ATTACHMENT C:

National Register Nomination Forms

NPS Form 10-900-b (Rev. 01/2009) OMB No. 1024-0018 (Expires 5/31/2012)

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

C. Form Prepared by

name/title Marlise Fratinardo, Sapphos Environmental, Inc., Principal Author, Senior Cultural Resources Coordinator
Leslie Heumann, Sapphos Environmental, Inc., Historic Resources Manager
Marilyn Novell, Sapphos Environmental, Inc., Intern
Ann Scheid, Historian
Kelly Comras, Kelly Comras Landscape Architecture

Organization Sapphos Environmental, Inc. date July 16, 2012

street & number 430 North Halstead telephone (626) 683-3547

city or town Pasadena state CA zip code 91107

e-mail fratinardo@gmail.com

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

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.

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~~4~~9 75; 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.

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.

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.

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. Pumkin 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.

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).

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.

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/

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 "neurasthemia," 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.

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.

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.

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.

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.

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.

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 Adophus 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.

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.

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

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.

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 Fratinardo, March 3, 2012.

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

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 Dobyns 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] Dobyns, 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.

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 Dobyns'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 Dobyns,

> 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 Gardena 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] Dobyns, Winifred Starr. *California Gardens.* (New York: MacMillan, 1931).

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

[90] Dobyns, Winifred Starr. *California Gardens.* (New York: MacMillan, 1931).

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.

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.

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).

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 Rudoph 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.

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.

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.