1909, Pasadena had its own tree nursery and a extensive planting plan designating specific tree species to be planted on each street.⁶⁶

Pasadena attracted not just the wealthy, but also artists and professionals who thrived in this cosmopolitan community. Pasadena supported the most accomplished architects of the region; attracted numerous artists, some of whom taught at its Stickney Art School; was home to many writers; and was a center for scientists clustered around Throop Institute, later known as Caltech. Astronomer George Ellery Hale, who initially traveled to Southern California in 1903 to inspect Mt. Wilson as an observatory site, later returned to fulfill his vision to create an "Athens of the West" in Pasadena. A passionate advocate for his new home, Hale was instrumental in transforming Pasadena's Throop Polytechnic Institute into a major research institution, the California Institute of Technology, in 1920. Gifted architects, such as brothers Charles and Henry Greene, Frederick Louis Roehrig, Louis B. Easton, and Myron Hunt, developed the California Craftsman style, epitomized by the Greenes' Gamble House, built in 1908 for David Gamble, a scion of the Procter and Gamble fortune. Myron Hunt, who had shared an office with Frank Lloyd Wright prior to settling in Pasadena in 1903, became Henry Huntington's architect for his estate in San Marino as well as for the Huntington Hotel.⁶⁷ Frederick Louis Roehrig designed the Moorish Green Hotel (now the Castle Green), as well as many Pasadena residences, ranging from Victorian to Craftsman, Prairie Style, and Beaux Arts, ending his career with a series of handsome Art Deco/Streamline Moderne public buildings. Louis B. Easton built rustic California Craftsman dwellings with his own hands, leaving a small legacy of Arts and Crafts treasures unrivaled elsewhere.

Arts and Crafts/Craftsman, 1905–1918

With its solid foundation in the arts and a concentration of affluent art patrons and collectors to support a vibrant market for fine design, Pasadena was the center for the development of a local variant of the Arts and Crafts style. Closely related to the earlier English Arts and Crafts movement in its rejection of rampant industrialization, American Arts and Crafts architecture stressed honesty of form, materials, and workmanship, eschewing applied decoration in favor of the straightforward expression of structure. Simplicity, utility, and beauty were guiding principles of the movement, or as stated by the English Arts and Crafts theorist William Morris: "Have nothing in your house that you do not know to be useful or believe to be beautiful." The movement's key American proponent was Gustav Stickley who, in 1901, began publishing *The Craftsman* magazine, which espoused the principles of handicraft, a solid connection with the natural world, and the return to a simple life.⁶⁸

Pasadena had a thriving colony of Arts and Crafts artists and architects who lived and worked on the slopes of the Arroyo Seco. Besides the architects mentioned above, this artistic community included the Heineman brothers (Arthur and Alfred), who developed the bungalow court form and contributed their designs to bungalow books for the masses; and Sylvanus Marston, the first to design a bungalow court and who later became a leading architect of the 1920s. Other local designers, such as Ernest Batchelder,

⁶⁶ Scheid, *Historic Pasadena*, 52.

⁶⁷ Scheid, *Historic Pasadena*, 55–56, 105–107.

⁶⁸ City of Pasadena. "Cultural Resources of the Recent Past. Historic Context Report." Prepared by Historic Resources Group and Pasadena Heritage, Pasadena, CA, October, 2007.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 16

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

specialized in tile, and ceramic patterns.⁶⁹

Pasadena's community of talented and innovative designers pioneered the creation of the California Craftsman style, epitomized by the California bungalow. Drawing upon the wood construction techniques of Japan and Switzerland, the concept of the Indian bungalow, as well as the medieval themes favored by the Arts and Crafts theorists, local practitioners developed a new residential style that had a national, even an international influence. California Craftsman architecture is identified by its horizontal lines apparent in low-pitched gable roofs with exposed rafters and beams sheltered under deep eave overhangs, wood lap or shingle siding and an occasional use of stucco, and the extensive use of stone or brick as a secondary material. An appreciation of nature was evident in the popularity of deep porches that incorporated a transitional space between the indoors and the outdoors.

The Pasadena-area variant of Craftsman architecture was popularized throughout the county in bungalow pattern books and other publications. California Craftsman bungalows were fashionable from circa 1905 until the mid-1920s, when design tastes shifted toward Revival styles: American Colonial and Tudor across the nation, but predominantly Spanish Colonial and Mediterranean in Southern California. Pasadena examples of Craftsman architecture range from high style, such as Greene and Greene's Blacker House (1907) and Gamble House (1908), to the many small artistic Craftsman bungalows that were built throughout the city.

Craftsman architecture had an associated garden design idiom that mirrored the movement's concern with honesty of form and aesthetic harmony. William Robinson's *The English Flower Garden*, published in numerous editions from 1883 to 1933, influenced generations of garden designers and was widely adopted as the *de facto* manual for Arts and Crafts-style gardens. Robinson championed the use of informal, naturalistic plantings of perennials and wildflowers over the rigid plans that had guided garden design for decades. The Arts and Crafts garden sought to unify the home and the outdoors through its emphasis on both high-quality craft details, such as decorative tile, and casual informality. Arts and Crafts gardens were typically asymmetrical in plan with an inward focus that intended to create a sense of home, comfort, privacy, and relaxation. Southern California's own Eugene O. Murmann published a classic handbook, *California Gardens* (1914), as well as a bungalow book, *Typical California Bungalows* (1913).

Many Arts and Crafts-inspired gardens used winding or rectilinear pathways, naturalistic plantings, thickly planted window boxes, pergolas, arbors, trellises, and individual garden rooms in the form of courtyards or defined by walled enclosures. Utilitarian plants, such as dwarf varieties of fruit trees, spoke to the movement's concern for utility and beauty, as espoused by Henry Greene in 1919: "Being of a graceful shape and medium size with rich dark green foliage, golden fruit, and fragrant blossoms, the orange tree lends itself to formal or informal landscape treatment in a distinctive way."⁷⁰ In Pasadena particularly, Japanese-style garden influences in Arts and Crafts gardens included wood archways or gates ("tori"); stone lanterns; teahouses; or the use of native Japanese plants, such as flowering cherries, peonies, hosta, or dwarf pines. Despite the strong influence of Arts and Crafts design principles on garden design generally from the early 1900s through the 1920s throughout the nation, few true "Arts and Crafts" gardens were planted due to the challenges of implementing and maintaining these gardens.^{71,72,73}

⁶⁹ Automobile Club of Southern California. *Cultivating Pasadena: From Roses to Redevelopment*. Labyrinth Project. (Los Angeles: Pasadena Museum of California Art, 2005)

⁷⁰ Greene, Henry Mather. "The Use of Orange Trees in Formal Gardens." *California Southland*, April/May 1919, 8.

⁷¹ The Cultural Landscape Foundation, accessed December 18, 2011. <http://tclf.org/content/arts-crafts>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 17

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Period Revival Gardens, 1907–1939

In the early 1900s, Pasadena had an extraordinary collection of fine residential architecture and designed gardens. Gardening was a popular pursuit among city residents of all economic strata, with features on gardening and gardens appearing in the *Pasadena Star-News* regularly during this period.

The local interest in garden design among Pasadenans reflected the ongoing discourse among Southern California designers, including architects and landscape architects, regarding the creation of a regional design identity unique to Southern California. With its similarities in climate, designers naturally looked toward the Mediterranean region as well as to historical European and English gardens for precedent examples. As a result, several distinct architectural styles with broadly European or historical origins emerged during this period. As one example, idealized pastoral Mission-era haciendas epitomized the Mission Revival style, which was widely adopted throughout Southern California to recall romantic notions of rural life. Inspired by the architecture of California's Spanish missions, the Mission style was used successfully for a variety of residential and commercial buildings. Railroads, such as the Santa Fe and Southern Pacific, built Mission Revival-style passenger train stations throughout Southern California, Arizona, and New Mexico, enforcing their own corporate identity while generating an image of Southern California as an exotic Hispanic region.⁷⁴ The Spanish Colonial Revival style was another key influence in the region, dating to 1915 when architect Bertram Grosvenor Goodhue introduced the style at the Panama-California Exposition in San Diego. Goodhue's Spanish Colonial Revival buildings catalyzed a regional stylistic trend in which influences rooted in Moorish Spain incorporated and eventually supplanted the popular Mission Revival style.

The influence of the 1915 Exposition in San Diego and the Panama-Pacific Exposition in San Francisco (also in 1915), which showcased lavish interpretations of Italian, Spanish, and Mexican architecture, helped to solidify the development of a distinctive architectural identity.⁷⁵ By the 1920s, a regional architectural style, known initially as "Californian" and later as "California Mediterranean," had emerged. Borrowing heavily from Italian precedents, the California Mediterranean style also incorporated the influences of Colonial Mexico and the rancho-era haciendas of early California settlers.⁷⁶

Historian and landscape architect Jere Stuart French traced the eclectic lineage of influences on California gardens of the period: "From the Renaissance world of Vignola, the Islamic world of Moghul, Persian, and Moorish gardens, the ancient Mesopotamian and Roman courtyards, and from the Franciscans and settlers of New Spain, the ancestry of the California garden is joined."⁷⁷ Contributing to the style's popularity, numerous publications argued in favor of period revival styles as an especially appropriate choice for Southern California, including W. Sexton's *Spanish Influence on American Architecture and Decoration* (1926), Rexford Newcomb's *The Spanish House for America: Its Design, Furnishing, and*

⁷² Pasadena Heritage. *Bungalow Heaven Walking Tour. Craftsman Landscaping Primer*. n.p. November 19, 1983.

⁷³ Kunst, Scott G. "Post-Victorian Houses: Landscape & Gardens." *The Old-House Journal*, April 1986, 128–136.

⁷⁴ Gebhard, David. "The Myth and Power of Place: Hispanic Revivalism in the American Southwest." In Vincent B. Canizaro, ed., *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*. (New York: Princeton Architectural Press, 2007), 195–203.

⁷⁵ Rogers, *Landscape Design*, 398.

⁷⁶ The Cultural Landscape Foundation, accessed December 13, 2011. <http://tclf.org/content/mediterranean-estate>

⁷⁷ French, Jere Stewart. *The California Garden and the Landscape Architects Who Shaped It*. (Washington, DC: The Landscape Architecture Foundation, 1993), 83.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 18

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Garden (1927), and *Spanish Gardens and Patios* (1928) by Mildred Stapley and Arthur Byne.

Improvements in irrigation furthered the development of period revival gardens, making possible a wide and varied plant palette, full of luxuriant textures, flamboyant colors, and tropical species in the otherwise dry climate. Often eclectic and blended in their influences, these gardens were a widely popular choice for to adorn residences of various styles, including Italian Renaissance, Spanish, or Spanish Colonial, or English/Tudor-inspired prototypes.

The Italian Renaissance provided a rich design idiom for many Southern California gardens. With axial plans, compartmentalized beds, terraces linked by stairs, hillside engineering, fountains, statuary and iconography, Italian Renaissance elements were imitated or, in some cases, appropriated wholesale for use. The Los Angeles estate of Henry Kern (ca. 1927), for example, designed by A.E. Hanson, incorporated a dramatic three-tiered water chain inspired by a feature at the renowned Italian Renaissance-era garden Villa Lante (ca. 1568-1579). Estate gardens in Los Angeles often reflected the theatricality of Hollywood by incorporating nodes for secret gardens, temples, gazebos, winding paths and passages, swimming pools, cascades, gaming courts, and elaborate play areas for children.⁷⁸ In Pasadena, gardens inspired by Italian precedents were considerably more reserved in their design and scope and prioritized casual informality and daily comfort over Hollywood grandeur.⁷⁹

Fine Pasadena gardens in period revival styles often included specific garden rooms, central water elements, and terraces that introduced grade changes into the experience of the garden and afforded the opportunity for scenic vistas and views. Often used to define interior spaces, common vegetation included thickly planted beds, shrubs, lawns, or allées of native Californian species or other plants from the Mediterranean region. Constructed hardscape elements included walled enclosures, stairways, pergolas, or a balustrade to define garden boundaries. Mass plantings of rare exotic plants or botanical specimens were found in these gardens generally and reflected the continued preoccupation with horticulture, as stated in a 1926 *California Southland* article highlighting two Pasadena area gardens: "Californians revel in masses of bloom."⁸⁰

Other California Mediterranean style influences included elements inspired by Spanish, Mexican, Moorish or English/Tudor design prototypes, which were used in Pasadena gardens. Paving in these gardens was typically rustic, such as rough brick or red clay tile. Vegetation included the use of potted plants in series and occasionally a succulent plant palette referencing the deserts of the southwestern United States. Harkening back to the California Mission era, popular decorative elements included Mission-inspired wells with water jugs, large clay tile pots, tiled benches, tiled wall fountains, tiled star-shaped fountains of Moorish inspiration, or the use of detailed wrought iron for decorative detailing.

The use of outdoor living spaces, known as outdoor rooms or garden rooms, as patios, courtyards, walled enclosures, or loggias, functioned as spatial transitions between interior and exterior domains of period revival gardens. These types of spaces were incorporated into residences of all economic scales, from

⁷⁸ Sloan, Charles. "Gorgeous Fairyland Playground Being Created by Landscape Architect for Harold Lloyd," *Los Angeles Times*. November 29, 1925.

⁷⁹ Jim Yoch, personal communication to Kevin Johnson and Marlise Fratinaro, March 3, 2012.

⁸⁰ "Two Illustrations from 'Picturesque Pasadena.'" *California Southland*, June 1926, 29.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 19

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

cottages to grand estates.⁸¹ Outdoor rooms were well suited to year-round outdoor activities and often reflected Hispanic, Moorish, Spanish, Italian and English/Tudor design precedents. In 1931, Pasadena resident and garden designer Winifred Starr Dobyms discussed the outdoor room as a distinctly Californian garden design phenomenon:

Outdoor living rooms are a most important element in California gardens. . . . These may take the form of a cloistered patio, almost a part of the house itself, with overshadowing olive trees and murmuring fountains, or of a flagged sitting area beneath the spread of a majestic live oak. They may be small sun-bather walled gardens with a lawn panel and bright flower borders where chairs and benches are arranged in friendly fashion under the orange trees laden with golden fruit.⁸²

The outdoor room concept was utilized successfully in the courtyard configuration of the “garden apartment,” which provided a semiprivate landscaped area for residents that was separate and removed from the public street. The “outdoor room” design of garden apartments supported the surrounding architecture to create a complete designed environment that integrated house and garden. Garden apartments with lush courtyard gardens were constructed in Pasadena during the 1920s. Reinterpreted continuously throughout the decades in the current styles of the day, the outdoor room as a primary design element is an enduring feature of these properties.

An abstraction of the outdoor room, applied at the neighborhood scale versus that of the individual residence, was realized in Pasadena with the construction of Olmsted Brothers’ Alta San Rafael Association (Tract 8702, City of Pasadena), a planned community that was built from 1924 to 1930. Designed in accordance with a master plan, Alta San Rafael is an early example of a residential development with design restrictions that were intended to conserve the neighborhood’s overall architectural character as well as its environmental quality. With Mediterranean Revival homes designed by the prominent architects of the day, including Roland Coate, Myron Hunt, Wallace Neff, Gordon Kaufman, and Reginald Johnson, Alta San Rafael’s California Mediterranean landscape design is remarkably consistent. The development’s site plan is intended to maximize local topography in order to capture scenic views and create enclosures from steep terraces and sharply curved streets. Thickly planted street trees and consistent use of Arroyo stone throughout the development provide site-specific uniformity. Regulated residential developments such as Alta San Rafael, which were highly experimental in the 1920s, are now commonplace throughout the nation.⁸³

The partnership of Florence Yoch and Lucile Council was influential in defining the period revival gardens that were widely embraced in the Los Angeles area during the 1920s. Highly educated in European gardening traditions, Florence Yoch, the firm’s principal designer, traveled and sketched widely throughout Italy, Spain, France, and England, bringing back elegant, often compact, easy-to-maintain adaptations of fine gardens for her Southern California clients. The firm specialized in eclectic designs that juxtaposed naturalistic elements with formal geometries inspired by broadly historical European precedents. In Pasadena, Yoch and Council’s projects, inspired by these well-traveled designers were typified by their

⁸¹ Koetzli, Theodore. “Garden Linked with Dwelling.” *Los Angeles Times*, April 28, 1929, E6.

⁸² Dobyms, Winifred Starr. *California Gardens*. (New York: MacMillan, 1931).

⁸³ Alta San Rafael Association. Draft National Register of Historic Places Registration Form. On file at the City of Pasadena, Design and Historic Preservation Section, n.d.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 20

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

relaxed informality, fine details, and the use of outdoor rooms for entertaining and daily living.^{84,85}

Pools and water features, available for enjoyment throughout the year in the mild Southern California climate, were another key element of Pasadena's period revival gardens. As reported in the *Pasadena Star-News* in 1926: "Pasadena pools have come to mean much more than a mere water garden. They are now an indispensable part of the gardens of large places and are the center of outdoor living quarters."⁸⁶ The era of elaborate gardens ended for many with the onset of the Depression in 1929; however, gardens and gardening activities in Pasadena remained intact, albeit often at a more modest scale, throughout the challenging Depression-era economy of the 1930s.⁸⁷

The 1931 publication of Pasadena socialite and landscape designer Winifred Starr Doby's book, *California Gardens*, documented through fine black-and-white photography dozens of gardens from Southern California's residential estates constructed during the boom years of the 1920s. Gardening was inextricably linked to the indoor-outdoor lifestyle that was available year-round in Southern California, as stated by Doby's,

Nowhere is the passion for gardening more evident than in California. Here almost every home, large or small, in either city or country has its garden. Here is a part of the world to which people come with the avowed purpose of living out of doors at every season of the year. Life is planned with this idea in view. Houses are designed for it and the garden often assumes a place equal to or more important than that of the house because so much time is spent there.⁸⁸

With numerous Pasadena examples that represented the work of accomplished landscape designers of the era and the overall wealth, artistic refinement, and social prominence of city residents, *California Gardens* outlined, in word and image, the antecedents, key principles, and overall vocabulary of period revival gardens constructed during this era.^{89,90}

Japanese Style Gardens, 1937–1968

Cultivated for centuries by rulers and monks, formal gardens in Japan were built for religious and ceremonial purposes. By the 16th century, the centuries-old tea ceremony was widely integrated into the design of Japanese gardens. Japan was isolated from the West until U.S. Navy Commodore Matthew Perry compelled Japan to open to foreign trade in 1854. By 1862, Japan had established trade

⁸⁴ The Cultural Landscape Foundation, accessed March 28, 2012. <http://tclf.org/content/florence-yoch>

⁸⁵ Yoch, James J. *Landscaping the American Dream: The Gardens and Film Sets of Florence Yoch, 1890–1972*. (New York: Harry N. Abrams, Inc., 1989).

⁸⁶ "Artistry of Landscape Gardeners Shown in Beautiful Pools and Water Gardens, with Aquatic Plants, in Pasadena Home Places." *Pasadena Star-News*, August 28, 1926.

⁸⁷ Rogers, *Landscape Design*, 360–363.

Hines, Thomas S. "Architecture: the City Beautiful Movement." The Electronic Encyclopedia of Chicago, Chicago Historical Society, <http://www.encyclopedia.chicagohistory.org/pages/61.html>

⁸⁸ Doby's, Winifred Starr. *California Gardens*. (New York: MacMillan, 1931).

⁸⁹ Rogers, *Landscape Design*, 360–363.

⁹⁰ Doby's, Winifred Starr. *California Gardens*. (New York: MacMillan, 1931).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 21

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

relationships with France, the United Kingdom, the Netherlands, Prussia, and Russia. During the 1870s, the Japanese government participated in trade exhibitions in Vienna (1873), Philadelphia (1876), and Paris (1878) and contributed Japanese style gardens as a part of its national display. Derived from Zen Buddhist practices, the complex aesthetic vocabulary of Japanese gardens is rich with philosophical, religious, and symbolic elements. Water, vegetation, and rock typically comprise the primary materials of a Japanese garden.

The introduction of Japanese style garden design to Southern California occurred in 1894, with the opening of the California Mid-Winter International Exposition in San Francisco's Golden Gate Park. A "Japanese Village," which was originally conceived as a temporary exposition exhibit, was incorporated into Golden Gate Park. Baron Makoto Hagiwara, a Japanese landscape designer, constructed the permanent version, named the Japanese Tea Garden. The Baron and his descendants occupied Golden Gate Park's Japanese Tea Garden until their eviction and relocation to a Japanese-American internment camp in 1942.

Japanese-inspired design elements were a popular choice for residential gardens in Southern California in the early years of the twentieth century. Pasadena, as an architecturally refined city of luxurious resorts and verdant estate gardens, clearly embraced this design trend. Local examples of Arts and Crafts architecture often had a Japanese-influenced garden design, including many of the original gardens associated with Greene and Greene properties. Japanese influences included the use of wood archways, stone lanterns, tea houses, and native Japanese plants, such as flowering cherries, peonies, hosta, and dwarf pines. Reflecting the popularity of the style, as early as 1903, a Japanese garden constructed as a commercial venture by G. T. Marsh, was located on the northwest corner of Fair Oaks Avenue and California Boulevard in Pasadena. In 1911, this garden, which included a tea house, mature plants, and several structures, was purchased in its entirety by Henry Huntington at the suggestion of his superintendent William Hertrich. Marsh's garden was subsequently relocated to Huntington's estate in San Marino, California (today known as the Huntington Library, Art Collections, and Botanical Gardens). Expanded considerably by Huntington over the decades, the Japanese Garden is one of the nation's oldest examples of the style.^{91,92,93}

Japanese garden pavilions at the Panama-Pacific Exposition in San Francisco (1915) and the Panama-California Exhibition in San Diego (1915) further popularized the style and inspired the construction of Japanese "tea gardens" in a number of Southern California parks, including Eastlake Park (Lincoln Park) in Los Angeles.⁹⁴ A 1926 *Pasadena Star-News* article documented the construction of a Japanese tea house, constructed of teak and sandalwood, which was shipped from Japan in crates and erected at 955 South Orange Grove Boulevard at the estate garden of John G. Shedd (no longer extant). This Japanese tea house was one component of a larger Japanese style garden designed by Robert Gordon Fraser.⁹⁵

⁹¹ *Pasadena Star-News*. August 19, 1911 and October 19, 1911.

⁹² Huntington Library and Botanical Garden, accessed March 27, 2012.
<http://huntington.org/huntingtonlibrary.aspx?id=512>

⁹³ Hertrich, William. *The Huntington Botanical Gardens 1905–1949: Personal Recollections of William Hertrich, Curator Emeritus*. (San Marino: The Huntington Library, 1949), 78–80.

⁹⁴ "To Improve Parks," *Los Angeles Times*. March 9, 1925. 13.

⁹⁵ "Teak and Sandalwood House Is Moved from Japan to Garden of Orange Grove Resident," *Pasadena Star-News*, June 5, 1926.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 22

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

The fascination with Japanese arts, design traditions, and culture remained strong throughout the 1920s and 1930s and produced many exquisite examples of Japanese-inspired gardens in Southern California. Japanese nationals or first-generation Japanese Americans (*Issei*) typically provided the technical expertise, labor, and continued maintenance of these gardens.^{96,97}

Despite the widespread popularity of Japanese-influenced design, anti-Asian sentiment was pervasive in Southern California, as elsewhere in the United States, during the first half of the twentieth century, evidenced by the passage of numerous examples of discriminatory legislation, such as strict immigration quotas, which were designed to limit the numbers of Asian immigrants to the West Coast. In the wake of Pearl Harbor, in 1942, approximately 110,000 Japanese Americans, the majority of whom were American citizens living in California, were forced into internment camps, where they were held for the duration of the war. As a local example, Hanhichi Wakiji of Nippon Nursery Company and his family were relocated to Gila River Relocation Camp during World War II. Returning to Pasadena after the war, Wakiji rebuilt Nippon Nursery Company, which he renamed Wakiji Nursery.⁹⁸ During World War II, many Japanese style gardens in Southern California were demolished, abandoned, defaced, or relocated.

Japanese style gardens quickly shed their wartime stigma in the post–World War II era, as evidenced by their prize-winning appearances at gardening shows in Pasadena (1951) and Hollywood Park (1952). The abundance of newspaper articles in the post–World War II era regarding the care and maintenance of backyard gardens in the Japanese style attests to the widespread appeal and popularity of the style.⁹⁹ The contemplative beauty of Japanese style gardens also appealed to the economy and minimalist design principles of Modernist design that emerged in Southern California in the postwar era:

Low maintenance cost is one characteristic of a Japanese garden that is seldom recognized. The emergent California style of architecture embodies the Japanese concept of home and involving indoor and outdoor living. . . . In the adaptation of these features and their environment to Southern California, the Japanese influence has been considerable.¹⁰⁰

In 1961, the Los Angeles Chapter of Ikebana International sponsored a tour of three notable Japanese gardens in Pasadena and Sierra Madre, which included the 1930s Storrier-Stearns Japanese Garden as well as a contemporary garden designed by noted Japanese architect and author Shinichi Maesaki.¹⁰¹ The Modern movement embraced the simplicity and elegance of Japanese gardens, which already had a long

⁹⁶ Chong, Raymond. "A Nikkei Pioneer in the City of Roses: Hanhichi Wakiji." March 19, 2008. <http://www.discovernikkei.org/en/journal/article/2544/>

⁹⁷ Pasadena Public Information Officer Blog, http://pasadenapio.blogspot.com/2010_04_01_archive.html

⁹⁸ Chong, Raymond. "A Nikkei Pioneer in the City of Roses: Hanhichi Wakiji." March 19, 2008. <http://www.discovernikkei.org/en/journal/article/2544/>

⁹⁹ "Record Crowds Throng Pasadena Flower Show," *Los Angeles Times*. April 14, 1951, A5.

"Fresh Flowers Placed in Hollywood Park Show," *Los Angeles Times*. March 26, 1952. A2.

Sibley, Hi. "How to Build a Japanese Garden." *Los Angeles Times*, September 28, 1952, H40.

¹⁰⁰ Atkinson, Robert. "Japanese, in the Symbolical Sense." *Los Angeles Times*, December 30, 1956, O28.

¹⁰¹ Merrell, Muriel L. Press Release. "Historic Japanese Gardens to be Opened to Los Angeles Chapter of Ikebana International," August 2, 1961.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 23

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

and influential lineage in the city's earlier Craftsman gardens. As stated by Elizabeth Bauer Kassler, curator and director of the Department of Architecture and Design at the New York Museum of Modern Art, in 1964:

We like Japanese gardens. We like the economy of means that intensifies the life of each plant, the character of each rock, and we find a marvelous liveliness in the interactions of these very positive shapes. We like that preference for subtle suggestion over bold statement which makes the tenth contemplation of Ryoanji more profoundly satisfactory than the first.¹⁰²

Aspects of Japanese design traditions, such as the use of borrowed scenery, asymmetrical configuration of design elements, interlocking ground planes, varied textures, carefully manicured vegetation, and perceived low maintenance complemented the aesthetic ideals of the postwar era. The postwar influence would remain strong in Pasadena until 1968, after which a perceptible shift occurred in residential architecture as new forms and materials were adopted in the region.¹⁰³

Vegetable farming in the fields of West Los Angeles was the livelihood for many Japanese-American residents in the Los Angeles area prior to their removal to internment camps during World War II. Facing prejudice after their return, gardening and nursery work represented one of the few occupational areas available to Japanese Americans with extensive agricultural expertise. However, by the early 1970s, increased opportunities for Japanese Americans meant that the era of the Japanese gardener was ending, as stated by Sam Yoshimura, president of the West Los Angeles's Bay Cities Gardening Association in 1972: "Gardening pays well . . . but few of the men will bring their sons into it. Most of them go to college instead. Once they get a college degree, who would want to pull a lawnmower any more?"¹⁰⁴ Recent examples of Japanese style gardens have typically been constructed as public gardens, such as sister city or friendship gardens, or religious shrines. Many have a direct association with the Japanese-American community or Japanese-American cultural organizations. Extant examples of pre-World War II gardens in the Japanese style are extremely rare.

California Modern Residential, 1945–1968

Lifestyles of the post-World War II era created an architecture focused on simplicity, indoor/outdoor connections, and low maintenance.¹⁰⁵ The outdoor room, a design element associated for decades with Southern California's Mediterranean-inspired gardens, continued to evolve as Modern-era lifestyles readily embraced the concept of the outdoor room as an antidote to the long working hours, daily commutes, and other stresses of postwar life. Elizabeth Bauer Kassler, former curator and director of the Department of Architecture and Design at the Museum of Modern Art in New York, emphasized the importance of the garden to during this period: "A by-product of modern industrial society is the eagerness to escape from

¹⁰² Kassler, Elizabeth Bauer. *Modern Gardens and the Landscape*, revised ed. (New York: Museum of Modern Art, 1964).

¹⁰³ Lamprecht, Barbara and Daniel Paul. National Register of Historic Places, Multiple Property Documentation Form, Cultural Resources of the Recent Past, On file at the City of Pasadena, 16.

¹⁰⁴ Smith, Doug. "Japanese Gardening Thrives Now; Will It Be Sayonara Tomorrow?" *Los Angeles Times*, March 5, 1972, WS1.

¹⁰⁵ Starr, Kevin. *Embattled Dreams: California in War and Peace, 1940–1950*. (New York: Oxford University Press, 2003).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 24

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

mechanized, regimented living. More than ever man relishes the feel of earth under his feet.^{106,107}
The reality of reduced lot sizes and smaller yards meant that outdoor rooms gained a new relevance in the postwar era. Front yards provided the overall public face of the residence, giving the back yard a new prominence as the focal point for indoor-outdoor living. In 1964, Kassler interpreted the Southern Californian “outdoor room” as an updated Mediterranean courtyard that provided a vital function to the overall quality of life:

Introverted, secluded, contained against the wilderness, the outdoor room is the archetypal garden. . . . The prototype is the inner court--the garden within the house rather than the house within the garden. The concept is traditional in Spanish America, but only in the last decade important in contemporary architecture. . . . Some day a private outdoor room will be considered as indispensable to a dwelling as a bathroom.¹⁰⁸

The indoor-outdoor association of residences constructed during this period was often expressed in low horizontal massing that emphasized the physical connection to the earth and the ample use of glass walls and skylights to maximize outdoor views. Appropriating the secluded qualities of the outdoor room yet emphasizing its social aspect, the back yard became the location for daily interactions and entertaining, as noted by one of Southern California's best-known horticulturists and a leading author and expert on the flora of the region, Victoria Padilla:

Bring the outside inside and the inside outside has become the credo of the modern architects. The patio, the lanai, the terrace, the back porch, the sun deck--are all now necessary parts of the home and, as in the Mediterranean houses of old, it is sometimes difficult to tell where one starts and the other ends.¹⁰⁹

Postwar-era gardens were intended to be used. Curvilinear pools, patios, barbeque areas, seamless indoor-to-outdoor transitions, unified design schemes with flowing forms constructed of softscape and hardscape elements, borrowed views from distant vistas, and distinctive vegetation were typical of these gardens.¹¹⁰

Southern California and, specifically the Los Angeles area, was a center for innovative Modernist residential design during the postwar years. Drawing inspiration from the region's prewar generation of architects, specifically Richard Neutra and Rudolph Schindler, the so-called “Second Generation” of Modern architects formed a vibrant community in postwar era Los Angeles. Names such as Gregory Ain, Harwell Hamilton Harris, Raphael Soriano, Ray Kappe, Pierre Koenig, and A. Quincy Jones brought international prominence to Los Angeles as an innovator of Modern design. This reputation was furthered by John Entenza's Case Study House program, which was promoted by *Arts and Architecture* magazine

¹⁰⁶ Kassler, Elizabeth Bauer. *Modern Gardens and the Landscape*, revised ed. (New York: Museum of Modern Art, 1964).

¹⁰⁷ City of Pasadena. “Cultural Resources of the Recent Past. Historic Context Report.” Prepared by Historic Resources Group and Pasadena Heritage, Pasadena, CA, October 2007.

¹⁰⁸ Kassler, Elizabeth Bauer. *Modern Gardens and the Landscape*, revised ed. (New York: Museum of Modern Art, 1964).

¹⁰⁹ Padilla, *Southern California Gardens*, 322–323.

¹¹⁰ Padilla, *Southern California Gardens*, 319–323.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 25

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

from 1945 to the late 1960s.¹¹¹ During this period, the Pasadena area had a concentration of Modernist architects who lived and worked in the city. Many of these individuals were trained at the University of Southern California, which had established Southern California's first school of architecture in 1916.¹¹² Local architects, such as Buff, Straub, and Hensman, blended the Pasadena's Craftsman design lineage with the lines of Modernist architecture in their residential designs.

At the household level, horticulture and gardening remained a popular leisure pursuit. The rise of garden clubs and plant societies in the postwar era demonstrated an increased interest in hobby gardening. Some of the era's primary nurseries in Los Angeles were Armstrong's Nurseries, Howard and Smith's, Aggeler & Musser Seed Company (formerly Germain's) and Flowerland. Pasadena area nurseries, such as Burkhard's and Lincoln Avenue Nursery, continued to introduce new species into the local market. Landscape-themed publications of the period spanned a range of interests from do-it-yourself backyard design for homeowners (e.g., *Sunset Magazine* and the *Sunset Western Garden* book first published in 1954) to the fine design of innovative Modern designers (e.g., *Arts and Architecture*, under John Entenza, 1938–1962).

Typically used sparingly to complement the elegant lines of modern architecture, garden vegetation during this era was often selected for sculptural qualities. Exemplifying this trend, planting beds contained ground covers instead of flowering plants and succulents were popular. Hardscape materials, such as brick, pebbles, gravel, flagstones, rocks, and aggregate or concrete pavers laid in decorative patterns, replaced high-maintenance lawns and the use of architectural screens, walls, and planters typified the postwar garden's environment of ease.

¹¹¹ City of Pasadena. "Cultural Resources of the Recent Past. Historic Context Report. Prepared by Historic Resources Group and Pasadena Heritage, Pasadena, CA, October 2007.

¹¹² Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 26

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

NON-RESIDENTIAL GARDENS IN PASADENA, 1923–1975

Athens of the West: Pasadena's Civic Expansion, 1923–1945

The Modern Garden: Post–World War II Era Garden Design in Pasadena, 1945–1975

Athens of the West: Pasadena's Civic Expansion, 1923–1945

In the early decades of the twentieth century, Pasadena was an established resort destination renowned for its gardens and the wealthy individuals who built estates along “Millionaires’ Row” on South Orange Grove Boulevard. Despite its reputation as the home of the educated and well-to-do, the demographic composition of the city was solidly middle-class, with resort tourism and small businesses comprising its economic foundation. The steady influx of new arrivals who sought to escape the harsh climate and urban conditions in the East and Midwest fueled local growth. Pasadena’s population increased rapidly in the early decades of the twentieth century, rising from just under 10,000 residents in 1900 to 76,000 in 1930, which prompted the need for expanded city services.^{113,114}

Pasadena’s fame as a tourist destination was apparent not only in its resorts but also in the resort-like quality of its residential neighborhoods. Local homeowners played a part in furthering the city’s enchanting garden-like allure, displaying their local pride, and promoting local tourism:

Cottages and bungalows in every part of the city are literally covered with the blooms and wonderful rose bowers are to be found in every part of the city. . . . There is scarcely a home in Pasadena that does not have rose bushes and all of them are in full bloom.¹¹⁵

Known as the “City of Roses” for its role as the host of the annual Tournament of Roses, Pasadena’s identity was rooted in its reputed high quality of life, which was embodied by the city’s opulent plantings and well-tended residential gardens.

While tourism and gardening flourished in Pasadena, cities across the nation struggled with the shapelessness and decay that had resulted from rapid industrialization in the latter half of the nineteenth century. Architect Daniel Burnham provided a bold inspiration in his design for the 1893 World’s Fair Columbian Exposition in Chicago that motivated urban reformers nationwide. By assembling a team of top design talent, many of whom were trained at the famed École des Beaux-Arts in Paris, to develop the Exposition’s grounds, Burnham’s plan for the World’s Fair juxtaposed the grand design traditions of European cities with the desire for a modern rationality. Inspired by Baron Haussman’s plans for Paris during the mid-1800s, the Beaux Arts–inspired design idiom popularized by the World’s Fair was a harmonious composition of fountains, profusely planted boulevards, and monumental buildings with carefully framed vistas. Coined “City Beautiful” by journalist and self-styled urban theorist Charles Mulford Robinson, Beaux Arts–inspired plans fueled civic improvement efforts throughout the nation. In the ensuing years, Burnham developed plans for Washington, D.C. (1902), Cleveland (1903), Manila (1904), San Francisco (1905), and Chicago (1909).¹¹⁶

¹¹³ Scheid, *Historic Pasadena*, 59–60.

¹¹⁴ Rogers, *Landscape Design*, 360–363.

¹¹⁵ “Pasadena Like Great Rose Garden: Millions of Blossoms Riot in Beautiful Gardens in Every Part of City.” *Pasadena Star-News*, April 22, 1916

¹¹⁶ Rogers, *Landscape Design*, 360–363.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 27

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

City Beautiful planning and construction projects typically included monumental buildings sited on the terminus of an axis or the intersection of a major and minor axis. Landscape elements, such as richly planted parks, ornate water features, and plazas at intersections to create sweeping vistas enhanced monumental architecture and unified design schemes. City Beautiful buildings often housed civic uses, such as libraries, museums, and city halls. Many cities throughout the nation hired urban design experts, such as Daniel Burnham, Charles Mulford Robinson, and Frederick Law Olmsted Jr., for advice on how to implement a City Beautiful solution of their own.¹¹⁷

City Beautiful concepts were explored but rarely realized in Southern California, where the industrial conditions that motivated urban reformers in other parts of the country simply did not exist to the same extent. In 1907, Los Angeles progressive reformer and Methodist minister, Dr. Dana Webster Bartlett, published *The Better City: A Sociological Study of a Modern City*. Bartlett discussed the benefits of the Los Angeles climate and topography, celebrated the efforts of local organizers, and called for the establishment of local civic improvements, which included the construction of public baths and the development of a metropolitan park system. Bartlett's book espoused the many concerns of City Beautiful reformers, who connected the benefits of a healthy and beautiful physical environment with moral righteousness and social uplift.¹¹⁸ Later that same year, City Beautiful advocate Charles Mulford Robinson submitted a report to the Los Angeles Municipal Art Commission calling for various downtown improvements, including a mile-long boulevard and a Union Depot. Robinson recommended locating a new Los Angeles City Hall in an administrative civic center at the junction of Main, Spring, and Temple Streets where a courthouse, county jail, and Federal building were already under construction. Urging the growing city "not to be simply big but to be beautiful as well," Robinson's suggested landscape improvements for the civic center included terraced gardens and parks.¹¹⁹

The City of Pasadena participated in the ongoing national discourse of the City Beautiful movement. In 1908, the year after Charles Mulford Robinson submitted his report to the City of Los Angeles, the Pasadena Board of Trade hired him as a consultant to examine the conditions in Pasadena. This visit was one of the early steps in the eventual development of a Pasadena city plan. In 1914, Pasadena residents formed a City Beautiful Association, and the Pasadena Board of Trade and the Women's Civic League sponsored the development of an early plan in 1915. Like Chicago's remarkably influential 1893 Columbian Exposition, the 1915 California-Panama Exposition in San Diego and Panama-Pacific Exposition in San Francisco helped solidify the distinctive Mediterranean architectural identity that was developing in Southern California as well as spark the development of new design trends throughout the state. During the 1910s, Pasadena's City Beautiful efforts focused on cleanup, billboard removal, and small-scale civic beautification, such as the addition of flowerboxes in downtown.¹²⁰

¹¹⁷ "Grand Concourse Dominant Idea in Rare Vision of City Beautiful," *Los Angeles Times*. December 1, 1907. II1.

¹¹⁸ Bartlett, Dana Webster. *The Better City: A Sociological Study of a Modern City*. (Los Angeles: The Neuner Company, 1907), 27–51.

Hise, Greg, and William Francis Deverell. *Eden by Design: The 1930 Olmsted-Bartholomew Plan for the Los Angeles Region*. (Berkeley: University of California Press, 2000), 1–29.

¹¹⁹ "Grand Concourse Dominant Idea in Rare Vision of City Beautiful," *Los Angeles Times*. December 1, 1907. II1.

"Pleasing Features of Plan Suggested for Grouping of Public Buildings of Los Angeles in Administrative Center," *Los Angeles Times*. December 8, 1907. III1.

¹²⁰ Scheid, *Historic Pasadena*, 61–62.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 28

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

The impetus to develop a Pasadena city plan gained momentum in 1921, when the City of Pasadena adopted the city manager system and hired its first city manager, C. Wellington Koiner. The influence of the solar astrophysicist George Ellery Hale, who resided in Pasadena during this period, was instrumental in furthering local-level development of City Beautiful ideals. In addition to his scientific accomplishments, Hale was a committed and passionate City Beautiful advocate who envisioned Pasadena as an “Athens of the West” that would be known in future decades for its world-class artistic, scientific, and civic institutions. In April 1922, Pasadena established a planning commission by ordinance. One month later, City officials retained the Chicago architecture firm of Bennett, Parsons and Frost, Daniel Burnham’s successors, to create a plan for Pasadena.^{121,122}

Unlike other City Beautiful schemes proposed in Southern California cities, Edward Bennett’s plan for Pasadena was, in large part, implemented between 1925 and 1932.¹²³ The plan acknowledged the increasing importance of the automobile by recommending widening of major streets to accommodate automobile traffic. Capitalizing on Pasadena’s already existing garden-like amenities and charm, the plan recommended introduction of landscaped medians and allées to beautify major automobile routes. The plan proposed a Civic Center that included the development of a monumental Pasadena City Hall and an axial arrangement of public buildings and open spaces in the Civic Center. Completed in December 1927, the Mediterranean-inspired design of Pasadena’s City Hall by Bakewell and Brown was influenced by California’s Spanish Missions and included a prominent garden courtyard with cloistered walls, a central tiered Spanish Baroque fountain, and decomposed granite pathways that separated geometrical planting beds.^{124,125}

Sited in what was already an exclusive shopping district adjacent to the Hotel Maryland, Pasadena’s City Hall served as an anchor for a series of civic, commercial, and institutional buildings that include: the pre-existing Pasadena Post Office; the YWCA building designed by Julia Morgan; the Pasadena YMCA; the Pasadena Public Library; Pasadena Police Department; Pasadena Municipal Court House; Southern California Gas Company, and Pasadena Civic Auditorium.^{126,127}

The development of the California Institute of Technology, or Caltech, campus was somewhat contemporaneous with Civic Center, having been planned by Bertram Goodhue in 1916, following in part an earlier plan by Hunt & Grey. In 1930–1931, Yoch and Council participated in the expansion of the campus, designing a planting plan for the Athanaeum, which included the row of mature olive trees leading to its entrance as well as other landscaping around the Athanaeum and the residential dorms designed by Gordon Kaufman.¹²⁸ Working for Caltech largely on a volunteer basis during the late 1920s

¹²¹ Scheid, *Historic Pasadena*, 62–65.

¹²² Rogers, *Landscape Design*, 360–363.

¹²³ Ibid.

¹²⁴ Scheid, *Historic Pasadena*, 64–65.

¹²⁵ Rogers, *Landscape Design*, 360–363.

¹²⁶ City of Pasadena. “Cultural Resources of the Recent Past. Historic Context Report.” Prepared by Historic Resources Group and Pasadena Heritage, Pasadena, CA, October 2007.

¹²⁷ Rogers, *Landscape Design*, 360–363.

¹²⁸ Yoch, James J. *Landscaping the American Dream: The Gardens and Film Sets of Florence Yoch*. New York: Sagapress, 1989.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 29

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

and 1930s while her husband Max Farrand worked as the first director of the Huntington Library, Beatrix Farrand created the landscaping for Dabney Hall, a sheltered oasis on the campus.^{129,130}

An ongoing concern beginning in the 1910s was the development of a road to address the acute need for an automobile route to connect Pasadena with downtown Los Angeles. In 1913, the Los Angeles Park Commission proposed a parkway in the Arroyo Seco channel and published an Arroyo Seco Parkway Plan, "to preserve to posterity the most beautiful example of natural scenery within the limits of the city."¹³¹ By 1915, Pasadena had more automobiles than any other city in the world, totaling approximately 5,000 cars in a city of 45,000 people.¹³² While Los Angeles officials favored the concept of a City Beautiful-inspired parkway, Pasadena planners envisioned a fast-moving thoroughfare. In 1916, Pasadena City Engineer Harvey Hinks drew up a plan for a parkway between Pasadena and Los Angeles beginning at East Glenarm Street in Pasadena, traveling through the Arroyo Seco, and continuing toward downtown Los Angeles. The plans for the Arroyo Seco Parkway did not begin in earnest until 1935 with the passage of Assembly Bill 2345 that authorized its construction. Using funding made available by the Works Progress Administration, construction on the Arroyo Seco Parkway, with a plan based largely upon Engineer Hinks's plan, began in 1938 and was largely completed by 1940. The design of the Arroyo Seco Parkway is clearly rooted in City Beautiful movement ideals. With its gentle curves, scenic vistas, and use of native species, it is perhaps the first large-scale example of a designed landscape with native plants as primary materials in Southern California.¹³³

Reflecting the desire for civic beautification in the 1920s and 1930s in nearby Los Angeles, plantings along automobile corridors formed linear parks, promoting local tourism efforts. The topographic conditions of Los Angeles, for example, created opportunities for the development of scenic parks and drives, such as Mulholland Drive, which was begun in 1923.¹³⁴ Los Angeles parks and recreation advocates hired preeminent city planners Frederick Law Olmsted Jr., Harland Bartholomew, and Charles Henry Cheney who presented their report "Parks, Playgrounds, and Beaches for the Los Angeles Region in 1924 and 1930," which explored a comprehensive and far-reaching vision of an outdoor recreation opportunities connected by vegetated parkways. The implementation of monumental improvement schemes intended for automobile viewing created a sense of largesse, such as the mass planting of Mexican Fan Palms along Avalon Boulevard in preparation for the Los Angeles 1932 Olympic Games. As early as 1915, a guest at the Huntington Hotel stated of the automobile experience, "I have been in this place I have been in this place thirty days. I have had thirty motor rides, each in a different direction over roads as smooth as a floor and each time the difference in scenery was a new and glad surprise, like a curtain raised for a different act, each more lovely than the one that preceded it."¹³⁵

¹²⁹ Rogers, *Landscape Design*, 360–363.

¹³⁰ Scheid, Ann. "Beatrix Farrand in Southern California, 1927–1941." *Eden: Journal of the California Garden and Landscape History Society*, Volume 14, No. 2, Spring 2011.

¹³¹ "High Speed Way Endorsed by Auto Club," *Pasadena Star-News*. May 19, 1916.

¹³² "Pasadena, Motor Paradise," *Maryland-Huntington Life*, February 27, 1915.

¹³³ California Department of Transportation, Division of Environmental Analysis. Authored by Janice Calpo and Portia Lee. National Register of Historic Places Draft Nomination Form. "Arroyo Seco Parkway Historic District," December 10, 2008.

¹³⁴ "To Break Ground for Road," *Los Angeles Times*. February 7, 1923. II1.

"Mulholland Drive to Be Jim Dandy," *Los Angeles Times*. May 13, 1923. VI10.

¹³⁵ "Pasadena, Motor Paradise," *Maryland-Huntington Life*. February 27, 1915.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 30

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

The sudden economic shift that resulted from the 1929 stock market crash altered Pasadena's identity as an upscale resort destination. As domestic tourism plummeted in the Depression era, many of Pasadena's grand hotels were closed, demolished, or adapted to other uses and their fine gardens removed or abandoned. By 1926, a portion of Hotel Green on the west side of Raymond Avenue had been converted to cooperative apartments, while its west wing continued to operate as a hotel until the 1950s. In 1935, most of the original hotel building located on the east side of Raymond Avenue was demolished. Located southeast of the newly constructed Pasadena City Hall at the edge of the Civic Center and the Colorado Boulevard shopping district, the Maryland Hotel and its famed vine-covered pergola were demolished in the late 1930s. Resort closures and the decline of the local tourism industry resulted in high unemployment among the city's many retail and tourist trade workers in this era.¹³⁶ One exception was the Vista del Arroyo, which expanded in 1931 and opened new gardens designed by Verner S. Anderson in 1936. Taken over by the U.S. Army in 1943, the Vista del Arroyo was converted to a military hospital. Owner Stephen Royce traveled to Washington, where he successfully pleaded with politicians to save the Huntington Hotel from a similar fate.

The Depression dramatically slowed local construction activities. By 1930, the number of building permits in Pasadena, which had totaled over 8,000 from 1920 to 1929, fell to 523 from 1930 to 1934. Reflecting the era's stark economic decline, the grand estates and gardens of Pasadena's celebrated Millionaires Row were no longer maintained and, by 1940, Orange Grove Boulevard was classified as blighted. However, Pasadena's reputation for wealth and quality of life endured in the midst of economic hardship that dramatically impacted the nation. In 1932, journalist Morrow Mayo described Pasadena as "ten miles from Los Angeles as the Rolls-Royces fly. [Pasadena] is one of the prettiest towns in America and probably the richest."¹³⁷

Pasadena had an established gardening tradition that continued despite the struggling Depression-era economy and overall lack of new construction and development. In 1931, Charles Gibbs Adams documented the City's celebrated tree canopy that was planted in prior decades, "Pasadena and Altadena together are, of course, the 'tree collectors' Seventh Heaven. Nowhere else in America, if in all the world, are to be found so many varieties together, from so many corners of the globe."¹³⁸ Also during the 1930s, several long-standing and notable Pasadena nurseries were established. In 1932, Vern McCaskill opened McCaskill's Gardens as a camellia and azalea supplier.¹³⁹ Burkard Nurseries, specializing in hybrid delphinium and pansies, was founded in 1937.¹⁴⁰ The Southern California Chapter of the American Society of Landscape Architects (ASLA) was founded in Pasadena during the 1930s.

Like many communities across the nation, Pasadena completed numerous landscape improvements during the 1930s with Works Progress Administration (WPA) and California's State Employment Relief Agency (SERA) funding. As one example, Pasadena's Lower Arroyo Park received new stone walls, trails, and roads, which were built with public funds. La Casita del Arroyo Clubhouse, a joint project of the Pasadena Garden club and the City's Park Department, was constructed from salvage materials from the

¹³⁶ Scheid, *Historic Pasadena*, 73.

¹³⁷ Ibid.

¹³⁸ Adams, Charles Gibbs. "The Treasure Trees of California," *California Arts and Architecture*, October 1931.

¹³⁹ "The Venerable Nurseries of Pasadena . . . for Camellias, Bulbs, House Plants, Azaleas, and Cactus," *Sunset Magazine*. January 1984.

¹⁴⁰ Burkard Nurseries, accessed 5 March 2012. <http://www.burkardnurseries.com/about-us>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 31

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

1932 Olympic Games. Dedicated in 1933, La Casita del Arroyo was built with labor provided from unemployment relief lists. Noted Pasadena architect Myron Hunt contributed architectural services and supervised the construction effort.¹⁴¹ In 1940, Phase I of the WPA-funded Arroyo Seco Parkway (1938–1940)¹⁴² was completed along with its accompanying flood control channel. The Arroyo Seco Parkway, the West's first fully grade-separated, limited access, landscaped freeway that was constructed as a non-toll state highway, provided the initial link in California's statewide system of high-speed urban roadways and connected the Pasadena area to downtown Los Angeles.¹⁴³

During the 1940s, the onset of World War II introduced new industries to the Los Angeles basin and concerns regarding local air quality emerged. Smog was first observed in Los Angeles in 1940. In 1943, the Los Angeles County Board of Supervisors appointed a Smoke and Fumes Commission to examine the air pollution problem in the City. Originally attributed to industrial production, numerous industrial cleanup efforts were organized in the Los Angeles metropolitan area, which soon proved to be ineffective.¹⁴⁴ The pervasive role of automobile pollution was not immediately recognized. The Pasadena area, long celebrated for its clean air, was intermittently obscured by a heavy layer of smog from noon until dusk during this decade.¹⁴⁵ Throughout the World War II years, Southern California participated heavily in wartime production efforts, specifically in the aircraft industry. Caltech played a leading role in industrial research, and Pasadena became a center for the manufacturing of scientific instruments.¹⁴⁶

The Modern Garden: Post–World War II Era Garden Design in Pasadena, 1945–1968

In the post–World War II era, the traditional economies that had sustained the Pasadena area, specifically resort tourism, small business, and to a lesser extent, artistic pursuits, were no longer viable. The rapid growth of postwar Southern California with its housing shortages, air pollution, and traffic congestion directly impacted the city, which soon found itself being absorbed into the greater Los Angeles metropolitan area. With the 1940 classification of Orange Grove Boulevard as blighted, a “Save Orange Grove” campaign during the late 1940s promoted the rezoning of the street for apartment development, which occurred in 1948. Although the mansions were demolished, the zone change saved the formerly exclusive street's setbacks, limited development density, and instituted landscaping requirements.¹⁴⁷

Despite the dramatic shifts from the city's past, Pasadena succeeded in again becoming prosperous and desirable in the postwar era. Concerned that the new freeway that connected Pasadena to Los Angeles would pull local shoppers away, a “Pasadena Preferred” campaign promoted local retailers in Pasadena. Another strategy to develop South Lake Avenue during the late 1940s into an upscale retail area that included a glamorous new Bullocks department store and an I. Magnin, boosted the city's retail image.

¹⁴¹ City of Pasadena. “Brief History of the Casita Del Arroyo.” On file at the City of Pasadena, Design and Historic Preservation Section, Pasadena, CA, n.d.

¹⁴² California Department of Transportation, Division of Environmental Analysis. Authored by Janice Calpo. National Register of Historic Places. “Arroyo Seco Parkway Historic District,” December 10, 2008.

¹⁴³ Ibid.

¹⁴⁴ The Southland's War on Smog: Fifty Years of Progress toward Clean Air. May 1997, accessed October 12, 2009. [http://www.aqmd.gov/news1/Archives/History/marchcov.html#The Arrival of Air Pollution](http://www.aqmd.gov/news1/Archives/History/marchcov.html#The%20Arrival%20of%20Air%20Pollution)

¹⁴⁵ Scheid, *Historic Pasadena*, 78.

¹⁴⁶ City of Pasadena. “Cultural Resources of the Recent Past.” Historic Context Report. Prepared by Historic Resources Group and Pasadena Heritage, Pasadena, CA, October 2007.

¹⁴⁷ Scheid, *Historic Pasadena*, 85–87.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 32

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

During the 1950s, Pasadena attained a new prominence as a regional center of business and science.¹⁴⁸ Pasadena's scientific community had participated actively as an innovator for wartime production efforts, which left the city primed to assume a new role in technological research and development efforts after the war. For example, in 1958, the Jet Propulsion Laboratory became a research facility for the National Aeronautical and Space Administration (NASA). The Pasadena Chamber of Commerce took an active role in promoting the city by developing the "Pasadena Standard," a set of guidelines for attracting non-polluting industries to the city.¹⁴⁹ Several new businesses established locations in the city, including Avon Products and Stuart Pharmaceuticals. Corporate architecture from this period in Pasadena included buildings designed by prominent national and local architects, such as Edward Durell Stone, Smith & Williams, Neptune & Thomas, and Ladd & Kelsey. The city's new prosperity translated into the need for new housing, leading to the development of new residential subdivisions, such as Hastings Ranch.

Pasadena's design orientation shifted during this period, away from the architectural innovations that had distinguished the city during the early decades of the twentieth century, and toward fine art. The Pasadena Art Museum emerged as a West Coast center for contemporary art in the 1960s, attracting numerous artists to the city. The museum staged several major exhibitions during the 1960s, showing contemporary artists such as Robert Motherwell, Roy Lichtenstein, Richard Serra, and Andy Warhol. It pioneered the biennial California Design exhibit, which featured the latest in California craftsmanship and design.¹⁵⁰

Garden design was integral to midcentury architecture; several prominent examples in Pasadena demonstrate the importance of creating a unified indoor-outdoor experience. Ruth Shellhorn's landscape design for Bullock's Pasadena (401 S. Lake Avenue), for example, integrated landscape elements around the building and parking areas to envelop shoppers in an indoor-outdoor environment. Constructed in 1958, the headquarters of Stuart Pharmaceuticals (3360 E. Foothill Boulevard), designed by architect Edward Durrell Stone with Thomas Church as the project's landscape architect, introduced vegetation in bold suspended planters against the building's New Formalist architecture.¹⁵¹

Distinct from the designed landscapes of prior eras, the landscape architecture that emerged in the post-World War II era was fresh and innovative. Modernism's overlapping ground planes shattered the traditional axial plan, and its abstract fluid forms emphasized spatial continuity and flow over the rigidity of prewar formal design principles. The Modern movement's social objectives created a landscape architecture that was committed to achieving a balance between human, environmental, and aesthetic interests.¹⁵² The advent of new building materials, such as aluminum, plastics, and lightweight steel, introduced a varied palette of diverse colors, textures, and shapes to the garden. The movement also embraced the simplicity of Japanese-inspired design influences, which had a long lineage in Pasadena's Craftsman gardens. Modern-era landscape architecture balanced architectural voids and solids to create

¹⁴⁸ Scheid, *Historic Pasadena*, 85–91.

¹⁴⁹ Scheid, *Historic Pasadena*, 88.

¹⁵⁰ Scheid, *Historic Pasadena*, 98–99.

¹⁵¹ City of Pasadena. "Cultural Resources of the Recent Past." Historic Context Report. Prepared by Historic Resources Group and Pasadena Heritage, Pasadena, CA, October 2007.

¹⁵² Trieb, Mark. In *Preserving the Recent Past*, Volume 2, ed. Deborah Slaton and William G. Foulks. (Washington, DC: Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, 2000). 31–36.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 33

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

elegant, simple, and powerful design statements.

In the Modern garden, an innovative relationship between landscape architecture and artistic expression emerged. In earlier eras, garden elements, such as sculpture, often served an allegorical or memorial function. Under Modernist precepts, freestanding elements gained a new appreciation for their aesthetic contribution. Vegetation was redefined in the designed gardens of the post–World War II era. Plants with unusual growing habits and compelling silhouettes were highly sought after for the Modern garden.¹⁵³ Designed landscapes associated with public, institutional, and commercial uses remained true to the Modern style’s design vocabulary. Unlike the thickly planted pedestrian pathways that were popular in previous decades, Modern open spaces and plazas ensured free pedestrian movement with large expanses of hardscape that were unencumbered by prescribed pathways. Like their residential counterparts, urban plazas were intended to provide spaces of relief from hectic contemporary lifestyles and a controlled setting for the buildings they fronted. Many designed landscapes intended for public uses had distinctive paving patterns and materials, were minimally planted or unplanted, or used vegetation sparingly.

Los Angeles–based landscape architect Garrett Eckbo exemplified the era’s forward-thinking dynamism and the belief in the power of design to palliate the stresses of modern life. Like other Modern designers of the period, Eckbo’s concern for social and economic justice influenced his work. His book, *Landscape for Living* (1950), outlined a democratic design vision rooted in social objectives, which considered human needs and desires in partnership, rather than opposition, with the natural world. Eckbo stated that a designed landscape was not simply “magnificent spaces and beautiful enclosure” but instead intended for the people who would “expand and grow and develop within it.”¹⁵⁴ Prior to establishing his own practice, Eckbo worked for the Farm Security Administration designing landscape plans for multifamily developments that were intended for migrant and permanent agricultural workers. In these plans, he created flowing spaces defined by a broad plant palette. The challenge of generating a sense of community in postwar suburban developments intrigued Eckbo. As the landscape architect for Gregory Ain’s Mar Vista Tract in Los Angeles, Eckbo prioritized social interactions in the design with the use of buffer gardens and open spaces between the residences.¹⁵⁵

A major new development project during this period was the redesign of several former Millionaires’ Row residences into the Ambassador College Campus. In the mid-1940s, Ambassador College, an educational institution associated with the Worldwide Church of God, began to acquire properties along the east side of South Orange Grove Boulevard. In 1963, Ambassador engaged the planning and architectural firm of Daniel, Mann, Johnson, and Mendenhall to initiate the development of a master plan for the new campus. The prominent Southern California landscape architecture firm of Eckbo, Dean, Austin, and Williams (EDAW) was retained to design the landscape plan in 1965, which required the integration of existing historic residences and gardens into a unified campus.^{156,157} The EDAW plan

¹⁵³ Trieb, Mark. 2000. In *Preserving the Recent Past*, Volume 2, ed. Deborah Slaton and William G. Foulks. (Washington, DC: Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, 2000), 31–36.

Rogers, *Landscape Design*, 434–435.

¹⁵⁴ Eckbo, Garrett. *Landscape for Living*. (New York: F.W. Dodge Corporation. 1950).

¹⁵⁵ The Mar Vista Tract, accessed October 8, 2009. <http://marvistatract.org/history.html>

¹⁵⁶ Bricker, Lauren Weiss, and Janet Tearnen. “Historic Context Statement for the Ambassador College Site.” In

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 34

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

redeveloped the existing gardens, preserved specimen trees, introduced prominent water features, and redesigned circulation patterns to meet the property's new campus function.¹⁵⁸ Garrett Eckbo stated that the Ambassador College project to redevelop the South Orange Grove Boulevard area was "performing a cultural service by buying up these old homes and converting them to academic use."¹⁵⁹

By the post–World War II era, the practice of landscape architecture had evolved from an amateur's pursuit or small business into a specialized field of design. In the early decades of the twentieth century, noted landscape designers in Southern California were primarily comprised of botanical enthusiasts or European-trained gardeners, such as Paul G. Thiene and Robert Gordon Fraser. In the 1920s, small design firms predominated. After World War II, the role of the landscape architect as a team member for large-scale projects reflected the increasingly broad scope of the field and the increased complexity of projects. Unlike other states, California offered unique opportunities for advanced specialization and training in landscape architecture. In 1913, the University of California at Berkeley was among the first universities in the United States to establish a degree program in landscape architecture, which helped create an active community of professional landscape architects and designers in the state. In 1954, California was the first state to establish a licensure requirement for landscape architects.¹⁶⁰

Women had successfully entered the landscape profession as gardeners, garden designers, horticulturalists, and fine artists. Several women practitioners in the Pasadena area, specifically Florence Yoch and Lucile Council, Katherine Bashford, and Ruth Shellhorn, ran highly successful firms that operated for decades and created some of the city's most enduring designs. Women landscape designers, such as Winifred Starr Dobyns, author of *California Gardens* (1931), were also active in promoting the field and raising awareness of garden design generally.

During the 1960s, the professional practice of landscape architecture moved away from private garden design and towards corporate and commercial projects. The era of fine residential design that had sustained professional practice in prior decades was incompatible with the small lots of the postwar era. In addition, subdivision development introduced the idea of a homogenous look for a neighborhood, which was a stark change from the eclectic individualism of residential estates.

Rich private clients give way to municipalities, park commissions, highway authorities, institutions, business enterprises, occasional small householders, and a stimulating new set of problems . . . reduction and simplification of lawn areas, avoidance of clipped hedges, limitation of flower beds, and the massive new interest in outdoor activity.¹⁶¹

By the late 1960s, private garden design was increasingly viewed as separate and distinct from the

Historic Resources Survey for the West Gateway Specific Plan Area. Pasadena, CA: City of Pasadena, August 24, 1997.

¹⁵⁷ Eckbo, Garrett. *Urban Landscape Design.* (New York: McGraw-Hill, 1964) 68.

¹⁵⁸ *This Is Ambassador College.* (Pasadena, CA: Ambassador College Press, 1968).

¹⁵⁹ Eckbo, Garrett. *Urban Landscape Design.* (New York: McGraw-Hill, 1964) 68.

¹⁶⁰ French, Jere Stewart. *The California Garden and the Landscape Architects Who Shaped It.* (Washington, DC: The Landscape Architecture Foundation, 1993).

¹⁶¹ Kassler, Elizabeth Bauer. *Modern Gardens and the Landscape,* revised ed. (New York: Museum of Modern Art, 1964).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 35

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Modern movement's broader social objectives. The rapid professionalization of the field required increasingly strict requirements for landscape design on large-scale projects. In addition, as projects for individual private clients had increasingly become unprofitable, many of the era's landscape architects and garden designers shifted their attention toward commercial and public projects.¹⁶²

The low-rise "Main Street" character of downtown Pasadena experienced a rapid transformation during the 1970s as new construction and the adoption of a Downtown Redevelopment Project Area in 1970 created perceptible shifts in massing and height, and increased traffic congestion in the downtown area. Typically incorporating a street-level plaza, several new large-scale projects were built in downtown in rapid succession: the eight-story Hilton Hotel (1971), located near the Civic Center; Pasadena Convention Center (1973); Bank Americard Center (1975); and the Pacific Telephone Building (1975).

The public plaza was a design solution that provided opportunities to soften the effect of new construction and, in some cases, to reference Pasadena's historic core. In response to the sudden introduction of new high-rise construction in downtown, the city established a High-Rise Task Force to address the impacts of vertical development. The Task Force recommended the creation of an urban design plan to manage rapid growth and explore measures such as height limits and the demarcation of areas specifically for the construction of high-rises and new residential development. Using historic proportions of local Pasadena-area property types, such as the bungalow court, the task force formulated guidelines for open space and setbacks in the downtown area. However, the creation of the task force and other efforts to manage growth in downtown did little to curb the effects of the development boom years of the 1970s and 1980s.¹⁶³ Another significant change to the overall character of Pasadena's commercial core was the completion of the Foothill Freeway in the mid-1970s. During this period it was the city's policy to attract white-collar corporate headquarters. In ensuing years, the development of several high-rise office towers near downtown access ramps, such as the four-block Parsons Corporation headquarters complex (1982), increased congestion in downtown and its automobile focus.¹⁶⁴

The interest in preserving Pasadena's historic built environment was a concerted effort to address the change in the character of the downtown area. Rampant demolition, a discernable reduction of quality in the built environment, and the loss of several historic properties, key among them Neighborhood Church (demolished in 1974 for a proposed portion of the 710 Freeway that remains unbuilt), the Masonic Temple (demolished ca. 1982 to make way for Parsons), and the Pasadena Athletic Club (demolished in 1979 to make way for the Plaza Pasadena), drew the attention of residents to address the issue of uncontrolled development and galvanized Pasadena's historic preservation movement.¹⁶⁵ A particularly controversial project involving historic properties in central Pasadena was Plaza Pasadena (1980), an indoor shopping mall that required the demolition of three blocks of historic buildings on Colorado Boulevard and blocked a major axis of the city's historic Civic Center plan.^{166,167}

The city established a Cultural Heritage Committee in 1974 with the mission of designating landmarks and

¹⁶² Streatfield, David. *California Gardens: Creating a New Eden*. (New York: Abbeville, 1994), 235.

¹⁶³ Scheid, *Historic Pasadena*, 97–98.

¹⁶⁴ Scheid, *Historic Pasadena*, 184–185.

¹⁶⁵ Scheid, *Historic Pasadena*, 96.

¹⁶⁶ Scheid, *Historic Pasadena*, 96.

¹⁶⁷ The failing mall was redeveloped in 1999 and renamed Paseo Colorado; for the redesign, the upper level was removed and the lower level was reoriented to Colorado Boulevard.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 36

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

conducting surveys to identify historic properties. An early historic preservation effort was the City of Pasadena's purchase in 1975 of the historic Pasadena Playhouse, which was eventually reopened as a performance venue in 1986. In 1976, the city was awarded a grant from the California Office of Historic Preservation to inventory architectural and historical resources; initially intended to be a one-year project, the survey continued over the next decade. In 1977, a coalition of historic preservation advocates with a mission to preserve the city's architectural and cultural legacy founded the nonprofit preservation organization, Pasadena Heritage. Recognizing the economic advantages of downtown's many viable historic properties as locations for small businesses and the potential benefits of an authentic historic downtown for residents and tourists alike, an urban conservation zone for the new district, called Old Pasadena, was established in 1979, new parking structures were built by the city and the adaptive reuse of several historic downtown buildings was initiated. In 1981, the city adopted its first ordinance protecting historic structures. One of the Pasadena's historic preservation movement's successes was the collaboration between Pasadena Heritage and the City of Pasadena to move the threatened Gartz Court bungalow court in 1984.¹⁶⁸

¹⁶⁸ Scheid, *Historic Pasadena*, 97–99.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 37

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

MUNICIPAL PARKS AND RECREATIONAL FACILITIES IN PASADENA, 1902–1975

Introduction

Pasadena's Municipal Parks, 1902–1930

Pasadena's Recreational Facilities, 1930–1975

Introduction

Parks and recreational areas may be understood for their contributions to the vitality of Pasadena citizens by providing space for exercise and the enjoyment of the outdoors.¹⁶⁹ Parks and recreational areas are expanses of land that provide opportunities for the public to engage in contemplation, the enjoyment of nature, spontaneous play, sporting activities, education, cultural events, community life, and civic rituals. At the time of their construction, these properties typically embodied the contemporary urban planning principles, design schemes, popular modes of recreation, and land conservation philosophies of their era. Parks are viewed as important showpieces, memorial sites, tourist attractions, locations for patriotic ceremonies and parades, sources of local civic pride, and the overall spatial embodiment of an area's refinement and cultural expression. Varying considerably in size, programming, and scale, parks and recreational areas in Pasadena comprise a diverse set of properties that include conventional destination parks as well as pocket parks, playgrounds, and parkways. The City's oldest parks are relatively large acreages that were set aside to provide passive recreation opportunities for the public.

From approximately 1900 to 1930 the American municipal park movement emerged, a movement in which city planners began to see parks as places for organized activity, in contrast to unstructured pursuits. Park development in the City of Pasadena reflects the longer history of urban parks in Europe and America, and generally follows two key movements: municipal parks (1902–1930) and recreational facilities (1930–1975). Varying widely in size, municipal parks were built to provide spaces for enjoying nature, organized recreation and civic engagement activities. The construction of recreational facilities reflects the national trend toward sports and physical fitness activities. The role of the public sector in the provision of recreational services and parkland has remained strong throughout the history of Pasadena. Policy changes, evolving towards emphasis on the natural environment and physical exercise, and demographic shifts have all influenced the development of parks and recreational areas within the City.^{170,171}

Urban parks have their origins in plazas and commons, established for recreation, public forums, market activity and animal grazing, so that private lands were not encroached upon. Boston Commons was established in 1630 as America's first public park, and has its analogy in Los Angeles with the establishment of its first public park, the Plaza de Los Angeles, in 1781. Relocated in 1815 due to flooding, the Plaza de Los Angeles was situated on prime property, between today's Main and Alameda Streets, south of Cesar Chavez Avenue. The Plaza de Los Angeles originally functioned as the social and commercial center of the Spanish colonial settlement known as El Pueblo de la Reina de Los Angeles. By 1869, when the Plaza de Los Angeles officially became Los Angeles's first public park, it was the first significant development in the public parks movement in Los Angeles. Prior to its establishment as a

¹⁶⁹ Cheek, Neil H., Donald R. Field, and Rabel J. Burdge. *Leisure and Recreation Places*. (Ann Arbor: Ann Arbor Science, 1976).

¹⁷⁰ The Cultural Landscape Foundation, accessed November 25, 2009. <http://www.tclf.org>

¹⁷¹ Cranz, Galen. *The Politics of Park Design: A History of Urban Parks in America*. (Boston: MIT Press, 1982).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 38

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

public park, the Plaza de Los Angeles was treeless, surrounded by residences, and served multiple uses, including the storage of water distribution equipment. It was during this later period that beautification efforts, such as a fountain and tree planting were added.

Inspired by the success of public commons and plazas, and modeled after European city ideals, the planned cities of Philadelphia and Savannah were the first in America to incorporate large-scale public park areas into city planning efforts. By the mid-nineteenth century, open space planning across America had become commonplace and offered the pleasures of nature to city residents that had previously been available only to the wealthy who had access to the countryside. In 1850s Los Angeles, decades prior to the arrival of the California Colony to the Pasadena area in 1873, several of city's original large parks, such as the Garden of Paradise and the Washington Gardens, originated as commercial resorts. By the 1860s, however, prominent citizens were calling for the establishment of public parks, and one of the first of these was Los Angeles Park, known today as Pershing Square. By 1889, when the first Park Commission was formed, Los Angeles began paying closer attention to allotting lands for public use or improving on those already set aside. Many early parks originated as donations by developers of what was then considered valueless land. Parcels were acquired by the City of Los Angeles throughout this period and included parts of what is now Elysian Park, located north of downtown Los Angeles, adjacent to present-day Chinatown, and downtown's Pershing Square.¹⁷²

During the latter half of the nineteenth century, large public parks began to emerge in cities across America, typically designed in a pastoral style with Central Park in New York and Golden Gate Park in San Francisco as prime examples. In Eastern cities, the establishment of such parks was a direct response to industrialization, serving as an antidote to the crowds, pollution, disease, and commercialism of city life. In stark contrast to the rest of the nation, Southern California was a low-density area with a high concentration of agricultural uses. The City of Los Angeles had a population of approximately 50,000 residents during this period and low-density residential and agricultural uses predominated. By 1895, ten large urban parks existed in Los Angeles, including Westlake Park, Eastlake Park, Hollenbeck Park, and Echo Park. A key example in Los Angeles is Lafayette Park. Like some of the City's early land donations, Lafayette Park was originally considered an undesirable or valueless parcel. Donated by Clara Shatto in 1899, Lafayette Park (Sunset Park) was a marginal tar field at the edge of Los Angeles' urban development.¹⁷³ It was subsequently landscaped in the prevailing "gardenesque" manner and laid out as a system of curvilinear paths set in bold contrast to the surrounding broad and busy boulevards which met at right angles. The walks were composed carefully to lead visitors to displays of showy trees and flowering shrubs. Grading transformed the site and created naturalistic features such as a small, recessed glade adjacent to a raised quadrant on the northwest edge of the park. While early park planners like Andrew Jackson Downing and Frederick Law Olmsted believed that pastoral environments could exert a civilizing influence on the working classes,¹⁷⁴ the parks movement soon became inseparable from city improvements and parks appealed to a sense of civic pride for city planners who made overt comparisons to European cities with beautiful public squares and open spaces.

¹⁷² Los Angeles Department of Recreation and Parks. *100 Years of Recreation and Parks*. (Los Angeles: City of Los Angeles, 1988).

¹⁷³ City of Los Angeles Department of Recreation and Parks, accessed 15 December 2009.
<http://www.laparks.org/dos/dept/history.htm>

McGroarty, John Stephen. *Los Angeles from the Mountains to the Sea*. (Chicago: American Historical Society, 1921).

¹⁷⁴ Cranz, Galen. *The Politics of Park Design: A History of Urban Parks in America*. (Boston: MIT Press, 1982).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 39

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Early Southern California parks, in Los Angeles and beyond, typically had grand fountains and large-scale plantings as an obvious attempt to plant a variety of flora to advertise the advantages of the mild climate. A resident of the downtown neighborhood near Central Park in downtown Los Angeles, previously known as Los Angeles Park and later renamed Pershing Square, reminisced on the park's sylvan character when she was a young girl:

There were winding, woodsy walks, turning and twisting and crossing in a veritable labyrinth, and with the spirit of an explorer I would patter down one and back another. The little armed benches seemed to me immense. From the cool, moist grass there arose a fresh odor which mingled with the fragrance of the flowers and became an incense fit for a sanctuary.¹⁷⁵

By 1887, Elysian Park in Los Angeles was planted with 37,000 trees by a group of men who called themselves the Botanic Garden Committee.¹⁷⁶ By the 1920s, floral beauty in Los Angeles reached its zenith.¹⁷⁷ Los Angeles' Lincoln Park had 300 varieties of trees, a cactus garden, and a large conservatory of tropical species; Echo Park had its lily-filled lake and English landscaping; Griffith Park had scenic drives and a dell of ferns; Exposition Park had five acres of native plants laid out by noted designer Theodore Payne. In Pasadena, Busch Gardens, developed privately by Adolphus Busch yet open free-of-charge, exploited the varied topography of the Arroyo Seco to create a whimsical botanical attraction for public enjoyment.

Increasingly organized work environments had created "leisure time" for workers (a term coined in 1907), generating a demand for the development of recreational services to ensure the free time was spent in healthy pursuit. During the era of the municipal park movement, park administrators voiced idealistic goals of using parks as a mechanism of social reform. If "crime, vice and graft prefer dark alleys,"¹⁷⁸ municipal parks and playgrounds were thought to provide a "safety valve" and function as a "crime cure" to allay juvenile delinquency as well as promote physical and moral benefit.¹⁷⁹ Unlike the earlier open spaces, which encouraged recreation geared toward family groups, parks in this period often segregated ages and sexes and, for the first time, during this period play areas for children became a focus of park planning.^{180,181}

Pasadena's Municipal Parks, 1902–1930

In 1902, the City of Pasadena acquired its first parklands for the construction of Central and Memorial

¹⁷⁵ Cole, Vera Heathman. "The Evolution of the Park," *Los Angeles Times*. August 30, 1921. I14.

¹⁷⁶ Padilla, *Southern California Gardens*, 295.

¹⁷⁷ Ibid.

¹⁷⁸ "Our Playgrounds," *Los Angeles Times*. July 21, 1926. A4.

Goldfarb, Al. *100 Years of Recreation and Parks*. (Los Angeles: Recreation and Parks Department, 1988), 9.

¹⁷⁹ "Playgrounds Crime Cure," *Los Angeles Times*. July 11, 1926. B1.

¹⁸⁰ Cranz, Galen. *The Politics of Park Design: A History of Urban Parks in America*. (Boston: MIT Press, 1982).

¹⁸¹ Sides, Josh. *L.A. City Limits: African American Los Angeles from the Great Depression to the Present*. (Berkeley: University of California Press, 2006), 21.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 40

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Parks.¹⁸² The following year, in 1903, the City passed its first park ordinance, No. 539, which was entitled "Establishing rules and regulations for the government of the Public Parks of the City of Pasadena, and prescribing the penalty for the violation of the same."¹⁸³ As a former agricultural colony, the Pasadena area was already park-like in its general character with its extant orange groves, well-planted residential estates, and tourist resorts with extensive grounds. The steady growth of Pasadena's tourist industry in the late nineteenth and early twentieth centuries, as well as national trends in city planning such as the City Beautiful movement, and in environmental conservation (e.g., establishment of national parks), led Pasadena to acquire and develop public parks as additional attractions and amenities for visitors and residents alike. In 1912, the City appointed its first Park Superintendent, Jacob Albrecht, formerly the head gardener at the Hotel Raymond, who remained in his position until 1923. During his career, Albrecht supervised the development of Tournament Park (1909), Brookside Park (1914), La Pintesca Park (1915), Defenders Parkway (1919), McDonald Park (1920), Washington Park (1921), and Carmelita Park (1922). The next Park Superintendent, Gilbert Skutt, managed the department from 1923 to 1936. During his tenure, Skutt redesigned and improved many of the City's older parks, including Central Park, Memorial Park, Brookside Park, Lower Arroyo Seco Park and La Pintesca Park, primarily to accommodate the needs and changing attitudes favoring expanded recreational uses in public parks.¹⁸⁴ Many of the City's oldest parks have been repeatedly redesigned over the years so that they primarily reflect the design philosophies of the current era over their historical appearance.

Central Park

Once part of the grounds of the Hotel Green, Central Park was intended to provide recreational activities for tourists. Designed by Pasadena nurseryman Thomas Chisholm and dedicated in 1904, Central Park originally had a central lawn, formal planting beds, and a variety of small-scale recreational gaming activities, which were typical amenities for parks of its era. In 1928, new roque courts and a bowling green were constructed. The park's bowling green hosted an international tournament in 1929. The Annual Report prepared by the Pasadena Parks Department in 1929 described Central Park's existing landscape design, which included a continuous floral display in the boundary beds and hundreds of bedding plants used for shrub borders.¹⁸⁵ During the 1940s, the Central Park shifted its focus more directly toward adult recreational activities for men: roque courts, shuffleboard, bowling, horseshoe courts, and the use of the Tourist Club, a recreational center housed in a Craftsman bungalow, for cards, checkers, and chess. Located in a neighborhood populated by Mexican immigrants and African-Americans, the park also served a civic function for local youth with its playground; as stated by Park Superintendent W. H. Nicholas, "more and more children are using these (play)grounds and we have tried to encourage this as it is instrumental in keeping them off the streets and away from less desirable spots."¹⁸⁶

Memorial Park

Memorial Park, originally known as Library Park, was created in 1902 as the grounds for the Pasadena

¹⁸² City of Pasadena. The Park Department. History. On file at the City of Pasadena, Design and Historic Preservation Section, 1949.

¹⁸³ Ibid.

¹⁸⁴ City of Pasadena. The Park Department. History. On file at the City of Pasadena, Design and Historic Preservation Section, 1949.

¹⁸⁵ City of Pasadena. Annual Report of Pasadena Park Department for Fiscal Year 1928–1929, October 24, 1929.

¹⁸⁶ City of Pasadena. The Park Department. History. On file at the City of Pasadena, Design and Historic Preservation Section, 1949.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 41

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Public Library (1890). Its original landscape design is attributed to Thomas Chisholm and Robert Pegg, another well-known Pasadena local gardener and the chief gardener for California at the World's Columbian Exposition at Chicago in 1893.^{187,188} The park was renamed Memorial Park in 1927, recognizing its existing statue of a Union soldier and its rededication to memorialize the fallen of World War I. Today, the park contains a large central lawn with commemorative statuary and several memorial plaques, a band shell, architectural remnants of the demolished Pasadena Library, and the more recent Pasadena Senior Center. There is an extant remnant of a palm tree allée along Raymond Avenue that lined the street when the original Pasadena Public Library was a key amenity of this park.¹⁸⁹

Park Development in the Arroyo Seco

In 1887, a group of citizens including Carmelita's Jeanne Carr organized to create a public park in the Arroyo Seco, which largely consisted of farms, orchards, and woodlots, and was used informally as a dumping ground by local residents. In 1911, the City of Pasadena began to acquire land in what is now the Central Arroyo for the development of a park. Oak Grove Park, now the portion of the Upper Arroyo located above Devil's Gate, was acquired in 1913. In 1917–1918, landscape architect, Emil T. Mische (formerly of Olmsted Brothers who later established an independent practice), developed a plan for the entire Arroyo Seco within the Pasadena city limits.

Recreational activities were organized in the Arroyo Seco in 1912, when Mrs. E. W. Brooks donated \$5,000 for the construction of a swimming pool. Originally known as the Brookside Plunge, the pool has been replaced by the Rose Bowl Aquatics Center, constructed during the 1980s. During the 1920s, Brookside Park was used heavily for recreational activities and events. In 1928, an 18-hole golf course opened at Brookside Park, and a clubhouse was built at the park in 1929. In 1933, the course added 9 more holes. Another 9-hole golf course opened for play in 1949, named in honor of Pasadena civic leader and chair of the Board of City Directors, Edwin Oscar Nay. Today, Brookside Park, which extends from the Colorado Street Bridge to Devil's Gate Dam in the Arroyo Seco, is Pasadena's largest park and is known internationally as the home of the Rose Bowl.

In 1933, Brookside Park became the spring training ground for the Chicago White Sox. In 1938, the Fannie E. Morrison Horticultural Center (now Kidspace Children's Museum), designed by Fitch Harrison Haskell, was erected in the park to house the Pasadena Garden Club's flower shows and other related activities. The 1940-1941 annual report for the City's Parks Department recounts that the Center hosted Spring and Fall Flower Shows, a Boy Scout Annual Scout-O-Rama, the Pasadena Kennel Club 29th Annual Dog Show; and a Hobby Show sponsored by the Pasadena Assistance League.¹⁹⁰ That same year, the attendance at Brookside Park was reported at 52,138, a decline of approximately 4,000 people from the prior year.¹⁹¹

Between 1922 and 1928, the City acquired property in the lower portion of the Arroyo Seco to use as

¹⁸⁷ "Robert Pegg, Once Gardener for State, Dies," *Pasadena Star-News*. January 3, 1938.

¹⁸⁸ "Pen Pictures of Pasadenans: Robert Pegg, Who Started Tide towards Coast," *Pasadena Star-News*. March 21, 1917.

¹⁸⁹ City of Pasadena. The Park Department. History. On file at the City of Pasadena, Design and Historic Preservation Section, 1949.

¹⁹⁰ City of Pasadena. "Annual Report of Pasadena Park Department for Fiscal Year 1940–1941," August 19, 1941.

¹⁹¹ Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 42

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

public open space. In 1929, the Pasadena Archery Club dedicated an archery range in the Lower Arroyo.¹⁹² Vegetation in the Lower Arroyo was left largely to grow in its native condition, which characterizes the park to the present day:

The floor of the Arroyo has an interesting growth of native shrubs and wild flowers and appeals to nature lovers and those affiliated with Audubon societies. The banks are nicely wooded with live oak and native shrubs so that the entire distance between the two bridges is one of naturalistic and scenic beauty.^{193,194}

The construction of La Casita Del Arroyo, located within the Lower Arroyo during the Depression era, testifies to the resourcefulness of the community in its choice of materials and the civic commitment to build community spaces. La Casita del Arroyo was built as a joint project of the Pasadena Garden Club and the City Park Department with funds provided by the "Block-Aid" organization in Pasadena for unemployment relief. The building was constructed from salvaged materials from a bicycle track used at the Rose Bowl during the 1932 Olympic Games and native boulders carried from the Arroyo streambed. Architect Myron Hunt contributed architectural services and supervised the construction effort.¹⁹⁵ La Casita del Arroyo was formally dedicated in 1933 during the convention of the California Federated Garden Club, who used the facility for a two-day orchid show.¹⁹⁶ To reinforce the preservation of the natural character of the Lower Arroyo, it was designated as a City of Pasadena Landmark in 1977.

La Pintesca Park, Defenders' Parkway, Washington Park

In the late 1910s, several new parks were added to the City's expanding park system: La Pintesca, Defenders Parkway, and Washington Park. La Pintesca Park was originally the site of a noted early Pasadena hotel, the Painter Hotel (1888), which was later renamed La Pintesca.¹⁹⁷ After the hotel burned in 1912, the City acquired the property in 1915 for use as La Pintesca Park. The park's original design included tennis courts and a roque court. A portion of the park's northwest corner was reserved for the construction of a library, which was eventually built in 1930. In 1924, Ralph Cornell and Theodore Payne redesigned the park with improvements such as a large open lawn and winding paths through beds of flowers. Today, the library and athletic fields comprise the park. Acquired in 1918, Defenders Parkway was originally a grand landscaped parkway that linked the Colorado Street Bridge with the intersection of Orange Grove Boulevard and Colorado Street. The completion of State Route 134 in 1971 destroyed the park's entrance although a World War I Memorial is still extant. Today the park is small, with palms, a grass lawn, and shrubbery. Washington Park was acquired in 1919, dedicated in 1921, and landscaped by Ralph Cornell and Theodore Payne in 1922. The original design took advantage of the small natural ravine/stream bed running through the park, creating a picturesque stone bridge, winding paths and groves of trees, including some memorial trees. The 1928–1929 Annual Report refers to the Washington

¹⁹² City of Pasadena. "Annual Report of Pasadena Park Department for Fiscal Year 1928–1929," October 24, 1929.

¹⁹³ Ibid.

¹⁹⁴ The two referenced bridges are the Colorado Street Bridge and the La Loma Bridge.

¹⁹⁵ City of Pasadena. n.d. "Brief History of the Casita Del Arroyo." On file at the City of Pasadena, Design and Historic Preservation Section, Pasadena, CA.

¹⁹⁶ Munro, Caroline S. G. "Pasadena Garden Club Center." Published in *Bulletin of The Garden Club of America*. On file at the City of Pasadena, Design and Historic Preservation Section, September 1933.

¹⁹⁷ City of Pasadena. Public Works and Transportation, Parks and Forestry Division. "A Brief History and Description of Pasadena's Parks." On file at the City of Pasadena, Design and Historic Preservation Section, 1996.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 43

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Park's "well-kept lawns, floral beds, attractive shrubs and shade trees."¹⁹⁸ The recent restoration of the park has replanted the terraced slopes with native plants.

Carmelita Gardens

The famed gardens of Carmelita at the estate of Jeanne Carr and her husband Dr. Ezra Carr, were acquired by the City in 1920. Designated by the Bennett Plan of 1923 as the location of Pasadena's civic art museum, Carmelita Gardens and the large Shingle Style house built on the property by later owners became a central component of the City's artistic and cultural life. As the location of the Pasadena Art Institute until the late 1940s, it was the site of numerous civic events and exhibits.¹⁹⁹ In 1924, the American Institute of Landscape Architects of Southern California and the 1924 committee of the Pasadena Chamber of Commerce sponsored an exhibit at Carmelita of local landscape design in Pasadena. The exhibit featured hundreds of pictures of local gardens, including those designed by Ralph Cornell, Paul G. Thiene, George Hall, Charles Gibbs Adams, and Florence Yoch, testifying to the local interest in garden design in Pasadena.²⁰⁰ In 1929, the park's landscape design included "seasonal bloom in the floral beds, tree and shrub pruning."²⁰¹ A 9-hole golf course was installed on the Carmelita property in 1944, which preserved many of the rare trees and shrubs that were originally planted by John Muir and the Carrs.²⁰² During the 1950s, Carmelita Park was reduced by the construction of the eastern approach of Pioneers Bridge. The Pasadena Art Museum, a privately funded museum built in 1969, partially fulfilled the original intent of the Bennett Plan, but failed financially and was taken over by millionaire Norton Simon to house his private collection. Although no longer a public park, the property is still owned by the City of Pasadena and leased to the Norton Simon Museum of Art. There is no remaining evidence of the former gardens that once occupied the property.

Singer Park, Besse Park

Emma R. Singer, the widow of H. M. Singer of Chicago, bequeathed Singer Park to the City in 1924. Originally designed by nurseryman Thomas Chisholm, the plan of the park has remained largely consistent over time with its open grassy lawn with numerous established trees and rose beds, benches, and walkways. In 1949, the park was described as "always been kept as a lawn area with rose gardens, some of the original planting of the Singer home remaining."²⁰³ Another example of a donation of parklands to the City, Besse Park was donated to the City by the Besse family in 1926 (no longer extant).

Pasadena's Recreational Facilities, 1930–1975

By the 1930s, park administrators throughout the nation abandoned their idealistic efforts to use parks as a mechanism of social reform and parks began to shift toward recreational uses. Unlike the earlier municipal parks, which emphasized landscaping and relatively passive recreation, park design after 1930 tended to focus more heavily on structured recreational amenities with athletic courts and fields, swimming pools, and playground equipment instead of landscaping. During the recreational movement,

¹⁹⁸ City of Pasadena. "Annual Report of Pasadena Park Department for Fiscal Year 1928–1929," October 24, 1929.

¹⁹⁹ Ibid.

²⁰⁰ "Open Exhibit of Gardens at Park: Landscape Architecture of City Is Shown at Carmelita House." *Pasadena Star-News*. April 18, 1924.

²⁰¹ City of Pasadena. "Annual Report of Pasadena Park Department for Fiscal Year 1928–1929," October 24, 1929.

²⁰² City of Pasadena. The Park Department. History. On file at the City of Pasadena, Design and Historic Preservation Section, 1949.

²⁰³ Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 44

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

cities experienced a boom in the creation of such parks, which included playgrounds, golf courses, stadiums, tennis courts, and picnic areas. Sports and games became an increasingly important aspect of city park programming as the demand for municipal recreational services expanded.

In 1930, Pasadena had over 1,000 acres of parkland.²⁰⁴ New parks added to Pasadena's park system during the 1930s and 1940s included Eaton Blanche Park, Victory Park, and Allandale Park. Formerly the site of Thomas Jefferson School, Jefferson Park was purchased from the Board of Education in 1945.²⁰⁵ Likewise, Grant Park, the former site of Grant School, was acquired in 1948.²⁰⁶ Designed primarily to provide active recreation opportunities, most of these new parks provided athletic fields. During the 1930s, the City used Works Progress Administration (WPA) funding to erect a glass house, the Municipal Nursery, which grew, from seed or cuttings, all of the flowers and shrubbery planted in the various parks and on City streets. Other projects documented in reports prepared by the City's Parks Department during the 1940s included the redesign of Tournament Park, the construction of the Administration Building at the Rose Bowl, the installation of a new cobble wall and fencing around the Municipal Golf Course, and 16 electric hot plates at Brookside.^{207,208}

Several new City parks with a recreational emphasis were acquired between 1950 and 1975. Brenner Park, circa 1952, is a neighborhood park with athletic fields. Gwinn Park was dedicated on October 8, 1972 in honor of former mayor Floyd O. Gwinn, a tree and open space advocate. Robinson Park honors Pasadena native Jackie Robinson. Villa Parke, purchased in 1973 by the City, has a community center that provides social services. Honoring Leonard Rose's famed Sunny Slope Ranch, Eaton Sunnyslope Park was officially opened in 1975.²⁰⁹

²⁰⁴ Ibid.

²⁰⁵ City of Pasadena. Public Works and Transportation, Parks and Forestry Division. "A Brief History and Description of Pasadena's Parks." On file at the City of Pasadena, Design and Historic Preservation Section, 1996.

²⁰⁶ City of Pasadena. The Park Department. History. On file at the City of Pasadena, Design and Historic Preservation Section, 1949.

²⁰⁷ City of Pasadena. 19 August 1941. "Annual Report of Pasadena Park Department for Fiscal Year 1940–1941." Pasadena, CA.

²⁰⁸ City of Pasadena. The Park Department. History. On file at the City of Pasadena, Design and Historic Preservation Section, 1949.

²⁰⁹ City of Pasadena. Public Works and Transportation, Parks and Forestry Division. "A Brief History and Description of Pasadena's Parks." On file at the City of Pasadena, Design and Historic Preservation Section, 1996.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 45

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Significant Persons and Organizations, Historic Designed Gardens in Pasadena, 1873–1975

Adams, Charles Gibbs (1884–1953)

Education: Studied landscape architecture at the University of California, Berkeley

Work: Charles Gibbs Adams was a leading landscape design practitioner who specialized in the Mediterranean Revival style. A pioneer in the use of California native plants, he was among the first landscape architects to view the patio as the focus of the landscape. Notably, Adams contributed to the garden designs of Hearst Castle and the Los Angeles County Arboretum and Botanic Garden.²¹⁰ In Pasadena, he designed gardens for the T. P. Warner House (1920s), Il Paradiso (Elisabeth Prentiss House), Haderway (Arthur G. Reynolds House), and the Watson House.

Albrecht, Jacob (1870–Unknown)

Education: No formal training in landscape design, his education consisted of a course in surveying and civil engineering through a correspondence school.

Work: Jacob Albrecht emigrated with his family from Russia to Newton, Kansas, where he learned the foundations of gardening and forestry. As head gardener at the Hotel Raymond in Pasadena, Albrecht designed the hotel's golf course, which was one of the first golf courses in Southern California. In Pasadena, he served as foreman at Library Park, known today as Memorial Park, which he helped design, and later became Pasadena's first park superintendent.²¹¹

Barlow, Frederick, Jr. (1902–1953)

Education: University of California, Berkeley, BS, Landscape Design (1925)

Work: Born in Colorado Springs, Colorado, Frederick Barlow Jr., served as vice president of the American Society of Landscape Architects (ASLA) from 1951 to 1953. Barlow worked with Paul Thieme from 1926 to 1929. With the exception of a two-year period in the early 1930s when he worked for the National Park Service, Barlow partnered with Pasadena designer Katherine Bashford until 1943.²¹² He worked independently from 1943 to 1953.

Bashford, Katherine Emilie (1885–1953)

Education: Otis Institute, Los Angeles

Work: Katherine Emilie Bashford was among the first women landscape architects in Southern California and in 1938 became the first woman to be elected ASLA chapter president. Born in Arizona, she moved to California as a teenager and attended Pasadena's Polytechnic High School. During the 1910s and 1920s, she traveled to Europe, where she studied gardens. Focusing on the design of estate gardens, Bashford opened her own practice in 1923, which she continued to operate until her retirement in 1943. In 1935, Bashford participated in the National Housing Exhibition in Los Angeles. The following year, Fred Barlow Jr., became a partner in her firm, resulting in a long-standing

²¹⁰ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/los-angeles-county-botanic-garden>

²¹¹ "Pen Pictures of Pasadenans: Jacob Albrecht, Who Laid Out Southern California's First Golf Course." On file at the City of Pasadena Planning Department, n.d.

²¹² The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/fred-barlow>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 46

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

collaboration. In 1936, she was made a Fellow of the American Society of Landscape Architects.²¹³ In Pasadena, she designed the estate of Harry Bauer, Kenyon Reynolds, the John Barber House, and the Gaylord J. Case House among many others.

Chisholm, Thomas (Unknown)

Education: Unknown

Work: A pioneer nurseryman in Pasadena, Thomas Chisholm arrived in Pasadena in 1882 and established the Pasadena Nursery in 1888. Active in numerous projects throughout the city, his career included the design of the Annandale golf course, and the landscapes of the Huntington Hotel, Hotel Green, Central Park, and Memorial Park.²¹⁴

Church, Thomas Dolliver (1902–1978)

Education: University of California, Berkeley, BA (1922); Harvard University, Graduate School of Design, MA, Landscape Architecture (1926)

Work: One of California's most influential landscape architects, Thomas "Tommy" Dolliver Church is credited with creating the "modern California garden" and was among the first landscape architects to promote the indoor-outdoor continuity between house and garden.²¹⁵ Church used modern, naturalistic forms that departed from earlier neoclassical garden styles and experimented extensively with texture, color, and space. Born in Boston, Massachusetts, he graduated from Harvard in 1926 and traveled through Italy and Spain, where he was inspired by the notion of "outdoor living" in a climate similar to that of California.²¹⁶ When he returned, he began teaching landscape architecture at the University of California, Berkeley. In 1929, Church opened his own practice in San Francisco, where he worked until 1977.²¹⁷ Throughout his long career, Church was responsible for nearly 2,000 gardens, in addition to several major large-scale public commissions such as significant portions of the University of California campuses at Berkeley and Santa Cruz. He also wrote two groundbreaking books on residential garden design, *Gardens Are for People* and *Your Private World*. Church is perhaps best known for the Donnell Garden and pool in Sonoma, California, designed in 1948 with Lawrence Halprin and George Rockrise,²¹⁸ which became an icon of California postwar era landscape design.²¹⁹ In Pasadena, Church designed several residential gardens, including the Herbert Hoover, Jr. garden, and the corporate garden for Stuart Pharmaceuticals.

²¹³ Ibid.

²¹⁴ "Nurseryman Dies at Age of 81: Thomas Chisholm's Career Notable." On file at the City of Pasadena Planning Department, n.d.

²¹⁵ Rogers, Walter, and Michael Dollin. *The Professional Practice of Landscape Architecture*. (Hoboken: Wiley, 2011).

²¹⁶ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/thomas-church>

²¹⁷ Environmental Design Archives, University of California, Berkeley, accessed 29 February 2012. <http://www.ced.berkeley.edu/cedarchives/profiles/church.htm>

²¹⁸ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/thomas-church>

²¹⁹ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/landscapes/donnell-garden>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 47

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Coolidge, Douglas W. (1860–1928)

Education: Unknown

Work: Douglas Coolidge, described in his obituary as a “lover of music and flowers,” was a distant cousin of President Calvin Coolidge. Considered a plant authority, Coolidge was responsible for the introduction of exotic plants such as French and African heathers into Southern California’s gardens. Coolidge’s skill as a propagator and grower of ornamental plants won him the cooperation of federal authorities in introducing rare plants gathered by explorers throughout of the world. He was a prominent member of the California Nurserymen’s Association. Born in Bonaparte, Iowa, Coolidge was the head of the Music Department at the University of Oregon at Eugene before moving to Pasadena in 1899.²²⁰

Cornell, Ralph Dalton (1890–1972)

Education: Pomona College, BA (1914); Harvard University, Graduate School of Design, MLA (1917)

Work: A Fellow of the ASLA, Ralph Dalton Cornell was known by his colleagues as the “dean of landscape architects.” His approach to landscape design influenced several generations of younger practitioners, in particular, Thomas Church and Ruth Shellhorn. Born in Holdrege, Nebraska, Cornell worked briefly with Harries and Hall Architects in Toronto before serving in the U.S. Army during World War I. In 1919, Cornell opened the first landscape architecture practice in Los Angeles, where his first commission was serving as supervising landscape architect for Pomona College. Cornell’s interest in botany and photography contributed to the vision and sensitivity he brought to landscape design. As a designer, he applied a unique approach to each project, often incorporating indigenous plantings and preserving the native landscape. Cornell collaborated with native plant expert Theodore Payne on several regional parks and campus master plans.²²¹ He also worked with architect Welton Becket on the plan for the Avenue of the Stars in Los Angeles’s Century City development and collaborated on projects with architects Richard Neutra and Paul R. Williams. In Pasadena, as the firm Cook, Hall and Cornell, with his partners Wilbur David Cook Jr. and George Duffield Hall, Cornell designed numerous residential gardens and developed a plan for the redesign of Pasadena’s Central Park. Beginning in the late 1960s, Cornell practiced as “Cornell, Bridgers, Troller and Hazlett” until his death in 1972.²²²

Council, Lucile (1898–1964)

Education: Cambridge School of Domestic and Landscape Architecture, MA; Oxford University

Work: In 1921, Lucile Council joined landscape architect Florence Yoch as an apprentice. They formed a partnership in 1925 that continued for the remainder of their lives, with Yoch serving as the principal designer and Council as office manager and planting specialist. As a partner of Yoch and Council, Council facilitated dozens of projects in the Pasadena area.

²²⁰ “D. W. Coolidge Is Taken by Death,” *Pasadena Star-News*, May 19, 1928.

²²¹ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/fred-barlow>

²²² “Inside Home.” *Los Angeles Times*, August 17, 1975, R4.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 48

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Dobyns, Winifred Starr (1886–1963)

Education: Studied music in Boston and Paris

Work: Winifred Dobyns's love of the outdoors motivated her to give up a promising career as a political writer and publicist to become a landscape designer. Born in Chicago, Illinois, she moved to Pasadena in 1925. Dobyns wrote and lectured widely on garden design topics specific to the Southern California region. Her well-known book *California Gardens* (1931) is a compilation of photographs of Southern California's fine estate gardens of the 1920s and 1930s.

Eckbo, Garrett N. (1910–2000)

Education: University of California, Berkeley, BS, Landscape Architecture (1935); Harvard University, Graduate School of Design, MLA (1938)

Work: Active in teaching and writing, as well as his design practice, Garrett Eckbo was one of the most influential landscape architects in California. Born in Cooperstown, New York, he was a student in the Department of Landscape Architecture at Harvard University's Graduate School of Design in 1936. Uninterested in the traditional landscape design approach being taught, he enrolled instead in architecture classes with Walter Gropius, where he was exposed to the multidisciplinary modernist approach and the social awareness of the Bauhaus. Eckbo published extensively, including the groundbreaking books *Landscape for Living* (1950), in which he attempted to define the discipline of modern landscape architecture; and *People in a Landscape* (2000), in which he promoted landscape design as an agent of social change. Motivated by the idealism he acquired at Harvard, Eckbo contributed to federal housing projects and migrant worker camps in California's Central Valley. With his colleagues, he formed the highly successful firm Eckbo, Dean, Austin and Williams in 1967, later known as EDAW (now AECOM), which "arguably became the most successful and widely known modern-day landscape architecture firm."²²³ Eckbo was a founding member of the Telesis group of architects, landscape architects and urban planners. He also taught at the University of Southern California, School of Architecture, Los Angeles (1948–1956) and served as chair of the Department of Landscape Architecture at the University of California, Berkeley (1963–1969). Eckbo received the Medal of Honor from the American Society of Landscape Architects in 1975.²²⁴ In Pasadena, Eckbo designed numerous residential projects. EDAW prepared the master plan for the World Wide Church of God/Ambassador College Campus and collaborated on the design for Neighborhood Church with Emmet Wemple.

Farrand, Beatrix Jones (1872–1959)

Education: Columbia School of Mines, Columbia University; protégée of Charles Sprague Sargent; studied in England, France, Italy, and Algiers

Work: A native of New York City, Beatrix Farrand began her career in landscape architecture working for Charles Sprague Sargent at the Arnold Arboretum in Boston in 1893. Later, her travels to gardens in Europe and Africa contributed to her understanding of garden design. A further influence on Farrand was her aunt, Edith Wharton, whose book *Italian Villas and Their Gardens* promoted formal garden design. In 1913, Farrand married Yale

²²³ Rogers, Walter, and Michael Dollin. *The Professional Practice of Landscape Architecture*. (Hoboken: Wiley, 2011).

²²⁴ The Cultural Landscape Foundation, accessed February 19, 2012. <http://tclf.org/content/garrett-eckbo>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 49

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

history professor Max Farrand, and when he was appointed director of the Huntington Library in San Marino in 1927, the couple moved to Southern California. With the exception of one project at the Director's House garden at the Huntington, Farrand did relatively little work in Southern California. Her most extensive project in the state was a redesign of Myron Hunt's 1913 plan for Occidental College. She was also active in Santa Barbara, specifically in the design of the Botanic Garden. Farrand's most notable work is located on the East Coast, including portions of the Princeton, Yale, and the University of Chicago campuses. Farrand was the only woman among the founders of the ASLA. In Pasadena, her projects include the Hale Solar Laboratory (1928), California Institute of Technology (1928–1938), and Occidental College (1936–1941).

Fraser, Robert Gordon (1860–1946)

Education: University of Edinburgh, Edinburgh Botanical Gardens

Work: A native of Aberdeenshire, Scotland, Fraser moved to Pasadena in 1886. He soon established a nursery, Fraser & Son, and worked extensively in the Pasadena area. A key designer of his era, Fraser completed numerous residential commissions for prominent Pasadenans, including Hulett C. Merritt, Albert Sherman Hoyt, Freeman Ford, M. C. Armour, and E. J. Marshall. He designed a garden in the Japanese style at the estate of John G. Shedd. Fraser & Son's most significant achievement might have been its mail-order seed business, which was one of the largest in the United States at the time. Adolphus Busch hired Fraser as a designer for Busch Gardens. In his design, Fraser combined features of the Old World with those of an artistic California garden. Widely known as an expert hybridizer, Fraser was given the use of a cottage at Busch Gardens from 1912 to 1927 to pursue his hybrid experiments. He managed two large areas of citrus trees located in the Upper Gardens as well as citrus groves at Busch's 38-acre orchard in Orange County.^{225,226}

Fraser, Douglas G. (1893–Unknown)

Education: Pitts Business College

Work: The son of Pasadena nurseryman Robert G. Fraser, Douglas G. Fraser was the director of the Fraser & Son firm's immensely successful mail-order seed business.

Fujii, Kinzuchi (1875–1957)

Education: Unknown

Work: A descendant of a family with a long generational lineage as garden designers in Japan, Fujii planned and supervised the construction of a tea garden for Prince Mori prior to his arrival in the United States in 1903. A self-described "landscape artist specializing in Japanese garden building," Fujii emigrated to learn "western landscaping" but instead "failed to find one single Japanese garden which would comport with the construction of a real Japanese garden according to accepted practice in my country." Turning his attention to the construction of authentic Japanese style gardens in the United States, Fujii participated in numerous Southern California projects. In 1935, Ellamae Storrier-Stearns hired Fujii to supervise the construction of a Japanese garden on her two-acre

²²⁵ "Pioneer Flower Seed Growers Celebrate Noted Achievements over Forty-Four-Year Period." *Pasadena Star-News*, February 22, 1930.

²²⁶ Pasadena Gardens. "Robert Gordon Fraser," accessed May 20, 2012. <http://pasadenagardens.com/fraser.asp>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 50

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Pasadena estate. Construction began in 1937 and was near completion when Fujii was relocated to an internment camp for the duration of World War II. Listed on the National Register of Historic Places, the Storrier-Stearns Japanese Garden is a supreme example of a pre-World War II Meiji style Japanese Garden in Pasadena. A master of Japanese garden design principles, Fujii hand-selected each of the garden's rocks from the Santa Inez Mountains. He stated of his profession, "garden-making is much the same as all other branches of fine arts and the inner spirit is as much, and maybe more, important as the outward form."^{227, 228}

Halprin, Lawrence (1916–2009)

Education: Cornell University; University of Wisconsin, MS, Horticulture; Harvard University, Graduate School of Design, BLA

Work: Born in Brooklyn, New York, Lawrence Halprin's long career was marked by an intellectualism inspired by his professors at Harvard, Bauhaus teachers Walter Gropius and Marcel Breuer, with their attention to human scale, user experience, and social impact in design. Halprin's aim was to address environmental concerns while incorporating community participation into the design process. His marriage to dancer Anna Halprin was a collaboration in which motion and vision came together in their separate disciplines of dance and landscape design. Halprin apprenticed with Thomas Church for four years beginning in 1945 when he returned from serving in the Navy during World War II, during which time the firm completed the Donnell Garden in Sonoma, California. Halprin opened his own practice in San Francisco in 1949. During the 1950s, his projects consisted of residential gardens, housing projects, campus master plans, and shopping centers with collaborators such as architect William Wurster. In the 1960s, Halprin developed a site plan for the groundbreaking Sea Ranch development on 5,000 acres of dramatic coast north of San Francisco, as well as public spaces such as Ghirardelli Square (1962–1968) and Embarcadero Plaza (1962–1972) in San Francisco. In the 1970s, the firm built projects such as the Bunker Hill Steps and Library Garden in Los Angeles. Prolific to the end of his life, in his eighties Halprin completed major projects including the FDR Memorial in Washington, D.C. He received numerous awards, such as the Thomas Jefferson Medal in Architecture and the National Medal of Arts.²²⁹ In Pasadena, Halprin designed downtown's Plaza Las Fuentes, which was completed in 1989.

Hanson, Albert E. (1893–1986)

Education: No professional landscape design training; two years of high school

Work: A Chino, California, native, Albert E. Hanson, with no formal landscape architecture education, began working for plant expert Theodore Payne in 1914. The 1915 Panama-California Exposition inspired Hanson to apprentice with Paul J. Howard. After serving in World War I, Hanson opened his own firm with offices in Beverly Hills and Hollywood.

²²⁷ McGuire, Leslie. "A Classical Meiji Garden." LandscapeOnline.com, accessed May 29, 2012. <http://landscapeonline.com/research/article/8295>

²²⁸ Grimes, Teresa. National Register of Historic Places Registration Form: Storrier-Stearns Japanese Garden. Pasadena, California. n.p., 2004.

²²⁹ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/lawrence-halprin>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 51

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

One of his first major commissions was actor Harold Lloyd's Greenacres estate, which he designed in 1925. In 1927, Hanson traveled to Europe, where he was impressed with the sophistication of the landscape designs. During the Depression, Hanson turned to civic projects such as the Doheny Memorial Library at the University of Southern California. He became the general manager of the Palos Verdes Corporation in 1932, where he collaborated with Charles H. Cheney to design the scenic roadway that traces the perimeter of the Palos Verdes Peninsula. Hanson was subsequently involved in the landscape designs for several planned suburban communities in Southern California.²³⁰ In Pasadena, Hanson designed the gardens for the Archibald Young estate.²³¹

Hunt, Myron H. M. (1868–1952)

Education: Northwestern University (1890); Massachusetts Institute of Technology, BS, Architecture (1893)

Work: Born in Massachusetts, Myron H. M. Hunt later practiced in Chicago for five years and moved to Los Angeles in 1903 for his wife's health. Hunt took inspiration from the California desert for his designs, believing the ideal designed landscape to be a "welled garden." With a practice that spanned both architecture and landscape architecture Hunt's design projects include college campuses, churches, libraries, and hospitals. He was a fellow of the American Institute of Architects and member and ex-president of the association's Southern California chapter. A prolific architect whose buildings include both public and private examples, his projects in Pasadena include Blacker House (unbuilt project; 1906); Flintridge Biltmore Hotel (1927); Thomas H. Foote House (1904–1905); Givens House (1905); Grand Avenue House; Hotel Maryland (1903–1904); Hunt and Grey Architectural Offices; Myron Hunt House (1905); D. W. Leonard Offices (1905); Lockwood House (1903); Macomber House (1905); Macy House (1905–1906); Marshall House (1905–1906); McBride Sanitarium, Lamanda Park (1905–1906); Mitchell House (1905–1906); Paine House (1910); Pasadena Public Library, Central Branch; Polytechnic Elementary School (1909); Speer House (1904–1905); Storrow Bungalows (1903); and Throop Polytechnic Institute (1907–1910).²³² On projects where he served solely as architect, Hunt collaborated with noted landscape designers such as Yoch and Council and Paul G. Thiene. His landscape projects in the city include the garden for his home at 200 North Grand Avenue and the baseball field at Brookside Park (1931).

Matsuoka, Tom (1919–1990)

Education: Pasadena City College

Work: Landscape contractor Tom Matsuoka founded the well-known Fair Oaks Nursery in 1950 and received his California landscape contractors' license in 1953. Matsuoka was a repeat winner of the California Landscape Contractors Association's annual awards for the state's best landscape projects, earning an unprecedented 31 awards between 1956 and 1987. He was active in the landscape contractors' group, helping write two of their

²³⁰ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/ae-hanson>

²³¹ Waterman, Pamela. "New Life for an Historic Pasadena Garden." *Pacific Horticulture*, accessed May 4, 2012. <http://www.pacifichorticulture.org/articles/65/1/new-life-for-an-historic-pasadena-garden/>

²³² Pacific Coast Architecture Database (PCAD), accessed February 29, 2012. <https://digital.lib.washington.edu/architect/architects/197/>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 52

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

books that remain in use.²³³ He studied pharmacology at Pasadena City College but abandoned that path to seek work as a gardener. However, Matsuoka noted the similarity between the two disciplines: plants and people both get sick and need attention.

Regarding his design projects, he acknowledged the need to adapt, noting the popularity of tropical plants in the 1950s and the changing social forces over time. "Before, you had thinner walkways because the wife walked behind her husband," he said in 1986. "Now they walk shoulder-to-shoulder, so the walkways must be wider."²³⁴

Mische, Emil T. (Unknown–1934)

Education: Missouri Botanical Gardens

Work: Longtime Olmsted Brothers collaborator Emil T. Mische had a distinguished career as a landscape architect and park design consultant. He also served in an administrative capacity as a parks superintendent for the City of Madison, Wisconsin in the early 1900s. In 1908, Mische relocated to Portland, Oregon to assume to position of parks superintendent. In 1917–1918, Mische developed a comprehensive plan for the entirety of Pasadena's Arroyo Seco area.^{235,236,237}

Olmsted Brothers John C. Olmsted (1852–1920) and Frederick Law Olmsted Jr., (1870–1957)

Education: John C. Olmsted (Yale University, Sheffield Scientific School); Frederick Law Olmsted Jr. (Harvard University)

Work: Brothers John C. Olmsted and Frederick Law Olmsted Jr., were sons of Frederick Law Olmsted Sr., widely recognized as the "father of landscape architecture" due to his role as designer of New York City's Central Park among his numerous other projects. In California, the senior Olmsted is best known for his designs of Mountain View Cemetery and Stanford University, where he designed Mediterranean-climate landscaping with paved courtyards and drought-tolerant plantings to complement the Mission Revival style of architecture. Following their father's lead, the brothers' firm, Olmsted Brothers, developed the site plan for Palos Verdes Estates, a comprehensive design for a community that included commercial centers, parks, and schools. Frederick Jr. designed the residential gardens for the Mediterranean Revival style houses at Palos Verdes Estates. Olmsted Brothers was responsible for more than 3,000 high-profile projects,²³⁸ including the Chicago World's Fair: Columbian Exposition in 1893.^{239,240} In Pasadena,

²³³ "Tom Matsuoka; Owned Fair Oaks Nursery in Pasadena," accessed March 2, 2012. http://articles.latimes.com/1990-01-30/news/mn-820_1_fair-oaks-nursery-in-pasadena

²³⁴ "Finding Fresh Bloom thru Plants," *Pasadena/Altadena Weekly*, April 23, 1986.

²³⁵ Tischer, William H. *Door County's Emerald Treasure: A History of Peninsula State Park*. (Madison: University of Wisconsin Press, 2006).

²³⁶ "Famous Artists Plan Improvements: Designs for Beautifying Oakwood Are Being Made by Noted Landscape Gardening Firm." *Dayton Herald*, July 13, 1904.

²³⁷ "The Olmsted Firm—An Introduction by Charles E. Beveridge," accessed April 16, 2012. <http://www.olmsted.org/the-olmsted-legacy/the-olmsted-firm/an-introduction>

²³⁸ Pacific Coast Architecture Database (PCAD), accessed February 29, 2012. <https://digital.lib.washington.edu/architect/architects/2494>

²³⁹ "Noted Landscape Architect Dead." *Southwest Builder and Contractor*, March 12, 1920.

²⁴⁰ National Association for Olmsted Parks, accessed 28 March 2012. <http://www.olmsted.org/the-olmsted->

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 53

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Olmsted Brothers designed the Alta San Rafael subdivision and the Cravens Estate grounds.

Oshiyama, Howard (1917–2003)

Education: Self-taught in landscape design; University of California, Los Angeles (extension classes in landscape contracting)

Work: Oshiyama, a first-generation Japanese American from La Habra, California, first experienced working on the land while farming with his father. Post–World War II, he moved to Pasadena and began working as a gardener and doing yard maintenance. Growing dissatisfied with the sometimes tedious work and seeking to expand his business, he took extension courses in landscape contracting at the University of California, Los Angeles, and obtained his landscape contractor’s license in 1958. A Zen Buddhist practitioner who traveled throughout Japan, Oshiyama designed landscapes that reflected the Zen Buddhist philosophies of balance and harmony and the principles of Japanese garden design. His deceptively simple designs complemented the modernist architectural trends of the mid-twentieth century that sought to blend indoor and outdoor environments. Founder of Oshiyama Landscape Company, he collaborated with the Pasadena architectural firm Buff and Hensman for over forty years on numerous residential projects and completed the landscape design of the firm’s headquarters at 1450 West Colorado Boulevard.²⁴¹ Oshiyama collaborated with other area architects including Yosh Kuromiya (EDAW), Christopher Cox, and Jon Myhre.

Pegg, Robert (Unknown)

Education: Apprentice gardener in England for fifteen years

Work: Born in Norfolk, England, Robert Pegg was one of the best-known gardeners in Southern California in the late nineteenth and early twentieth centuries. After working as an apprentice gardener in England for fifteen years, he moved to Pasadena in 1888, where he lived for fifty years. Pegg was a charter member of the Pasadena Horticultural Society and participated actively in city beautification projects. Pegg’s most significant achievement was serving as chief gardener for the California Building at the World’s Columbian Exposition in Chicago in 1893. According to local news reports, the twenty-eight carloads of California plants transported by Pegg to the fair so impressed the crowds that a tidal wave of tourism and relocation to California was triggered.²⁴² In Pasadena, he was involved with design projects at Memorial Park, Hotel Green, and Carmelita Gardens.²⁴³

Rust, Edward H. (Unknown)

Education: Unknown

Work: Arriving in California from Chicago in the 1880s, Edward H. Rust became a successful, well-respected nurseryman following in the footsteps of his father, Horatio Nelson Rust. The younger Rust was admired for “beautifying the grounds of magnificent villas,

legacy/john-charles-olmsted

²⁴¹ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/pioneer/howard-oshiyama>

²⁴² “Robert Pegg, Once Gardener for State, Dies.” On file at the City of Pasadena Planning Department, n.d.

²⁴³ “Pen Pictures of Pasadenans: Robert Pegg, Who Started Tide toward Coast.” *Pasadena Star-News*, November 21, 1917.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 54

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

handsome homes, and palatial residences.” A pioneer settler of South Pasadena, Rust got his start as a developer of citrus stock.²⁴⁴ His nursery, Rust Nursery Company, supplied plants for the estate gardens on Pasadena’s Millionaires’ Row. An active community volunteer, Rust was one of the first members of the Southern California Horticultural Institute, founded in 1937 by the Los Angeles Chamber of Commerce to act as liaison between the City of Los Angeles and the nursery business. In 1928, 2,500 people attended a groundbreaking exhibition at Rust Nursery Company that was the first in the United States to display exclusively cacti and succulents.

Saunders, Charles Francis (1859–1941)

Education: Unknown

Work: Charles Francis Saunders is best known for his articles and books on gardening, travel, and the history of California and the American Southwest. Born in Bucks County, Pennsylvania to Quaker parents, Saunders was an avid naturalist who began to publish essays on botany as early as the 1890s. Visiting California for on his 1902 honeymoon, Saunders and his first wife, Elisabeth Hallowell Saunders, moved to Pasadena in 1906 and settled in a Craftsman bungalow on Lake Avenue. The couple shared an interest in photography and worked together on several books, including *The Indians of the Terraced Houses* (1912) and *Under the Sky in California* (1913). In 1921, Saunders married Mira Barrett Culin, a Pasadena resident and garden writer.²⁴⁵

Shellhorn, Ruth (1909–2006)

Education: Oregon State College, School of Landscape Architecture (1927–1930); Cornell University (1930–1933)²⁴⁶

Work: Inspired by her neighbor, landscape architect Florence Yoch, Ruth Patricia Shellhorn decided at age 15 to become a landscape architect. Unable to afford her final year at Cornell University, she left in 1933 without a degree. Shellhorn was hired by the Bullock’s chain of department stores as consulting landscape architect for the Pasadena Bullock’s Department Store on Lake Avenue, a modernist design by Los Angeles architectural firm Wurdeman and Becket. Shellhorn continued the relationship with Bullock’s until 1978, designing and managing the landscaping and site plans at most of the chain’s stores. Notably, Shellhorn was a member of the original Disneyland design team and was responsible for the central pedestrian areas for the theme park. Shellhorn was named Woman of the Year by the *Los Angeles Times* in 1955, the year Disneyland opened. During her long career, she designed hundreds of private gardens, with clients that included Spencer Tracy, Gene Autry, and Barbara Stanwyck, as well as many large commercial and institutional projects. In 2005, Cornell University retroactively granted Shellhorn a Bachelor of Landscape Architecture degree and a Bachelor of Architecture degree.^{247,248,249} Her Pasadena projects include Bullock’s Pasadena and numerous

²⁴⁴ “Growth Only Started in Southland.” *Passadena Star-News*, November 20, 1926.

²⁴⁵ The Santa Barbara Botanic Garden. “Guide to the Charles Francis Saunders Papers,” accessed March 1, 2012. http://www.sbbg.org/_ccLib/downloads/Charles_Francis_Saunders2.pdf

²⁴⁶ “Cultural Resources of the Recent Past Historic Context Report.” Prepared by Historic Resources Group and Pasadena Heritage for the City of Pasadena, Pasadena, CA, October 2007, 96.

²⁴⁷ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 55

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

residential designs.

Stone, Edward Durrell, Jr. (1932–2009)

Education: Yale University, BA, Architecture (1954); Harvard University, Graduate School of Design, MLA (1959)

Work: Born in Norwalk, Connecticut, the son of architect Edward Durell Stone Sr. was one of the first licensed landscape architects in south Florida. In 1960, Stone established his firm Edward Durell Stone, Jr. and Associates (EDSA), which promoted environmental and social factors in design. In collaboration with his father's firm, Stone served as landscape architect for the John F. Kennedy Center for the Performing Arts in Washington, D.C. and the PepsiCo World Headquarters in New York, a pioneering corporate campus design that placed a modernist structure in a park-like setting. Stone lectured widely at colleges and universities and, in 1971, received a presidential appointment as the landscape architecture representative to the U.S. Commission of Fine Arts, a position that he held for twelve years.²⁵⁰

Thiene, Paul G. (1880–1971)

Education: Trained as a horticulturalist in Germany

Work: Paul G. Thiene was a leading landscape practitioner associated with the Mediterranean Revival movement in residential architecture. After emigrating from Germany in 1898, Thiene worked for the Olmsted Brothers in Brookline, Massachusetts, and in 1910 he collaborated with Lloyd Wright to establish a nursery for the landscaping of the Panama-California Exposition in San Diego. Later, he designed Mediterranean-inspired landscapes for major estates in Southern California, often incorporating pergolas and water features.²⁵¹ Thiene participated in a number of residential projects in Pasadena, including the Wellslake S. Morse House on South San Rafael Avenue.

Troller, Howard (1923–Unknown)

Education: University of California at Berkeley, BA and MA

Work: Born in Los Angeles and raised in Glendale, Troller's many civic projects in Southern California include the landscaping at the Music Center Plaza and the Civic Center Mall. In Pasadena, he developed the landscape design for the Pacific Telephone Building.

Wakiji, Hanhichi (1876–1966)

Education: Rust Nursery Company, South Pasadena

Work: In 1895, Hanhichi Wakiji left his native Japan for San Francisco, where he worked as a houseboy. When he relocated to Pasadena, he was the second 1st-generation Japanese-American resident of the city. At the time, an economic boom was resulting in a proliferation of new hotels and large estates. Wakiji, recognizing an opportunity, learned the business of plant growing and propagation from his employer, Rust Nursery Company,

²⁴⁸ Ibid.

²⁴⁹ The Cultural Landscape Foundation, accessed February 29, 2012, <http://tclf.org/content/ruth-shellhorn>

²⁵⁰ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/pioneer/edward-stone-jr>

²⁵¹ College of Environmental Design Archives, University of California, Berkeley, accessed February 29, 2012. <http://www.ced.berkeley.edu/cedarchives/profiles/theine.htm>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 56

Statement of Historic Contexts

Name of Property
Los Angeles County, California

County and State
Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

and, with two partners who later left the business, founded the Nippon Nursery in Pasadena in 1905. The first Japanese-owned nursery in Pasadena, Nippon Nursery served wholesale and retail clients, specializing in roses, ferns, palms, evergreens, and ornamental trees. Wakiji worked with landscape architect Lucile Council in planning projects, and one of his major customers was Charlie Chaplin.²⁵² During World War II, like many other Japanese-Americans during that period, Wakiji resided at an internment camp. When he returned to the nursery in 1945, he rebuilt the neglected property and reopened his business. During the postwar period, Wakiji tired of hearing derogatory comments regarding the word "Nippon" and changed the name of the business to Wakiji Nursery.²⁵³

Wemple, Emmet (1921–1996)

Education: University of Southern California

Work: An internationally renowned Southern California landscape architect, his many projects included the grounds of the J. Paul Getty Villa in Malibu; the Richard Nixon Presidential Library and Birthplace, Whittier; Otis-Parsons Design Institute, Los Angeles; Paramount and Warner Brothers studios, Los Angeles; landscaping for the Valencia Town Center; and the Naval Regional Medical Center in San Diego. Wemple taught at the University of Southern California from 1951 to 1988, and served as Dean at the University of Southern California School of Architecture, where he was the driving force in establishing the landscape architecture studies program. Stephen D. Rountree, director of operations and planning for the J. Paul Getty Trust, stated of Wemple, "in creating gardens and public spaces which were exquisitely sensitive to Southern California conditions. He loved California's native landscape and drew inspiration from it."²⁵⁴ In Pasadena, Wemple collaborated with Garrett Eckbo on the landscape design for Neighborhood Church and the landscape design for the Gamble House after it became a museum.

Wright, Frank Lloyd, Jr. (1890–1978)

Education: University of Wisconsin

Work: Frank Lloyd Wright Jr.'s (commonly known as Lloyd Wright) first work as a landscape architect was with Olmsted Brothers in Boston and later in Southern California, where he contributed to the design for the 1915 Panama-California Exposition in San Diego. These projects led to his collaboration with architects William J. Dodd and Irving Gill. Wright also assisted his father, Frank Lloyd Wright Sr., with the design and construction supervision of the Hollyhock House in Hollywood. Lloyd Wright, a native of Oak Park, Illinois, is known for creating the first concrete textile block structure, the Otto Bollman House in Hollywood, a precursor to his father's well-known Millard, Storer, Samuel Freeman, and Ennis houses; Lloyd Wright designed the landscaping for all four projects (with the Millard House being the only one in Pasadena). Wright's most important landscape design is the Wayfarers Chapel in Palos Verdes.

²⁵² Chong, Raymond. "A Nikkei Pioneer in the City of Roses: Hanhichi Wakiji." March 19, 2008. <http://www.discovernikkei.org/en/journal/article/2544/>

²⁵³ "Pasadena PIO: Mystery History—Solved," accessed 1 March 2012. http://pasadenapio.blogspot.com/2010/04/mystery-history-solved_08.html

²⁵⁴ Oliver, Myrna. "Emmet Wemple; Landscape Architect on Major Projects," accessed June 7, 1996, *Los Angeles Times*. Accessed 28 March 2012. http://articles.latimes.com/1996-06-07/news/mn-12647_1_landscape-architect

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number E Page 57

Statement of Historic Contexts

Name of Property

Los Angeles County, California

County and State

Historic Designed Gardens in Pasadena

Name of multiple listing (if applicable)

Yoch, Florence (1890–1972)

Education: University of California, Berkeley; Cornell University; University of Illinois at Urbana-Champaign

Work: Born in Laguna Beach, California, Florence Yoch began practicing landscape design in 1918. Trained at the University of California at Berkeley, at Cornell, and at the University of Illinois at Urbana-Champaign where she received a degree in landscape design, Florence Yoch began to practice landscape architecture in 1918 and remained active in the field until her death in 1972. Lucile Council joined Yoch's firm as an apprentice to the firm in 1921 and served in the role of administrator and construction supervisor. The two lived and worked together as the firm Yoch and Council until Lucile Council's death in 1964. Yoch designed numerous gardens throughout Southern California and expanded her reach to film sets with her designs for *Gone with the Wind*, *The Good Earth*, and *The Garden of Allah*, among others. When World War II began, the firm's work was largely concentrated within the Pasadena area and became more modest and naturalistic. The firm gained a reputation for dramatic designs that juxtaposed informal native plantings and formal geometry. Yoch completed more than 250 landscape projects over her 53-year career, including numerous Pasadena residences, the grounds surrounding Gordon Kaufmann's buildings at Caltech, and Pasadena's Central Park.²⁵⁵

²⁵⁵ The Cultural Landscape Foundation, accessed February 29, 2012. <http://tclf.org/content/florence-yoch>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 58

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

F. ASSOCIATED PROPERTY TYPES

Introduction

Properties may be significant for their association with the history and development of historic designed gardens in Pasadena under one or more of the identified historic contexts. The following selection of property types and associated character-defining features is intended to be inclusive yet not definitive, in the identification of individual properties that may possess significance.

Integrity

This section provides guidance on assessing integrity that is applicable to all property types; additional guidance specific to each property type is provided below.

The threshold of integrity is defined as the ability of the property to convey its historic appearance and/or its historical association. The property should retain a significant number of character-defining features, such that visual, spatial, and contextual relationships may be understood. For example, the property's original vegetation or hardscape material may be replaced, modified, added to, or have new uses yet still retain integrity if its overall appearance continues to convey its original design intent. Gardens, intangible by nature and often widely reinterpreted over time, may reflect evolving trends and current philosophies in garden design over their historical appearance.

Alterations completed within the period of significance will not diminish the historic integrity of the property. Significant alterations occurring outside the period of significance may remove a property for consideration from National Register listing unless they demonstrate the evolution of the property. Examples of significant alterations include boundary changes, the introduction of new circulation patterns, removal of previously documented details and/or ornament, and the addition of incompatible hardscape material. The rarity of a property type should be considered in assessing its degree of alterations. A rare or unique property type permits a greater degree of alterations if its character and overall visual effect is preserved.

Context: Health, Pleasure, and Residence: Early Resorts and Estate Gardens in Pasadena 1873–1937; Property Type: Seasonal Resort Era Garden Significant Historic Features, 1886–1929

Description: Examples of historic designed gardens associated with the seasonal resort era in Pasadena are a limited category of properties that is composed today primarily of significant historic features. These significant historic features may consist of a singular feature, such as a wall, hardscape material, or vegetation, or a reconstructed portion of a garden. These significant historic features have a direct association with a noted hotel in Pasadena during the seasonal resort era and are located on property occupied by a seasonal resort active during the 1886 to 1929 period. There are no intact gardens associated with seasonal resorts remaining in the city that have been maintained over time such that they continue to reflect their original design. In some cases, the garden feature may be the only remaining *in situ* evidence of the seasonal resort. Extant examples of significant historic features associated with a seasonal resort era garden in the city are extremely rare.

Significance: Seasonal resorts are significant for their contribution to the image of Pasadena as a land of leisure and opportunity, which was encouraged by boosters, land speculators, health professionals, and tourism promoters. These grand hotels contributed significantly to the economy of Pasadena, as well as provided focal points for its social life. Seasonal resorts are also significant for the role they played in attracting to Pasadena the type of seasonal, and later, year-round resident who, by predilection and economic circumstance, supported an exceptionally high caliber of architectural and landscape design.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 59

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

Masterful examples of resort architecture set in elaborate designed gardens that were constructed during the seasonal resort era popularized Pasadena's charms nationwide and were the basis of the robust tourism industry in the city for several decades. The period of significance for seasonal resorts dates from 1886, when the Hotel Raymond was constructed in South Pasadena, until the 1929 stock market crash that dramatically impacted tourism and travel patterns in the United States and effectively ended the era of lavish resorts in the city. Gardens associated with Pasadena's seasonal resorts greatly contributed to the city's identity during this period as a land of luxury, leisure, and play.

Seasonal Resort Era Garden significant historic features may be eligible for listing in the National Register under Criterion A for their association with a specific seasonal resort that was active during the city's resort era from 1886 to 1929 or with travel, leisure, or tourism activities in the city generally during this period.

Registration Requirements: To be eligible for National Register listing under Criterion A, the garden feature must continue to convey its association with either a seasonal resort or patterns of development related to travel and tourism activities in the city. The property should retain integrity of location, setting, feeling, and association to establish its relationship with the city's resort era. A garden feature may retain integrity of setting and feeling if it continues to provide a sense of the city's resort era history during its period of significance. A property's overall setting may include recent construction or have otherwise changed considerably from its era of construction. Integrity of design, materials, and workmanship should be considered but are less important in establishing this relationship given the already remnant nature of the surviving properties and, in some cases, their reinterpretation over time. The continuity of the feature's original historic design should be considered for its ability to convey its historical association with the seasonal resort era. Because of their rarity—in some cases, these significant historic features are the only survivors of the original hotel property—a greater tolerance for compromised integrity should be considered.

Examples:

- Significant historic features of gardens associated with Hotel Maryland, Huntington Hotel, Castle Green, Vista del Arroyo, and the Constance Hotel

Context: Health, Pleasure, and Residence: Early Resorts and Estate Gardens in Pasadena 1873–1937; Property Type: Busch Gardens Significant Historic Features, 1904–1937

Description: Examples of historic designed gardens associated with Busch Gardens are a limited category of properties that consists today entirely of significant historic features. These significant historic features include garden boundary walls, original circulation elements, trees, water features, miscellaneous details, and extant architectural features, such as the Old Mill and the Grecian Pergola. Sited on property formerly occupied by Busch Gardens, these significant historic features have a direct association with Busch Gardens from 1904 to 1937, the years when the gardens were developed and in operation. These significant historic features are located in an area bounded by the south property line of Mayfield Senior School (formerly the John Eagle estate) on the north, South Orange Grove Boulevard on the east, Madeline Drive on the south, and the bottom of the Arroyo Seco on the west. With the subdivision of the upper Busch Gardens for residential development in 1937, and of the Lower Busch Gardens in the late 1940s, some surviving features were incorporated into later construction. Others are now features of residential gardens. These significant architectural and garden features comprise the only remaining *in situ* evidence of Busch Gardens. Extant examples of significant historic features from Busch Gardens are extremely rare.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 60

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

Significance: Pasadena's Busch Gardens are significant for its association with the city's larger context of travel and tourism that made Pasadena nationally known as a tourist destination by the early 1900s. They were also emblematic of the identity that Pasadena acquired during the era as the winter home of nationally prominent industrialists and others. Busch Gardens also reflects the prominence of Adolphus and Lily Busch, civic leaders and philanthropists. From its construction in 1904 until its closure in 1937, Busch Gardens furthered Pasadena's already well-established renown as a resort destination. Independent of other tourism activities during this period, Busch Gardens itself played a key role in bringing millions of visitors to Pasadena, indirectly supporting the city's development in future decades.

Significant historic features associated with Busch Gardens may be eligible for listing in the National Register under Criterion A for their association with Busch Gardens during 1904 to 1937 or under Criterion B as a representative example of the civic contributions of Adolphus and Lily Busch or another significant person in association with Busch Gardens. Significant historic features may also be eligible under Criterion C as examples of landscape features that have significance for their design or as a work of art associated with Busch Gardens.

Registration Requirements: To be eligible for listing under Criterion A, the feature must continue to convey its association with Busch Gardens. The property should retain integrity of location, feeling and association to establish its relationship with Busch Gardens. Integrity of design, materials, and workmanship should be considered but are less important in establishing this relationship given the already remnant nature of the surviving properties and, in some cases, their reinterpretation over time or incorporation into later construction.

To be eligible for listing under Criterion B, the feature must have an association with either Adolphus or Lily Busch or a significant person associated with Busch Gardens from 1904 to 1937. The integrity of location, setting, feeling and association should be present such that the association with the significant person is clearly established.

To be eligible for listing under Criterion C, the feature must reflect significance as a notable landscape design feature or object associated with Busch Gardens. The feature must demonstrate a clear linkage with its original installation at Busch Gardens from 1904 to 1937 and continue to retain essential character-defining features and the distinctive characteristics of its period and method of construction. Integrity of location, design, materials, and workmanship should be present. The accumulated loss of character-defining features, such as original design details or a majority of its materials, will result in a loss of integrity. Alterations may be acceptable as a reflection of the property's evolution if they are sensitive to the original materials and leave the overall design discernible and intact. The continuity of the feature's original historic design and its ability to convey its association with Busch Gardens should be considered for its ability to convey its historical association with Busch Gardens.

Considered as a district, the threshold for integrity of the grouping is such that it should continue to convey its general design and materials at the time of its construction and have a clear association with Busch Gardens.

Examples:

- Busch Gardens (significant historic features), including 485 Madeline Drive

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 61

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

Context: Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905–1968; Property Type: Arts and Crafts/Craftsman, 1905–1918

Description: These examples of historic designed gardens are associated with residential properties that reflect the Arts and Crafts/Craftsman style of garden design, were originally built to adorn a residence, and were installed during the style's period of significance from 1905 to 1918. The garden may consist of vegetation, design, and/or hardscape material consciously laid out by a master gardener, landscape architect, architect, or horticulturalist, or an owner or other amateur in the Arts and Crafts/Craftsman style or tradition of landscape architecture. Located in residential properties, these gardens may be found throughout the city. Excellent and intact examples of Arts and Crafts/Craftsman style gardens in the city are extremely rare.

Significance: These gardens are significant as an expression of the wide recognition that Pasadena attained for its concentration of Arts and Crafts/Craftsman architecture, artists, architects, and designers from 1905 through 1918. The period of significance for Arts and Crafts/Craftsman gardens mirrors the era during which the Arts and Crafts movement was at its height in the city. Often associated with residences constructed in the Arts and Crafts/Craftsman style, these gardens may also reflect the distinctive Pasadena "Arroyo" variant of the Arts and Crafts movement. A key feature of these gardens is the incorporation of an "outdoor room" or "garden room," an element that emerged during this period and was identified with garden design in Southern California in ensuing decades.

Residential Arts and Crafts/Craftsman gardens may be eligible for listing in the National Register under Criterion C as a notable example of the Arts and Crafts/Craftsman style of landscape design in the city, for their high artistic value, or as the work of a master designer, landscape architect, architect or horticulturalist, or an owner or other amateur.

Registration Requirements: To be eligible for the National Register under Criterion C, the garden should exhibit character-defining features of the Arts and Crafts/Craftsman style of garden design from the period of significance and retain integrity of location, design, materials, and workmanship, feeling, and association. The garden must demonstrate a clear linkage with its original installation dating from 1905 to 1918 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship, will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall historic design discernible and intact. The continuity of the garden's historic design and its ability to convey its historical association with the Arts and Crafts/Craftsman style during the period of significance should be considered.

Examples of Character-Defining Features:²⁵⁶

- Asymmetrical plan with an inward focus to create a sense of informality, comfort and relaxation
- Outdoor living spaces or garden rooms in the form of courtyards, walled enclosures, sunken gardens, or rooms devoted to a theme, such as the rock garden or rose garden
- Winding or rectilinear pathways leading to a series of garden rooms
- Gravel, decomposed granite, brick or tile pathways

²⁵⁶ The Cultural Landscape Foundation, "What's Out There," accessed March 27, 2012. <http://tclf.org/content/arts-crafts>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 62

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

- Materials such as Arroyo boulders, Arroyo stone, decorative tile, cobblestone, or “clinker” bricks that are used in walls, foundations, ponds, and pedestals
- Design elements to define spaces within the garden, such as low clipped hedges to define lot edges or interior spaces; low stone or brick walls
- A naturalistic fish pond or lily pond
- Architectural elements to create shade and/or to support floral blooms, such as pergolas, arbors, trellises, or garden gates
- Heavily textured, naturalistic plantings, the use of container gardening/window boxes, and/or carpet bedding plants left to grow in their natural habit
- Use of “utilitarian” plants in ornamental ways (e.g., grape vines, dwarf fruit trees, herbs), low maintenance groundcovers, and/or plants with luxuriant textures and plentiful blooms (e.g., bougainvillea, wisteria, hollyhock, poppies, lavender, clematis, climbing roses, jasmine or honeysuckle)
- Use of native species, such as California native oaks
- Japanese style garden influences such as wood archways, stone lanterns, or the use of plant species typical of Japan [e.g., Japanese maple (*Acer palmatum*), Japanese flowering cherry (*Prunus serrulata*), peony (*Paeonia sp.*), hosta (*Hosta sp.*), Japanese stone pine (*Pinus pumila*)]
- Associated architectural styles may include, but are not limited to, Arts and Crafts and Craftsman Tudor styles

Examples:

- Ernest Batchelder Garden, 626 South Arroyo Boulevard, ca. 1909

Context: Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905–1968; Property Type: Period Revival Estate Gardens, 1907–1939

Description: These examples of historic designed gardens are associated with residential properties that reflect broadly European and English-influenced period revival styles of garden design, were originally built to adorn a residence, and were installed between 1907 to 1939. The garden may consist of vegetation, design, and/or hardscape material consciously laid out by a master gardener, landscape architect, architect or horticulturalist, or an owner or other amateur in a period revival style or tradition of landscape architecture. Located in residential estate properties, these gardens may be found throughout the city. Excellent and intact examples of Period Revival Estate gardens in the city are rare.

Significance: Period Revival Estate gardens are significant as a local expression of historical European, often Italian Renaissance, Spanish, or Spanish Colonial, or English/Tudor design influences that reflect the creation of a regionally differentiated architectural identity of blended European-inspired precedents in Southern California during this period. European-inspired gardens were widely popular from the 1910s, reaching a peak during the affluent years of the 1920s, and were constructed in Pasadena throughout the 1930s. The period of significance for these gardens originates in the early years of the twentieth century during which time numerous wealthy and prominent individuals, such as Hulett Merritt of U.S. Steel, among others, constructed fine period revival gardens at their Pasadena residences. It continues until 1939, after which time such gardens were rarely built due to changing lifestyle patterns and the onset of World War II. These gardens reflect the artistic refinement of Pasadena residents during this period. These gardens also reflect the travels of landscape architects practicing in Southern California during this period, as exemplified by Florence Yoch and Lucile Council whose sketches of fine European gardens inspired designs for their Southern California clients.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 63

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

Residential Period Revival Estate gardens may be eligible for listing in the National Register under Criterion C as a notable example of a Period Revival Estate garden in the city, for their high artistic value, or as the work of a master designer, landscape architect, architect or horticulturalist, or an owner or other amateur.

Registration Requirements: To be eligible for the National Register under Criterion C, the garden should exhibit character-defining features of a period revival style garden from the period of significance and retain integrity of design, materials, workmanship, feeling, and association. The garden must demonstrate a clear linkage with its original installation dating from 1907 to 1939 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship; will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the garden's original historic design and its ability to convey its historical association as an example of a Period Revival Estate garden during the period of significance should be considered.

Examples of Character-Defining Features:

- Typically informal, eclectic, and asymmetrical in plan yet may also include symmetrical elements, such as formal garden rooms, to create distinct environments (e.g., a rose garden, parterre garden, or a pool garden)
- Terraces and grade changes that relate closely to the topography of the site
- Use of scenic views and vistas as a design element, or more commonly, an alternating experience throughout the garden between open vistas and enclosed areas
- Constructed hardscape elements such as walled enclosures, stairways, pergolas, or a balustrade
- Pathways of stone, brick, gravel or decomposed granite
- A broad palette of materials such as limestone, brick, decorative tile, stone, or less commonly, wrought iron or red clay tile that are used in elements such as walls, foundations, water features, and pedestals
- Classical sculpture or statuary, typically referencing the Mediterranean region
- A central water element may be used as a focal point, commonly a reflecting pool, runnel, or fountain
- Water features may also include naturalistic ponds and streams, particularly to define garden edges
- Thickly planted flower beds, mass plantings, and vegetation planted in series, such as allées
- Lawns, low clipped hedges, shrubs, or parterres
- Plants referencing European design precedents, such as Italian cypress (*Cupressus sempervirens*), boxwood (*Boxes sempervirens*), or myrtle (*Myrtus* sp.)
- Use of common local trees, such as oaks (*Quercus* sp.)
- Influences of multiple stylistic or historical precedents on a single property
- The landscape design may reference the architectural style of the associated residence, particularly in the case of Mediterranean styles, but is often independent of the residential architectural style.
- Associated architectural styles may include but are not limited to Mission Revival, Spanish Colonial Revival, Italian Renaissance Revival, Monterey Revival, Moorish Revival,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 64

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

English/Tudor Revival, French Revival, and Islamic/Spanish/Mediterranean-inspired prototypes

Examples:

- Herbert Coppell Garden (significant historic features), 1210 South Arroyo Boulevard, designed by Paul Thiene, 1916
- Harry Bauer Garden, 1220 Hillcrest Avenue, designed by Katherine Bashford, ca. 1928
- Ira Bryner Garden, 494 Bradford Street, designed by Florence Yoch and Lucile Council, 1928
- Robert W. Campbell Garden, 1000 South San Rafael Avenue, designed by Charles Gibbs Adams, 1935

Context: Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905–1968; Property Type: Garden Apartments, 1924–1968

Description: These examples of historic designed gardens are associated with multi-family residential properties of varied styles, typically in period revival and Mid-Century Modern styles, which were originally built with the multi-family property and were installed between 1924 to 1968. The garden may consist of vegetation, design, and/or hardscape material consciously laid out by a master gardener, landscape architect, architect, or horticulturalist, or an owner or other amateur. Located in multi-family residential properties, these gardens may be found throughout the city.

Significance: Garden apartments are significant as a local expression of historical European, specifically Italian Renaissance, Spanish, Moorish, or Spanish Colonial, design influences that reflect the development of a distinct “Californian” identity that emerged during the 1920s and continued to be developed in the ensuing decades. With the outdoor room as a key feature, these multi-family property gardens successfully convey the idealized Southern California lifestyle of relaxed informality and ease. Garden apartments also reflect the need for increased residential density and the rapid population growth in the Pasadena area, which precipitated the need for multi-family residences. Typically installed by a property developer, rather than a landscape architect, the character of these gardens is often private and tranquil. The construction of garden apartments in Pasadena reached a peak during the affluent years of the 1920s and were reinterpreted during the post–World War II era. The period of significance for these gardens originates in 1924 with the construction of La Casa Torre, an iconic example of a period revival garden applied to a multi-family property type. It continues until the end of the postwar period in 1968 and the resulting decline of the garden apartment as even higher density options were necessary. These properties continue to inspire multi-family developments to the present day.

Garden Apartments may be eligible for listing in the National Register under Criterion C as a notable example of the recognized style of landscape design in the city, for their high artistic value, or as the work of a master designer, landscape architect, architect or horticulturalist, or an owner or other amateur.

Registration Requirements: To be eligible for the National Register under Criterion C, the garden should exhibit character-defining features of its style from the period of significance and retain integrity of design, materials, workmanship, feeling, and association. The garden must demonstrate a clear linkage with its original installation dating from 1924 to 1968 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship; will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 65

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the garden's original historic design and its ability to convey its historical association with its associated multi-family residence during the period of significance should be considered.

Examples of Character-Defining Features:

- Semi-private landscaped area that is separate and removed from the street
- Courtyard configuration that creates a distinct "outdoor room" environment supported by architectural elements, such as walled enclosures, stairways, balconies, water features, a pool, loggia or distinctive paving
- Thickly planted flower beds, mass plantings, vegetation planted in series, low clipped hedges or shrubs, parterres, lawns, or allées to define interior spaces
- Associated architectural styles may include but are not limited to Spanish Colonial Revival, Italian Renaissance Revival, Monterey Revival, Islamic/Spanish/Mediterranean-inspired prototypes, Mid-Century Modern

Examples:

- La Casa Torre, 627 East Colorado Boulevard, designed by Edward Phips Babcock, 1924
- MacDonald Apartments, 339-353 West California Boulevard, designed by Robert Ainsworth, 1928
- Villa San Pasqual, 1000 San Pasqual Street, designed by Lionel Mayell, 1953

Context: Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905–1968; Property Type: Planned Community, 1924–1930

Description: Planned communities are examples of residential developments with a site configuration that is intended to create a unified appearance and character. They are typically associated with a single tract and designed according to a master plan. The site design of planned communities often exhibits readily discernible features, such as curvilinear streets, regular setbacks, streetscape plantings, custom lighting, consistent materials (such as Arroyo stone) used throughout the development, and areas set aside for public uses, such as pathways and parks. The design may include of vegetation and/or hardscape material that is laid out by a master gardener, landscape architect, architect or horticulturalist, or an owner or other amateur in a recognized style or tradition of landscape architecture. Excellent and intact examples of planned communities in the city are rare.

Significance: Planned communities are significant as a reflection of the influence of local planning and zoning regulations during this period that introduced the concept of design restrictions and neighborhood associations. With consistency in their overall site layout and uniformity in their architecture, these communities represent early and often experimental examples of regulated residential developments that are now commonplace throughout the nation. Designed landscapes were primary in creating the regularity in the overall appearance of these planned communities and provided community amenities, such as shared open space, to residents. Such communities may also represent the design legacy of recognized architects and landscape architects. The period of significance for planned communities in Pasadena reflects the construction date of an early example, the Alta San Rafael Association, which was built from 1924 to 1930 and exemplifies the influence of design guidelines to create a unified visual character and overall appearance throughout the development.

Planned communities may be eligible for listing in the National Register under Criterion C as a notable example of site planning in the city, for their high artistic value, or as the work of a master designer,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 66

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

landscape architect, architect or horticulturalist, or an owner or other amateur.

Registration Requirements: To be eligible for the National Register under Criterion C, the planned community should exhibit character-defining features from the period of significance and retain integrity of design, materials, workmanship, feeling, and association. The planned community must demonstrate a clear linkage with its original installation dating from its period of significance and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship, will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the planned community's original historic design and its ability to convey its historical association with its period of significance should be considered.

Examples of Character-Defining Features:

- Designed in accordance with a master plan
- A "park-like" setting and feeling (e.g., large estate lots, curvilinear street pattern, street trees and plantings)
- Areas set aside for use as pathways and parks
- Use of existing topography as a design element, for example to maximize scenic views and vistas or the construction of steep terraces, sharply curved streets, and grade changes
- Contributing elements, such as entrance gateposts, walls, benches, and stairs
- Use of natural materials, such as Arroyo stone, to line retaining walks and pathways
- Custom homes designed by an architect
- Expresses the philosophy or design principles of a known designer
- Influences of multiple stylistic or historical precedents on a single property
- Associated architectural styles may include but are not limited to Mission Revival, Spanish Colonial Revival, Italian Renaissance Revival, Monterey Revival, Moorish Revival, and Islamic/Spanish/Mediterranean-inspired prototypes

Examples:

- Alta San Rafael Association, Tract 8702, City of Pasadena (roughly bounded by a separate development tract on the north, Linda Vista on the east, California State Route 134 on the south, and North San Rafael Avenue on the west), designed by Olmsted Associates/Olmsted Brothers, 1924–1930

Context: Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905–1968; Property Type: Japanese Style Gardens, 1937–1968

Description: These examples of historic designed gardens are associated with residential properties that reflect the Japanese style of garden design, were originally built to adorn a residence, and were installed during the style's period of significance from 1937 to 1968. The garden may consist of vegetation, design, and/or hardscape material consciously laid out by a master gardener, landscape architect, architect, or horticulturalist, or an owner or other amateur in the Japanese style or tradition of landscape architecture. Located in residential properties, these gardens may be found throughout the city. Excellent and intact examples of Japanese style gardens in the city are extremely rare.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 67

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

Significance: Japanese style gardens are significant as a reflection of the influential contributions of Japanese design traditions and Japanese-American gardeners, plant nurseries, landscape architects and designers in Pasadena. Popularized during the early decades of the twentieth century, these gardens reflect the appreciation of non-western landscape design traditions and aesthetics that emerged in this period. Japanese style gardens are also significant as a reflection of Japanese-American immigration patterns and Japanese-American acculturation in California.

Japanese style gardens influenced generations of future designers thereby reflecting the far-reaching scope of Japanese design traditions, not only in landscape design but across multiple design disciplines. The popularity of Japanese style gardens for residences continued through the postwar era. Despite the long history of Japanese style gardens in Pasadena and in Southern California generally, few have survived to the present day. One intact example of a Japanese style garden in Pasadena is the National Register-listed Storrier-Stearns Japanese Garden, which began construction in 1937. Mid-Century Modern style gardens that exhibit strong Japanese influences that were constructed until the shift away from the regional postwar design idiom in 1968 may also be considered.²⁵⁷

Residential Japanese style gardens may be eligible for listing in the National Register under Criterion A for their association with the influence of the Japanese-American landscape design community in the city or under Criterion C as a notable example of the Japanese style of landscape design in the city, for their high artistic value, or as the work of a master designer, landscape architect, architect or horticulturalist, or an owner or other amateur.

Registration Requirements: To be eligible for listing under Criterion A, the garden should continue to convey its association with the pattern of influence of the Japanese and Japanese-American design community in the city. The garden should retain integrity of location, design, setting, feeling and association to establish its relationship with the Japanese and Japanese-American design community.

To be eligible for the National Register under Criterion C, the garden should exhibit character-defining features of Japanese style from the period of significance and retain integrity of design, materials, and workmanship. The garden must demonstrate a clear linkage with its original installation dating from 1937 to 1968 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the garden's original historic design and its ability to convey its association with the Japanese style during the period of significance should be considered. Properties that date from the last 50 years must possess exceptional significance, as defined in Criteria Consideration G of the National Register.

²⁵⁷ Lamprecht, Barbara and Daniel Paul. National Register of Historic Places, Multiple Property Documentation Form, Cultural Resources of the Recent Past, On file at the City of Pasadena, 16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 68

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

Examples of Character-Defining Features:²⁵⁸

- Natural materials, such as large boulders, rock, sand, and logs, borrowed views, asymmetrical configuration of design elements, careful attention to ground plane patterns, use of varied textures, and carefully tended vegetation
- Winding paths, waterfalls, naturalistic ponds, and traditional symbolism (e.g., *karesansui* (dry gravel gardens), *horesai* (decorative islands), *reihaiseki* or *sansom* (stone arrangements), or shrines representative of aesthetic values associated with Zen Buddhism)
- Traditional Japanese art forms or architectural and design elements, such as lanterns, rustic shelters, half-moon bridges, pagodas, stepping stones, koi ponds, bonsai, and statuary
- Traditional ceremonial structures, such as a teahouse
- *Tori* (ceremonial roofed entry gates)
- Plant species typical of Japanese and/or California environments [e.g., Japanese maple (*Acer palmatum*), Japanese camellia (*Camellia japonica*), Japanese azalea (*Rhododendron japonicum*), fern (*Dryopteris* sp.), pine (*Pinus* sp.), bamboo, (*Bambusa*), Japanese aralia (*Fatsia japonica*), cedar (*Cedrus*), coastal redwood (*Sequoia sempervirens*), and elm (*Ulmus* sp.)]

Examples:

- Storrer-Stearns Japanese Garden, 270 Arlington Drive, designed by Kinzuchi Fujii, ca. 1937

Context: Bring the Outside Inside and the Inside Outside: Residential Garden Design in Pasadena, 1905–1968; Property Type: California Modern Residential, 1945–1968

Description: These examples of historic designed gardens are associated with residential properties that reflect California Modern style of garden design, were originally built to adorn a residence, and were installed during the style's period of significance from 1945 to 1968. The garden may consist of vegetation, design, and/or hardscape material consciously laid out by a master gardener, landscape architect, architect or horticulturalist, or an owner or other amateur that reflects the California Modern style of garden design. Located in residential properties, these gardens may be found throughout the city. Excellent and intact examples of California Modern style gardens in the city are rare.

Significance: California Modern gardens are significant as an expression of the growing influence of modernist architecture and design principles in Southern California during the post–World War II era and reflect the economic prosperity and rapid population growth that contributed to the development of a regionally distinct and eclectic style of landscape architecture in Southern California. The period of California Modern design began with the conclusion of World War II in 1945 and continued until 1968, by which time the era of Modern residential design trends had waned and the profession focused more heavily on large-scale institutional and commercial projects.

Residential California Modern style gardens may be eligible for listing in the National Register under Criterion C as a notable example of the California Modern style of landscape design in the city, for their high artistic value, or as the work of a master designer, landscape architect, architect or horticulturalist, or an owner or other amateur.

²⁵⁸ The Cultural Landscape Foundation, "What's Out There," accessed March 27, 2012, <http://tclf.org/content/japanese>.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 69

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

Registration Requirements: To be eligible for the National Register under Criterion C, the garden should exhibit character-defining features of California Modern style from the period of significance and retain integrity of location, design, setting, materials, and workmanship. The garden must demonstrate a clear linkage with its original installation dating from 1945 to 1968 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the garden's original historic design and its ability to convey its association with the California Modern style during the period of significance should be considered. Properties that date from the last 50 years must possess exceptional significance, as defined in Criteria Consideration G of the National Register.

Examples of Character-Defining Features:

- Horizontal focus, interlocking rectangular or curvilinear planes as organizing principles of the design, irregular forms or geometric repetition, clearly delineated circulation patterns or walkways, and/or minimal ornamentation
- Outdoor rooms or other linkages between the architecture and the landscape, such that the outdoor areas function as an extension of the interior
- Terraces and grade changes
- Scenic views and vistas
- Architectural screens, low walls, and planters that are integrated into the associated architecture
- Brick, concrete, or pebble pavements laid in decorative patterns
- Water features, commonly a swimming pool or fountain
- Naturalistic plantings
- Plant palettes utilizing distinctive textures, foliage, and colors
- Vegetation with unusual growing habits, and/or freestanding sculpture
- Plants with distinctive growing habits, such as Italian stone pine (*Pinus pinea*), cedar of Lebanon (*Cedrus libani*), coral tree (*Erythrina caffra*), Jacaranda (*Jacaranda acutifolia*), red flowering eucalyptus (*Eucalyptus ficifolia*), lemon-scented gum (*Eucalyptus citriadora*), hibiscus (*Hibiscus* sp.), bird of paradise (*Strelitzia nicolai*), and Monterey pine (*Pinus insignis*)
- Japanese-inspired garden design principles and use of traditional Japanese style garden materials, such as large boulders, rock, sand, or logs
- Associated architectural styles may include but are not limited to Minimal Traditional, California Ranch, Modern Ranch, Mid-Century Modern

Examples:

- Richard Frank Garden, 919 La Loma Road, designed by Garrett Eckbo, 1957
- Herbert Hoover, Jr. Garden, 900 South San Rafael Avenue, designed by Thomas Church, 1962

Context: Non-Residential Gardens in Pasadena, 1923–1975; Property Type: Civic Garden, 1923–1940

Description: These examples of historic designed gardens are associated with institutional and/or civic properties that reflect the influence of the City Beautiful movement in Pasadena during its period of significance from 1923 to 1940. The garden may consist of vegetation, design, and/or hardscape material

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 70

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

consciously laid out by a master gardener, landscape architect, architect or horticulturalist, or an owner or other amateur laid according to a plan that clearly reflects City Beautiful influences. These gardens are generally concentrated in downtown Pasadena.

Significance: Civic gardens in Pasadena are significant as a local variant of national design ideals espoused by proponents of the City Beautiful movement around the turn of the twentieth century. Constructed as civic beautification efforts or to address or otherwise soften infrastructure, such as medians, these gardens minimized the visual impact of increased automobile traffic in downtown, or provided a setting for civic architecture. Civic gardens reflect the influence of the City Beautiful movement in Pasadena, beginning with the adoption of the Bennett Plan in 1923 and continuing until the completion of the Arroyo Seco Parkway in 1940. After 1940, the influence of the City Beautiful movement waned.

Civic gardens may be eligible for listing in the National Register under Criterion A for their association with City Beautiful ideals and principles in Pasadena typically from 1923 to 1940 or with community beautification or planning activities in the city generally.

Registration Requirements: To be eligible for listing under Criterion A, the garden should continue to convey its association with the pattern of influence of the City Beautiful movement in Pasadena. The garden should retain integrity of location, design, setting, feeling and association to establish its relationship with City Beautiful ideals and principles as practiced in the city.

To be eligible for the National Register under Criterion C, the garden should exhibit character-defining features from the period of significance and retain integrity of design, materials, and workmanship. The garden must demonstrate a clear linkage with its original installation dating from 1923 to 1940 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the garden's original historic design and its ability to convey its association with the influence of the City Beautiful movement during the period of significance should be considered.

Examples of Character-Defining Features:²⁵⁹

- Design that surrounds or frames a building or a complex of buildings housing institutional or civic uses
- Located along a primary roadway in the city
- Intended as a beautification effort or reflects City Beautiful precepts in its plan
- Arranged to stylistically match or otherwise accommodate associated architectural styles
- May reflect the design philosophies of multiple designers, having typically been reinterpreted repeatedly over time
- Associated architectural styles may include but are not limited to Mediterranean Revival styles, Italian Renaissance Revival and Beaux Arts Classicism

Examples:

²⁵⁹ The Cultural Landscape Foundation, "What's Out There," accessed February 29, 2012, <http://tclf.org/content/institutional-grounds>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 71

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

- Pasadena Central Library, 285 East Walnut Street, designed by Yoch and Council, 1925
- Pasadena City Hall Garden, 100 North Garfield Avenue, 1927
- Pasadena Civic Auditorium, 300 East Green Street, 1931

Context: Non-Residential Gardens in Pasadena, 1923–1975; Property Type: Modern Garden, 1945–1975

Description: These examples of historic designed gardens are associated with a non-residential (commercial, civic, industrial, or institutional) that reflects Modern garden design influences and was installed during the style's period of significance from 1945 to 1975. Typically associated with a commercial or institutional property, the garden may consist of vegetation, design, and/or hardscape material consciously laid out by a master gardener, landscape architect, architect or horticulturalist, or an owner or other amateur according to a design that clearly reflects Modern principles of landscape design. These gardens may be located throughout the city.

Significance: Modern gardens in Pasadena are significant as a reflection of the economic prosperity of rapid population growth in the post–World War II era. Modern gardens in Pasadena represent the development of a regionally distinct, eclectic style of landscape architecture based on the principles of Modern design. Examples of post–World War II landscape architecture and design in the city are associated with local design responses within the larger sphere of influence of Mid-Century Modernism in Los Angeles. Modern gardens are significant for associations with commercial, civic, industrial, or institutional development in the post–World War II era. Later examples were often constructed as a direct response to the urban expansion of Pasadena, typically as plazas that adorn a prominent commercial, civic, industrial, or institutional building. These later examples reflect the emphasis on public spaces in the professional practice of landscape architecture during this period and represents the influence of the “environmental design” movement in landscape architecture. Modern gardens reflect the enduring influence of Modern design principles in Pasadena in the postwar period, dating from the end of World War II in 1945 and continuing until 1975 with the construction of the Pacific Telephone Building (177 E. Colorado Boulevard), designed by Howard E. Troller, a large-scale example of the type that occupies a prominent location in downtown Pasadena.²⁶⁰

Modern gardens may be eligible for listing in the National Register under Criterion C as a notable example of the Mid-Century Modern style of landscape design in the city, for their high artistic value, or as the work of a master designer, landscape architect, architect or horticulturalist, or an owner or other amateur.

Registration Requirements: To be eligible for the National Register under Criterion C, the garden should exhibit character-defining features of Modern gardens from the period of significance and retain integrity of location, design, setting (if associated with a particular building), materials, workmanship, and association. The garden must demonstrate a clear linkage with its original installation dating from 1945 to 1975 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design

²⁶⁰ Lamprecht, Barbara and Daniel Paul. National Register of Historic Places, Multiple Property Documentation Form, Cultural Resources of the Recent Past, On file at the City of Pasadena, 16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 72

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

discernible and intact. The continuity of the garden's historic design and its ability to convey its historical association with the Mid-Century Modern style during the period of significance should be considered. Properties that date from the last 50 years must possess exceptional significance, as defined in Criteria Consideration G of the National Register.

Examples of Character-Defining Features:²⁶¹

- Horizontal focus, interlocking rectangular or curvilinear planes as organizing principles of the design, irregular forms or geometric repetition, minimal ornamentation
- Outdoor rooms or other linkages between the architecture and the landscape, such that the outdoor areas function as an extension of the interior
- Predominantly hardscape, brick or concrete pavements laid in decorative patterns
- Deliberately removed and separate from the street
- Abstract juxtapositions of massed vegetation or the use of plants with sculptural qualities in planting schemes to contrast the surrounding architecture
- Architectural screens, low walls, benches, prominent planters, and/or moveable street furniture
- Brick, concrete, or pebble pavements laid in decorative patterns
- Water features, such as fountains and reflecting pools
- Public art and/or freestanding sculpture
- Naturalistic plantings
- Plant palettes utilizing distinctive textures, foliage, and colors
- Vegetation with unusual growing habits and/or freestanding sculpture
- Plants with distinctive growing habits or ground covers, such as olive (*Olea europaea*), jacaranda (*Jacaranda acutifolia*), magnolia (*Magnolia grandiflora*), Flowering pear (*Pyrus kawakami*), giant bird-of-paradise (*Strelitzia reginae*), raphis pal (*Rhaphis humilis*), liriopie (*Liriopie muscari*), dwarf and shell ginger (*Alpinia* sp.), algerian ivy (*Hedera helix*)
- Associated architectural styles may include but are not limited to Modern, Late Moderne, Mid-Century Modern, Corporate Modern, New Formalism, Brutalism

Examples:

- Bullock's Pasadena, 401 S. Lake Avenue, designed by Ruth Shellhorn, 1947
- Stuart Pharmaceuticals, 3360 E. Foothill Boulevard, designed by Thomas Church, ca. 1958
- Mutual Savings and Loan Association, 301 E Colorado Boulevard, designed by Ruth Shellhorn, 1964
- World Wide Church of God/Ambassador College Campus, South Orange Grove Boulevard and W. Del Mar Boulevard, designed by Eckbo, Dean, Austin & Williams/John Myhre & Associates, ca. 1965
- Bank Americard Center, 101 S. Marengo Avenue, designed by Edward Durrell Stone, 1974
- Pacific Telephone Building, 177 E. Colorado Boulevard, designed by Howard E. Troller, ca. 1975

Context: Municipal Parks and Recreational Facilities in Pasadena, 1902–1975; Property Type: Municipal Park, 1902–1930

Description: These examples of parks are associated with the municipal park movement in Pasadena from 1902 to 1930. The park may consist of vegetation, design, and/or hardscape material consciously

²⁶¹ The Cultural Landscape Foundation, "What's Out There," accessed March 27, 2012, <http://tclf.org/content/modernist>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 73

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

laid out by a master gardener, landscape architect, architect or horticulturalist, or city employee. Municipal parks are located throughout the city. Often reinterpreted over time to reflect current design trends, many of the city's older parks reflect the design philosophies of recent decades rather than their original construction.

Significance: Municipal parks are significant in the history of parks, open space planning, and recreational activities in Pasadena and reflect the influence of the national "municipal park" movement in which city planners began to design parks as places for organized activities and civic functions. Municipal parks are also significant for their associations with civic uses, open space planning, and the history of parks and recreation in the city. The period of significance for municipal parks dates from the acquisition of the first public park lands by the City of Pasadena in 1902 until 1930, after the national "municipal" park trend declined and many municipal parks in the United States were redesigned to accommodate recreational uses.

Municipal parks may be eligible for listing in the National Register under Criterion A for association with the principles of the national "municipal park" movement or recreation and leisure activities in Pasadena generally from 1902 to 1930.

Municipal parks may be eligible for listing in the National Register under Criterion C as a notable example of park design in the city, for their high artistic value, or as the work of a master gardener, landscape architect, architect or horticulturalist, or city employee.

Registration Requirements: To be eligible for National Register listing under Criterion A, the municipal park must convey its association with patterns of development related to the city's recreational history, responses to national park design trends, and/or open space planning activities. The municipal park should retain integrity of location, setting, feeling, and association. A municipal park may retain integrity of setting and feeling if it conveys a sense of the city's park design history from 1902 to 1930. The municipal park may include recent construction or have otherwise changed considerably from its era of construction.

To be eligible for the National Register under Criterion C, the park should exhibit character-defining features associated with municipal parks from the period of significance and retain integrity of location, design, setting, feeling and association. The park must demonstrate a clear linkage with its original installation dating from 1902 to 1930 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the park's original historic design and its ability to convey its historical association with the municipal park movement during the period of significance should be considered.

Examples of Character-Defining Features:²⁶²

- Examples of mature vegetation to delineate activity areas, paved paths, commemorative statuary and monuments, entrance signage, ornamental planting beds, allées, and concentrations of a particular species or type of vegetation

²⁶² The Cultural Landscape Foundation, "What's Out There," accessed December 13, 2011, <http://tclf.org/content/large-municipal>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 74

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

- Athletic fields, tennis courts, golf courses, horseshoe courts, activity lawns, game courts, and facilities to support athletic events, such as bleachers, showers, and changing areas
- Trails, water features, lawns, and themed gardens (e.g., a rose garden)
- Playgrounds or play areas for children
- Civic-themed areas such as a parade ground or amphitheater for outdoor performances
- Indoor space suitable for a variety of activities including dancing, games, stage productions, food preparation, and dining
- Support structures such as maintenance sheds and night lighting
- Accessory structures to support social activities (e.g., clubhouses, picnic areas)

Examples:

- Memorial Park, 85 E. Holly Street, 1902
- Central Park, bounded by E. Dayton Street, S. Raymond Avenue, E. Del Mar Blvd, and S. Fair Oaks Avenue, 1904
- La Pintoresca Park, 1355 N. Raymond Avenue, 1915
- Washington Park, 700 E. Washington Boulevard, 1919

Context: Municipal Parks and Recreational Facilities in Pasadena, 1902–1975; *Property Type: Recreational Facility, 1930–1975*

Description: These examples of parks are associated with the development of recreational facilities in Pasadena from 1930 to 1975. The park may consist of vegetation, design, and/or hardscape material consciously laid out by a master gardener, landscape architect, architect or horticulturalist, or city employee. Recreational facilities are located throughout the city. Often reinterpreted over time to reflect current design trends, many of the city's older parks reflect the design philosophies of recent decades rather than their original construction.

Significance: Recreational facilities are significant for their association with the trend after 1930 where park administrators throughout the nation abandoned their idealistic efforts to use parks as a mechanism of social reform. Public parks constructed after 1930 began to shift their emphasis toward athletic uses. Unlike the opportunities for passive recreation that are typical of earlier park designs, after 1930, many public parks during this era were designed with athletic fields and playgrounds as their primary focus. Recreational facilities are significant for their associations with athletic events and the history of parks and recreation in the city, which began after the shift toward recreational uses began in 1930. During the 1970s, the city acquired several major acquisitions of recreational facilities (e.g., Villa Parke, Robinson Park). The period of significance extends to include the numerous parklands that were acquired by the city during the early 1970s, reflecting the increased need for recreational opportunities in the city.

Recreational facilities may be eligible for listing in the National Register under Criterion A for association with recreation and leisure activities in Pasadena generally from 1930 to 1975.

Recreational facilities may be eligible for listing in the National Register under Criterion C as a notable example of park design in the city, for their high artistic value, or as the work of a master gardener, landscape architect, architect or horticulturalist, or city employee.

Registration Requirements: To be eligible for National Register listing under Criterion A, the recreational facility must convey its association with patterns of development related to the city's recreational history,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number F Page 75

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

responses to national park design trends, and/or open space planning activities. The recreational facility should retain integrity of location, design, setting, feeling, and association. A recreational facility may retain integrity of setting and feeling if it conveys a sense of the city's park design history from 1930 to 1975. Properties that date from the last 50 years must possess exceptional significance, as defined in Criteria Consideration G of the National Register.

To be eligible for the National Register under Criterion C, the park should exhibit character-defining features associated with municipal parks from the period of significance and retain integrity of location, design, setting, feeling and association. The park must demonstrate a clear linkage with its original installation dating from 1930 to 1975 and continue to retain essential character-defining features and distinctive characteristics of its period and method of construction. The accumulated loss of character-defining features, such as original design details, key materials, or examples of workmanship will result in a loss of integrity. Alterations, such as replaced vegetation, design additions, or moved elements, may be acceptable as a reflection of the property's evolution if they are sensitive to its original characteristics and leave the overall design discernible and intact. The continuity of the park's original historic design and its ability to convey its historical association as a recreational facility during the period of significance should be considered.

Examples of Character-Defining Features:²⁶³

- Examples of mature vegetation to delineate activity areas, hardscape elements, and concentrations of a particular species or type of vegetation
- Athletic fields, tennis courts, golf courses, and facilities to support athletic events, such as bleachers, showers, and changing areas
- Areas for passive recreation, such as water features and lawns
- Playgrounds or play areas for children
- Civic-themed areas such as a parade ground or amphitheater for outdoor performances
- Indoor space suitable for a variety of activities including dancing, games, stage productions, food preparation, and dining
- Support structures such as maintenance sheds and night lighting
- Accessory structures to support social activities (e.g., childcare facilities, senior activity centers, clubhouses, picnic areas)

Examples:

- Jefferson Park, 1501 East Villa Street, 1945
- Grant Park, 232 South Michigan Avenue, 1948
- Brenner Park, 235 Barthe Drive, 1952
- Villa Parke, 363 E. Villa Street, 1973
- Eaton Sunnyslope Park, Sunnyslope Avenue and Paloma Street, 1975

²⁶³ The Cultural Landscape Foundation, "What's Out There," accessed December 13, 2011, <http://tclf.org/content/large-municipal>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number G Page 76

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

G. GEOGRAPHICAL DATA

The geographical area covered by this Multiple Property Documentation Form is within the incorporated city limits of Pasadena, California.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number H Page 77

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

The City of Pasadena received a 2011–2012 Certified Local Government (CLG) grant from the California Office of Historic Preservation and the National Park Service to prepare a Multiple Property Documentation Form (MPDF) to nominate and register thematically related properties and establish registration requirements for the future nomination of sites, district, structures, or objects under the theme of "Historic Designed Gardens in Pasadena." The intent of the MPDF is to facilitate the future nominations of historic designed gardens in the city.

Kevin Johnson, Planner with the Design and Historic Preservation Section of the City of Pasadena's Planning Department, managed the project and conducted site-specific research that was used in the development of the MPDF. The city's research efforts included an extensive review of archival materials, including newspaper articles, books, and journals, which informed the development of an electronic inventory of designed gardens in the city. The electronic inventory identified approximately 150 extant residential gardens in addition to institutional and commercial properties and public parks. Mr. Johnson conducted site visits to evaluate many of the extant gardens identified in the electronic inventory. The information derived from these site visits served as the framework to develop the historic contexts, property types and registration requirements for the MPDF.

The city selected a consultant team led by Sapphos Environmental, Inc. to prepare the MPDF. Leslie Heumann, manager of historical resources, Sapphos Environmental, Inc., provided senior level project oversight and peer review. Marlise Fratinardo, senior cultural resources coordinator, Sapphos Environmental, Inc., served as project manager and principal author, conducted background research and evaluation, and served as the primary point of contact with the city. Marilyn Novell, intern, Sapphos Environmental, Inc., prepared the "significant persons and organizations" portion of the document. Garden design experts Ann Scheid and Kelly Comras provided research support, conducted peer reviews, participated in evaluating garden properties, and offered guidance to the city throughout the project. Ms. Fratinardo, Ms. Heumann, Ms. Novell, and Ms. Scheid meet the Secretary of the Interior's Professional Qualifications Standards in Architectural History.

Other contributors to the project include Carson Anderson and the Pasadena Garden Club. Mr. Anderson shared his research expertise and access to the collections at the College of Environmental Design Archives at the University of California at Berkeley. He provided copies of plans, photographs, and correspondence for several notable designed gardens in Pasadena to the city and the consultant team to assist in the evaluation efforts. Members of the Pasadena Garden Club (and numerous other residents of the city) generously provided access to privately-owned gardens in Pasadena.

An extensive literature review on the history of garden design in Southern California was conducted to identify broad garden design trends in the City of Pasadena. Research sources included public records at the Pasadena Public Library and files kept at the City of Pasadena. Primary source materials used in the preparation of the MPDF included Sanborn Maps, historical aerials and photographs, newspaper articles and obituaries, period architectural publications, books, interviews, ephemera, and published documents on the history of Pasadena and garden design. In addition, the California History Index of the Los Angeles Public Library, the Avery Index of Architectural Periodicals, historical resources survey reports, and technical materials relating to federal, state, and local historic preservation were consulted for additional information.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 1 Page 78

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 1 Page 79

----- Name of Property Los Angeles County, California
----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 1 Page 80

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----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 1 Page 81

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----- County and State Historic Designed Gardens in Pasadena
----- Name of multiple listing (if applicable)

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