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

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

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

<sup>117</sup> "Grand Concourse Dominant Idea in Rare Vision of City Beautiful," *Los Angeles Times*. December 1, 1907. III.

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

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

<sup>119</sup> "Grand Concourse Dominant Idea in Rare Vision of City Beautiful," *Los Angeles Times*. December 1, 1907. III.

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

<sup>120</sup> Scheid, *Historic Pasadena*, 61-62.

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

Unlike other City Beautiful schemes proposed in Southern California cities, Edward Bennett’s plan for Pasadena was, in large part, implemented between 1925 and 1932.<sup>123</sup> The plan acknowledged the increasing importance of the automobile by recommending widening of major streets to accommodate automobile traffic. Capitalizing on Pasadena’s already existing garden-like amenities and charm, the plan recommended introduction of landscaped medians and allées to beautify major automobile routes. The plan proposed a Civic Center that included the development of a monumental Pasadena City Hall and an axial arrangement of public buildings and open spaces in the Civic Center. Completed in December 1927, the Mediterranean-inspired design of Pasadena’s City Hall by Bakewell and Brown was influenced by California’s Spanish Missions and included a prominent garden courtyard with cloistered walls, a central tiered Spanish Baroque fountain, and decomposed granite pathways that separated geometrical planting beds.<sup>124,125</sup>

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

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

<sup>121</sup> Scheid, *Historic Pasadena*, 62–65.

<sup>122</sup> Rogers, *Landscape Design*, 360–363.

<sup>123</sup> Ibid.

<sup>124</sup> Scheid, *Historic Pasadena*, 64–65.

<sup>125</sup> Rogers, *Landscape Design*, 360–363.

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

<sup>127</sup> Rogers, *Landscape Design*, 360–363.

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

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

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

Reflecting the desire for civic beautification in the 1920s and 1930s in nearby Los Angeles, plantings along automobile corridors formed linear parks, promoting local tourism efforts. The topographic conditions of Los Angeles, for example, created opportunities for the development of scenic parks and drives, such as Mulholland Drive, which was begun in 1923.<sup>134</sup> Los Angeles parks and recreation advocates hired preeminent city planners Frederick Law Olmsted Jr., Harland Bartholomew, and Charles Henry Cheney who presented their report "Parks, Playgrounds, and Beaches for the Los Angeles Region in 1924 and 1930," which explored a comprehensive and far-reaching vision of an outdoor recreation opportunities connected by vegetated parkways. The implementation of monumental improvement schemes intended for automobile viewing created a sense of largesse, such as the mass planting of Mexican Fan Palms along Avalon Boulevard in preparation for the Los Angeles 1932 Olympic Games. As early as 1915, a guest at the Huntington Hotel stated of the automobile experience, "I have been in this place I have been in this place thirty days. I have had thirty motor rides, each in a different direction over roads as smooth as a floor and each time the difference in scenery was a new and glad surprise, like a curtain raised for a different act, each more lovely than the one that preceded it."<sup>135</sup>

<sup>129</sup> Rogers, *Landscape Design*, 360–363.

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

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

<sup>132</sup> "Pasadena, Motor Paradise," *Maryland-Huntington Life*, February 27, 1915.

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

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

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

<sup>135</sup> "Pasadena, Motor Paradise," *Maryland-Huntington Life*. February 27, 1915.

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

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

Pasadena had an established gardening tradition that continued despite the struggling Depression-era economy and overall lack of new construction and development. In 1931, Charles Gibbs Adams documented the City's celebrated tree canopy that was planted in prior decades, "Pasadena and Altadena together are, of course, the 'tree collectors' Seventh Heaven. Nowhere else in America, if in all the world, are to be found so many varieties together, from so many corners of the globe."<sup>138</sup> Also during the 1930s, several long-standing and notable Pasadena nurseries were established. In 1932, Vern McCaskill opened McCaskill's Gardens as a camellia and azalea supplier.<sup>139</sup> Burkard Nurseries, specializing in hybrid delphinium and pansies, was founded in 1937.<sup>140</sup> The Southern California Chapter of the American Society of Landscape Architects (ASLA) was founded in Pasadena during the 1930s.

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

<sup>136</sup> Scheid, *Historic Pasadena*, 73.

<sup>137</sup> Ibid.

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

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

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

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

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

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

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

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

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

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

<sup>143</sup> Ibid.

<sup>144</sup> The Southland’s War on Smog: Fifty Years of Progress toward Clean Air. May 1997, accessed October 12, 2009. <http://www.aqmd.gov/news1/Archives/History/marchcov.html#The Arrival of Air Pollution>

<sup>145</sup> Scheid, *Historic Pasadena*, 78.

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

<sup>147</sup> Scheid, *Historic Pasadena*, 85–87.

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

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

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

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

<sup>148</sup> Scheid, *Historic Pasadena*, 85–91.

<sup>149</sup> Scheid, *Historic Pasadena*, 88.

<sup>150</sup> Scheid, *Historic Pasadena*, 98–99.

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

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

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elegant, simple, and powerful design statements.

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

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

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

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

Rogers, *Landscape Design*, 434–435.

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

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

<sup>156</sup> Bricker, Lauren Weiss, and Janet Tearnen. "Historic Context Statement for the Ambassador College Site." In

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

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

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

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

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

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

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

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

<sup>158</sup> *This Is Ambassador College*. (Pasadena, CA: Ambassador College Press, 1968).

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

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

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



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

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

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

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

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

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

<sup>163</sup> Scheid, *Historic Pasadena*, 97–98.

<sup>164</sup> Scheid, *Historic Pasadena*, 184–185.

<sup>165</sup> Scheid, *Historic Pasadena*, 96.

<sup>166</sup> Scheid, *Historic Pasadena*, 96.

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

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conducting surveys to identify historic properties. An early historic preservation effort was the City of Pasadena's purchase in 1975 of the historic Pasadena Playhouse, which was eventually reopened as a performance venue in 1986. In 1976, the city was awarded a grant from the California Office of Historic Preservation to inventory architectural and historical resources; initially intended to be a one-year project, the survey continued over the next decade. In 1977, a coalition of historic preservation advocates with a mission to preserve the city's architectural and cultural legacy founded the nonprofit preservation organization, Pasadena Heritage. Recognizing the economic advantages of downtown's many viable historic properties as locations for small businesses and the potential benefits of an authentic historic downtown for residents and tourists alike, an urban conservation zone for the new district, called Old Pasadena, was established in 1979, new parking structures were built by the city and the adaptive reuse of several historic downtown buildings was initiated. In 1981, the city adopted its first ordinance protecting historic structures. One of the Pasadena's historic preservation movement's successes was the collaboration between Pasadena Heritage and the City of Pasadena to move the threatened Gartz Court bungalow court in 1984.<sup>168</sup>

<sup>168</sup> Scheid, *Historic Pasadena*, 97–99.

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MUNICIPAL PARKS AND RECREATIONAL FACILITIES IN PASADENA, 1902–1975

*Introduction*

*Pasadena's Municipal Parks, 1902–1930*

*Pasadena's Recreational Facilities, 1930–1975*

*Introduction*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

***Pasadena's Municipal Parks, 1902–1930***

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

<sup>175</sup> Cole, Vera Heathman. "The Evolution of the Park," *Los Angeles Times*. August 30, 1921. II4.

<sup>176</sup> Padilla, *Southern California Gardens*, 295.

<sup>177</sup> Ibid.

<sup>178</sup> "Our Playgrounds," *Los Angeles Times*. July 21, 1926. A4.

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

<sup>179</sup> "Playgrounds Crime Cure," *Los Angeles Times*. July 11, 1926. B1.

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

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

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

Central Park

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

Memorial Park

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

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

<sup>183</sup> Ibid.

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

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

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

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

Park Development in the Arroyo Seco

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

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

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

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

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

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

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

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

<sup>191</sup> *Ibid.*

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

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

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

La Pintoresca Park, Defenders' Parkway, Washington Park

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

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

<sup>193</sup> Ibid.

<sup>194</sup> The two referenced bridges are the Colorado Street Bridge and the La Loma Bridge.

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

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

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



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

*Carmelita Gardens*

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

*Singer Park, Besse Park*

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

***Pasadena's Recreational Facilities, 1930-1975***

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

<sup>198</sup> City of Pasadena. "Annual Report of Pasadena Park Department for Fiscal Year 1928-1929," October 24, 1929.

<sup>199</sup> Ibid.

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

<sup>201</sup> City of Pasadena. "Annual Report of Pasadena Park Department for Fiscal Year 1928-1929," October 24, 1929.

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

<sup>203</sup> Ibid.

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

In 1930, Pasadena had over 1,000 acres of parkland.<sup>204</sup> New parks added to Pasadena's park system during the 1930s and 1940s included Eaton Blanche Park, Victory Park, and Allendale Park. Formerly the site of Thomas Jefferson School, Jefferson Park was purchased from the Board of Education in 1945.<sup>205</sup> Likewise, Grant Park, the former site of Grant School, was acquired in 1948.<sup>206</sup> Designed primarily to provide active recreation opportunities, most of these new parks provided athletic fields. During the 1930s, the City used Works Progress Administration (WPA) funding to erect a glass house, the Municipal Nursery, which grew, from seed or cuttings, all of the flowers and shrubbery planted in the various parks and on City streets. Other projects documented in reports prepared by the City's Parks Department during the 1940s included the redesign of Tournament Park, the construction of the Administration Building at the Rose Bowl, the installation of a new cobble wall and fencing around the Municipal Golf Course, and 16 electric hot plates at Brookside.<sup>207,208</sup>

Several new City parks with a recreational emphasis were acquired between 1950 and 1975. Brenner Park, circa 1952, is a neighborhood park with athletic fields. Gwinn Park was dedicated on October 8, 1972 in honor of former mayor Floyd O. Gwinn, a tree and open space advocate. Robinson Park honors Pasadena native Jackie Robinson. Villa Parke, purchased in 1973 by the City, has a community center that provides social services. Honoring Leonard Rose's famed Sunny Slope Ranch, Eaton Sunnyslope Park was officially opened in 1975.<sup>209</sup>

<sup>204</sup> Ibid.

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

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

<sup>207</sup> City of Pasadena. 19 August 1941. "Annual Report of Pasadena Park Department for Fiscal Year 1940-1941." Pasadena, CA.

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

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

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

**Adams, Charles Gibbs (1884–1953)**

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

**Albrecht, Jacob (1870–Unknown)**

**Education:** No formal training in landscape design, his education consisted of a course in surveying and civil engineering through a correspondence school.  
**Work:** Jacob Albrecht emigrated with his family from Russia to Newton, Kansas, where he learned the foundations of gardening and forestry. As head gardener at the Hotel Raymond in Pasadena, Albrecht designed the hotel's golf course, which was one of the first golf courses in Southern California. In Pasadena, he served as foreman at Library Park, known today as Memorial Park, which he helped design, and later became Pasadena's first park superintendent.<sup>211</sup>

**Barlow, Frederick, Jr. (1902–1953)**

**Education:** University of California, Berkeley, BS, Landscape Design (1925)  
**Work:** Born in Colorado Springs, Colorado, Frederick Barlow Jr., served as vice president of the American Society of Landscape Architects (ASLA) from 1951 to 1953. Barlow worked with Paul Thiene from 1926 to 1929. With the exception of a two-year period in the early 1930s when he worked for the National Park Service, Barlow partnered with Pasadena designer Katherine Bashford until 1943.<sup>212</sup> He worked independently from 1943 to 1953.

**Bashford, Katherine Emilie (1885–1953)**

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

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

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

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

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

**Chisholm, Thomas (Unknown)**

Education: Unknown

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

**Church, Thomas Dolliver (1902–1978)**

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

Work: One of California's most influential landscape architects, Thomas "Tommy" Dolliver Church is credited with creating the "modern California garden" and was among the first landscape architects to promote the indoor-outdoor continuity between house and garden.<sup>215</sup> Church used modern, naturalistic forms that departed from earlier neoclassical garden styles and experimented extensively with texture, color, and space. Born in Boston, Massachusetts, he graduated from Harvard in 1926 and traveled through Italy and Spain, where he was inspired by the notion of "outdoor living" in a climate similar to that of California.<sup>216</sup> When he returned, he began teaching landscape architecture at the University of California, Berkeley. In 1929, Church opened his own practice in San Francisco, where he worked until 1977.<sup>217</sup> Throughout his long career, Church was responsible for nearly 2,000 gardens, in addition to several major large-scale public commissions such as significant portions of the University of California campuses at Berkeley and Santa Cruz. He also wrote two groundbreaking books on residential garden design, *Gardens Are for People* and *Your Private World*. Church is perhaps best known for the Donnell Garden and pool in Sonoma, California, designed in 1948 with Lawrence Halprin and George Rockrise,<sup>218</sup> which became an icon of California postwar era landscape design.<sup>219</sup> In Pasadena, Church designed several residential gardens, including the Herbert Hoover, Jr. garden, and the corporate garden for Stuart Pharmaceuticals.

<sup>213</sup> Ibid.

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

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

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

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

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

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

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**Coolidge, Douglas W. (1860–1928)**

Education: Unknown

Work: Douglas Coolidge, described in his obituary as a “lover of music and flowers,” was a distant cousin of President Calvin Coolidge. Considered a plant authority, Coolidge was responsible for the introduction of exotic plants such as French and African heathers into Southern California’s gardens. Coolidge’s skill as a propagator and grower of ornamental plants won him the cooperation of federal authorities in introducing rare plants gathered by explorers throughout of the world. He was a prominent member of the California Nurserymen’s Association. Born in Bonaparte, Iowa, Coolidge was the head of the Music Department at the University of Oregon at Eugene before moving to Pasadena in 1899.<sup>220</sup>

**Cornell, Ralph Dalton (1890–1972)**

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

Work: A Fellow of the ASLA, Ralph Dalton Cornell was known by his colleagues as the “dean of landscape architects.” His approach to landscape design influenced several generations of younger practitioners, in particular, Thomas Church and Ruth Shellhorn. Born in Holdrege, Nebraska, Cornell worked briefly with Harries and Hall Architects in Toronto before serving in the U.S. Army during World War I. In 1919, Cornell opened the first landscape architecture practice in Los Angeles, where his first commission was serving as supervising landscape architect for Pomona College. Cornell’s interest in botany and photography contributed to the vision and sensitivity he brought to landscape design. As a designer, he applied a unique approach to each project, often incorporating indigenous plantings and preserving the native landscape. Cornell collaborated with native plant expert Theodore Payne on several regional parks and campus master plans.<sup>221</sup> He also worked with architect Welton Becket on the plan for the Avenue of the Stars in Los Angeles’s Century City development and collaborated on projects with architects Richard Neutra and Paul R. Williams. In Pasadena, as the firm Cook, Hall and Cornell, with his partners Wilbur David Cook Jr. and George Duffield Hall, Cornell designed numerous residential gardens and developed a plan for the redesign of Pasadena’s Central Park. Beginning in the late 1960s, Cornell practiced as “Cornell, Bridgers, Troller and Hazlett” until his death in 1972.<sup>222</sup>

**Council, Lucile (1898–1964)**

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

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

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

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

<sup>222</sup> “Inside Home.” *Los Angeles Times*, August 17, 1975, R4.

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**Dobyns, Winifred Starr** (1886–1963)

Education: Studied music in Boston and Paris

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

**Eckbo, Garrett N.** (1910–2000)

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

Work: Active in teaching and writing, as well as his design practice, Garrett Eckbo was one of the most influential landscape architects in California. Born in Cooperstown, New York, he was a student in the Department of Landscape Architecture at Harvard University's Graduate School of Design in 1936. Uninterested in the traditional landscape design approach being taught, he enrolled instead in architecture classes with Walter Gropius, where he was exposed to the multidisciplinary modernist approach and the social awareness of the Bauhaus. Eckbo published extensively, including the groundbreaking books *Landscape for Living* (1950), in which he attempted to define the discipline of modern landscape architecture; and *People in a Landscape* (2000), in which he promoted landscape design as an agent of social change. Motivated by the idealism he acquired at Harvard, Eckbo contributed to federal housing projects and migrant worker camps in California's Central Valley. With his colleagues, he formed the highly successful firm Eckbo, Dean, Austin and Williams in 1967, later known as EDAW (now AECOM), which "arguably became the most successful and widely known modern-day landscape architecture firm."<sup>223</sup> Eckbo was a founding member of the Telesis group of architects, landscape architects and urban planners. He also taught at the University of Southern California, School of Architecture, Los Angeles (1948–1956) and served as chair of the Department of Landscape Architecture at the University of California, Berkeley (1963–1969). Eckbo received the Medal of Honor from the American Society of Landscape Architects in 1975.<sup>224</sup> In Pasadena, Eckbo designed numerous residential projects. EDAW prepared the master plan for the World Wide Church of God/Ambassador College Campus and collaborated on the design for Neighborhood Church with Emmet Wemple.

**Farrand, Beatrix Jones** (1872–1959)

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

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

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

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

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

**Fraser, Robert Gordon (1860–1946)**

Education: University of Edinburgh, Edinburgh Botanical Gardens

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

**Fraser, Douglas G. (1893–Unknown)**

Education: Pitts Business College

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

**Fujii, Kinzuchi (1875–1957)**

Education: Unknown

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

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

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

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

**Halprin, Lawrence (1916–2009)**

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

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

**Hanson, Albert E. (1893–1986)**

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

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

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

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

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



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

**Hunt, Myron H. M. (1868–1952)**

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

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

**Matsuoka, Tom (1919–1990)**

Education: Pasadena City College

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

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

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

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

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books that remain in use.<sup>233</sup> He studied pharmacology at Pasadena City College but abandoned that path to seek work as a gardener. However, Matsuoka noted the similarity between the two disciplines: plants and people both get sick and need attention. Regarding his design projects, he acknowledged the need to adapt, noting the popularity of tropical plants in the 1950s and the changing social forces over time. "Before, you had thinner walkways because the wife walked behind her husband," he said in 1986. "Now they walk shoulder-to-shoulder, so the walkways must be wider."<sup>234</sup>

**Mische, Emil T. (Unknown–1934)**

Education: Missouri Botanical Gardens

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

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

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

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

<sup>233</sup> "Tom Matsuoka; Owned Fair Oaks Nursery in Pasadena," accessed March 2, 2012. [http://articles.latimes.com/1990-01-30/news/mn-820\\_1\\_fair-oaks-nursery-in-pasadena](http://articles.latimes.com/1990-01-30/news/mn-820_1_fair-oaks-nursery-in-pasadena)

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

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

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

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

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

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

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

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

**Oshiyama, Howard** (1917–2003)

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

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

**Pegg, Robert** (Unknown)

**Education:** Apprentice gardener in England for fifteen years

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

**Rust, Edward H.** (Unknown)

**Education:** Unknown

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

legacy/john-charles-olmsted

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

<sup>242</sup> "Robert Pegg, Once Gardener for State, Dies." On file at the City of Pasadena Planning Department, n.d.

<sup>243</sup> "Pen Pictures of Pasadenans: Robert Pegg, Who Started Tide toward Coast." *Pasadena Star-News*, November 21, 1917.

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

**Saunders, Charles Francis (1859–1941)**

Education: Unknown

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

**Shellhorn, Ruth (1909–2006)**

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

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

<sup>244</sup> "Growth Only Started in Southland." *Passadena Star-News*, November 20, 1926.

<sup>245</sup> The Santa Barbara Botanic Garden. "Guide to the Charles Francis Saunders Papers," accessed March 1, 2012. [http://www.sbbg.org/\\_ccLib/downloads/Charles\\_Francis\\_Saunders2.pdf](http://www.sbbg.org/_ccLib/downloads/Charles_Francis_Saunders2.pdf)

<sup>246</sup> "Cultural Resources of the Recent Past Historic Context Report." Prepared by Historic Resources Group and Pasadena Heritage for the City of Pasadena, Pasadena, CA, October 2007, 96.

<sup>247</sup> Ibid.

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residential designs.

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

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

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

**Thiene, Paul G. (1880–1971)**

Education: Trained as a horticulturalist in Germany

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

**Troller, Howard (1923–Unknown)**

Education: University of California at Berkeley, BA and MA

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

**Wakiji, Hanhichi (1876–1966)**

Education: Rust Nursery Company, South Pasadena

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

<sup>248</sup> Ibid.

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

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

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

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

**Wemple, Emmet (1921–1996)**

Education: University of Southern California

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

**Wright, Frank Lloyd, Jr. (1890–1978)**

Education: University of Wisconsin

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

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

<sup>253</sup> "Pasadena PIO: Mystery History—Solved," accessed 1 March 2012. [http://pasadenapio.blogspot.com/2010/04/mystery-history-solved\\_08.html](http://pasadenapio.blogspot.com/2010/04/mystery-history-solved_08.html)

<sup>254</sup> Oliver, Myrna. "Emmet Wemple; Landscape Architect on Major Projects," accessed June 7, 1996, *Los Angeles Times*. Accessed 28 March 2012. [http://articles.latimes.com/1996-06-07/news/mn-12647\\_1\\_landscape-architect](http://articles.latimes.com/1996-06-07/news/mn-12647_1_landscape-architect)