

PH0351971

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

NAME

HISTORIC
 Grace Nicholson Building

AND/OR COMMON

Pacificulture-Asia Museum

LOCATION

STREET & NUMBER

45 N. Los Robles Ave.

CITY, TOWN

Pasadena

-- NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

Calif. 22

STATE

California

VICINITY OF

CODE

06

COUNTY

L. A.

CODE

027

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER

OWNER OF PROPERTY

NAME

City of Pasadena

STREET & NUMBER

100 N. Garfield

CITY, TOWN

Pasadena

91109

VICINITY OF

STATE

Calif.

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE
REGISTRY OF DEEDS, ETC

STREET & NUMBER

Assessor's office Room 107 City Hall, Pasadena

CITY, TOWN

100 N. Garfield Pasadena, 91109

STATE

Calif.

REPRESENTATION IN EXISTING SURVEYS

2. Architectural & historical inventory, City of Pasadena, Nov. 1976.
3. City of Pasadena Cultural Heritage Landmark, No. 2, 8-10-76.
1. Declared landmark, 1970 by Los Angeles Cultural Heritage Board

DATE

-- FEDERAL -- STATE COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDSCultural Heritage Board, Los Angeles, City Hall, Room 1500
Cultural Heritage Program Office, Pas. City Hall, Room 207

CITY, TOWN

Pasadena and Los Angeles

STATE

California

Not for Permanent file

COND

-- EXCELLENT
 GOOD
-- FAIR

DESC

The Grace Nicholson Building is located on a lot that is situated between the central and the eastern side of the block. The building follows an ancient (9th century) Chinese architectural style of Chinese architecture. The building is an outstanding example of Chinese architecture. However, the Nicholson Building and earthquake resistance. Authenticity of the building is fully executed by the architect. Entering from the north side, there is an overlay of a "tower" that are traditional Chinese tiles on the roof. The grill entrance is located into the central part of the building.

The rest of the building is arranged in a "U" shape. (The four corners in the design and also a typical Chinese unit. The mirror is protected; the outside street wall elements.

The museum exhibits a garden and basic mirroring each other area and connects

(The two-story wall structures of Southern were placed near the middle; in extension of the fact, this feature plan. Because of the Treasure House, the

The first floor is has classrooms, a fine Oriental art second floor of

DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Grace Nicholson Building, occupied by the Pacificulture-Asia Museum, is located on a downtown Pasadena street opposite a major department store. The area includes small shops and parking lots. It is one block from the central downtown thoroughfare.

The building follows the Imperial Palace courtyard style, which is an ancient (9th century to the early 20th century) stone-constructed building style of Chinese architecture originally used as a repository for treasures and a retreat for the Emperor. The Palace of Fine Arts in Peking is an outstanding example of this style. The Nicholson Building closely resembles this Palace and the National History Museum in Taipei, Taiwan. However, the Nicholson building is constructed of concrete and is fire and earthquake resistant. A steel beam understructure is used throughout. Authenticity of the Chinese style was insured by having all of the decorative roof tiles, wood, stone and marble carvings made in China or faithfully executed by Pasadena-area craftsmen.

Entering from the street, one sees the concrete building with a stucco overlay of a "tundra" color, topped with the familiar turned-up roofs that are traditional with Chinese architecture. (See Picture I) The imported tiles on the roof are green. As would have been used by a prince, a red iron grill entrance gate embellished with dragons and cloud patterns, opens into the central passageway.

The rest of the building, set back from the street by a long passageway, is arranged in "mirror" style around the courtyard garden. (The two long sides of the rectangular area are duplicates of each other in perfect balance.) The outside stairways leading to the second floor are at the four corners in the garden and thus form an integral part of the overall design and also act as fire escapes. (See picture II) The idea behind this typical Chinese style is that the palace-fortress compound should be secured and more easily defended, and could operate as a self-contained unit. The mirror arrangement insures that the space is both open and protected; the room/walls surrounding the courtyard offer no access to the outside street while the interior courtyard is exposed to the natural elements.

The museum exhibitions are in the galleries surrounding the courtyard garden and basically in the several long galleries on the 1st floor mirroring each other. A shorter wall with gallery inside closes off the area and connects the parallel sides.

(The two-story wall construction is reminiscent of the living compound structures of Southeast Asia. From very early times, separate buildings were placed near the wall of the compound with an open protected area in the middle; later, the separate buildings were linked, becoming an extension of the wall, but the open courtyard area remained crucial. In fact, this feature has remained the most important concept in the building plan. Because of faithfully following the requirements for a Chinese Treasure House, the building is secure, fireproof and earthquake proof.)

The first floor is actually devoted to exhibition space. The second floor has classrooms, a library, an auditorium and office space. Shops featuring fine Oriental art objects and handcrafted ethnic arts occupy the front second floor of the building.

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE	
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART/Culture	<input type="checkbox"/> ENGINEERING
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY
		<input type="checkbox"/> INVENTION

SPECIFIC DATES 1924-1929 BUILDER _____

STATEMENT OF SIGNIFICANCE: Architecture

1. Architectural Setting

During the latter part of the 19th, Pasadena attracted a great number of people to the city first, as a excellent was remained to build second or third time, fine year round dwellings of hallmark of the city. Consequently an architecturally high standard was set or since. In addition, the diverse another Pasadena tradition. Within Tudor and Beaux Art Regency could quality and distinctive style.

It is logical, therefore, that the quickly take its unquestioned place mark. This sense of specialness was at that time and for that particular have been built.

The actual setting for the Nicholson the time it was built. It was located Maryland Hotel which was, in 1925, of the Linnard hotel chain, who owned and the Vista del Arroyo hotels. It was popular because of its elegance and the civic center had recently been two blocks away, as it is today. So the area with the Nicholson building of its size and unusual style.

Therefore, the building is important tied to Pasadena history. The hotel became shabby, but the Nicholson building a quality and a style that once again

2. Landscape Architecture

In the history of architecture, this is the oldest continuously used today. It is still in use in China. The central courtyard, or meditation is constructed is an outstanding example in America. It is meaningful because

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There are 28,000 feet of floor space, including galleries, auditorium, storage and classrooms, with 3,000 additional square feet in the courtyard. There has been minimum structural change to the building since it was built. For example, the large windows on the north and south sides of the courtyard have been modernized, but plans are being prepared to restore them to the original lattice work doors. In addition, the two large second floor rooms at the northeast corner have had the addition of basins which are necessary for their current classroom use.

The courtyard garden is rich in symbolic meaning. Carved closed lotus blossoms are on each newell post of the stone stairsteps. Carvings of cloud patterns and a flower form are also on the balustrades. (See picture III) The central area contains planting and a small pool. A flagstone walk is around the outer area, allowing easy access to the adjoining rooms. On the center of the back wall (east), is a medallion, filled with dragon carvings. Each of these forms carries its own symbolic meaning.

There are stone benches in the courtyard, as well as planting to soften the wall areas. At each corner, beside the stairsteps, there is a handsome "peony window", a design arrangement showing a flower form superimposed or overlaying on the life-giving earth, which is represented as a square form. (See picture IV) Dragons with long and curly tongues are on the four corners and form part of the drainpipes.

The central space in the courtyard is the garden proper, which is arranged in a traditional Chinese style.

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its Environs, Historic
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Council); Pasadena
Now (Pasadena Architectural
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by Lane Apostol
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Other Supporting
Etc.)

1. See Pasadena
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Grace N
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SIGNIFICANCE

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OWN PHYSICAL APPEARANCE
 by the Pacificulture-Asia Museum, opposite a major department parking lots. It is one block
 courtyard style, which is an (century) stone-constructed building used as a repository for . The Palace of Fine Arts in Feking, The Nicholson Building closely history Museum in Taipei, Taiwan. ructed of concrete and is fire nderstructure is used throughout. nsured by having all of the decora- carvings made in China or faith-
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 ies surrounding the courtyard galleries on the 1st floor th gallery inside closes off the
 iscent of the living compound early times, separate buildings d with an open protected area ings were linked, becoming an iard area remained crucial. In important concept in the building e requirements for a Chinese fireproof and earthquake proof.) xhibition space. The second floor and office space. Shops featuring : ethnic arts occupy the front

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PRHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART/CULTURE	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1924-1929 BUILDER/ARCHITECT HARTBOCH, VAN Felt & Hendry

STATEMENT OF SIGNIFICANCE: Architecture

1. Architectural Setting

During the latter part of the 19th century and the first part of the 20th, Pasadena attracted a great many wealthy older people, who chose the city first, as an excellent vacation area, and then frequently remained to build second or retirement homes in the area. During this time, fine year round dwellings of new Pasadena residents became a hallmark of the city. Consequently, Pasadena acquired a reputation as an architecturally high standard that few cities have equalled, today or since. In addition, the diversity of architectural styles, such as another Pasadena tradition, within one area alone, craftsman, Tudor and Beaux Art Regency could be found, all distinguished by their quality and distinctive style.

It is logical, therefore, that the Grace Nicholson building would quickly take its unquestioned place as a distinguished landmark. This sense of specialness remains. Looking only in Pasadena, at that time and for that particular period could these buildings have been built.

The actual setting for the Nicholson building was an astute choice at the time it was built. It was located directly opposite the Grand Maryland Hotel which was, in 1925, the most significant and best known of the Linnard hotel chain, who also owned the Huntington, the Granada, and the Vista del Arroyo hotels. The Maryland had become very popular because of its elegance and because it was conveniently located. The civic center had recently been built nearby, and the city hall was two blocks away, as it is today. Stylish speciality shops surrounded the area with the Nicholson building quickly assuming prominence because of its size and unusual style.

Therefore, the building is important as a historical structure, identified to Pasadena history. The hotel is gone and some of the streets have become shabby, but the Nicholson building remains as the best example of a quality and a style that once made Pasadena famous.

2. Landscape Architecture

In the history of architecture, this Chinese Taipei courtyard construction is the oldest continuously used style that is still being built today. It is still in use in China and Taiwan.

The central courtyard, or meditation garden around which the building is constructed is an outstanding example of Chinese landscape architecture in America. It is meaningful both in itself and as an illustration

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of a style that stems from a totally different ideology. A distinguished British architectural historian, Laurence Binyon, has noted that in China "a building was regarded less in itself than as a fusion of man's handiwork into nature, the whole surroundings of the scene making part, and perhaps the chief part of the architect's conception." This statement could be a description of the Nicholson garden.

In Chinese architectural history, the courtyard arrangement can be initially traced to the early walled compound--a method of wall building stemming directly from the need to defend desirable land. However, centuries ago, the open space within the center became very important in its own right and remains so in Chinese architecture. It is in the open garden area (securely enclosed) where all of nature can be represented in one small area. The four elements of nature were always represented--earth, air, fire and water. Mountains, plains and living growing things were arranged in order to deepen one's awareness and sense of harmony with the universe. The success of the garden, then, lies not so much by the pleasures of being surrounded by growing plants, but by the garden's ability to promote meditation. The Nicholson garden is considered an outstanding example of this concept. (See Physical Description)

The garden is also rich in symbolic designs. Understanding the meanings of the symbols is critical to a true appreciation of Chinese art and philosophy; therefore the garden offers a unique spot for further understanding traditional Chinese culture.

As examples, walking around the garden, starting from the southwest corner, there is a "peony" window beside the stairsteps. The peony was the Empress's own flower--symbolizing everlasting beauty and productivity. The design is also a traditional one: the precious flower is surrounded or super-imposed on the life-giving earth which is shown as the square form within the blossom.

Continuing around the garden, there is a circle design at the base of each stairway representing six stones, or more probably a flower form with a reproductive center and five petals. The arrangement's message is that when one's five senses are fully developed and utilized, a sixth sense is awakened which allows one to be relaxed but also totally aware, thus an integral and interacting part of one's surroundings: a whole has been created.

At the southeast corner, as well as all the other corners, is a closed lotus form on each newell ascending the stairwell. The closed lotus represents unawakened consciousness; as the lotuses climb, rising enlightenment is indicated; the higher the climber goes, the more one understands. Allegorically, the lotus will open only when one has reached

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In China, understand garden is and arrange All of the heaven, ma that it is like natur areas of e should be there is a symbolic d and mounds bridge, wh On many let town settin press of e important

3. Architecture

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enlightenment in all of one's senses. The stone lotuses on the stairways are still climbing. In addition, at all the corners and in the central wall, are the protective dragons with extra long and curly tongues offering valuable protection at vulnerable spots. On the center wall, east, is a fine medallion, full of fiery dragons. Dragons and cloud patterns are also the motifs of the entrance gates. The dragon is in charge of the sky and the sky brings life-giving rain or catastrophic torrents, as well as the powerful sun that can urge the crops to maturity, or destroy them with searing heat. In Asia, the dragon is a recognition of the creative power of the universe. This image encompasses both the destructive and regenerative strength of nature; the dragons are guardians of both life and death. They are also said to be carriers of harmony, virtue, blessings and riches, and guard against fire.

In China, a garden's success is measured by its ability to bring a deeper understanding of nature into one's heart and home. A Chinese courtyard garden is designed to incorporate all of the elements of the universal and arranged to provide the same visual harmony as is found in nature. All of the elements of matter must be symbolically present. The unity of heaven, man and earth is indicated in a successful garden. The thought is that it is in a garden where man learns to create with the "second nature" like nature itself. The garden should be arranged so that there are many areas of excitement and interest and transitional links between spaces should be dramatic. Within the small courtyard area of the museum garden, there is ample illustration of these precepts. In addition to the symbolic designs, there is a pool, growing plants, trees, moonstones and mounds to represent hills. The original garden also contained a bridge, which it is hoped will be replaced in the near future.

On many levels and in several ways, then, an oasis is created in a downtown setting. In this garden, one can literally be a long way from the press of everyday street activity and traffic. This fact alone is important in understanding the special nature of the Nicholson building.

3. Architects

The building was designed by the leading Pasadena architectural firm of Marston, Van Felt and Maybury. The firm still remains an important name because of the number and high quality buildings they produced. Taking the body of their work as a whole, they made a significant contribution by providing buildings of lasting quality for Pasadena. In a large and varied practice, they built both residential and office buildings, including the Mark Keppel High School, Eliot Junior High, the Westminster Presbyterian Church, the Athletic Club and numerous downtown office buildings and shops. A number of major Pasadena residences still stand as a testament to the firm's talent and ability. In 1925, when the Nicholson building was underway, the prestigious Southland

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Magazine commented "it is far and away the most beautiful and interesting commercial building that Pasadena can boast."

Grace Nicholson said of her building that it was meant to "wear in, not to wear out." The integrity of the architect's plans and the excellence of construction faithfully carried out her wishes and are as valid today as they were 50 years ago.

It is one of the handful of buildings in America that is closely modeled after a distinct and authentic Chinese style, but is built with numerous quality Western construction methods. (See Physical Description) The building immediately became a distinguished city landmark, comparable in tourist attraction to the California Institute of Technology, and the City Hall. In 1929, when it was finished, it was given an award by the national American Institute of Architects.

Significance: Art/Culture

Grace Nicholson, who had the building designed and built, was a remarkable person in her own right. Consequently, recognition of her building--in her honor--would be appropriate. She was born in Philadelphia in 1878 and was orphaned at an early age. Because of her interest in American Indians, she came to California. She settled in Pasadena, being especially drawn to the city because of its natural beauty and its growing recognition as a cultural oasis. Her first job was in a downtown bank at \$3 per week. A deep fascination with the history, culture and customs of the Indians led to the idea of having a shop so she could help preserve their traditional arts by selling their baskets and fine handicrafts. She rented an old paint store on Raymond Ave. and soon was selling a number of quality Indian artifacts. Her venture was so successful that within a year, she was seeking larger space which was found at two buildings, 44 and 46 North Los Robles, Pasadena. Within three years, she had bought both properties.

In the meantime, she had become interested in China and began studying its customs, art and philosophy. She continued these studies the rest of her life, giving freely to others her knowledge of Buddhism, Chinese symbolism and mythology. She believed that people could learn from understanding the Oriental point of view. She also believed that the art of China is most valuable to Westerners because of its similarity to western conceptions based on the classical Greek ideals of harmony and balance.

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INVENTORY

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She started including fine art objects from China, Japan, Korea and other areas of the Far East in her shop. As her knowledge and interest grew, so did her business. She was soon amassing an impressive Oriental art collection and was selling over half a million dollars worth of art a year. During her career, she said that she placed more than 40,000 art objects in leading art museums and with individual collectors all over America and Europe. It is said that she was the one who first interested Avery Brundage in Oriental art; today the Brundage collection remains internationally famous. Many pieces from her own American Indian collection were given to the Southwest Museum in Los Angeles.

Her garden, full of its symbolic meanings, is, in a literal sense, an expression of the importance she attached to understanding Oriental culture. The more people who appreciate and continue to enjoy the courtyard garden, the more her dream of furthering understanding of the Orient is fulfilled.

From 1919 to 1924, Miss Nicholson studied photographs of the most famous temples and palaces in China as a start towards creating her own Treasure House. In 1924, she asked the firm of Warston, Van Felt and Maybury to draw up plans. (See Architecture Section) Consequently, a keystone in the cultural heritage of Pasadena, the building has traditionally been associated with art and cultural activities. In 1926 when Grace Nicholson opened this unique Treasure House, it became an immediate center for the arts in Pasadena. Here were shown not only museum quality Oriental art objects, but also the works of local, national and inter-nationally famous living artists. The upstairs auditorium was used frequently by many film, music and lecture groups, such as the Coleman Chamber Music Association. Music and art teachers gave lessons in the classrooms where later, the Junior League of Pasadena started the Youth Art Workshop. The Pasadena Arts Council had its inception in the Nicholson Building in 1962.

The building was deeded to the city of Pasadena in 1943, and the Pasadena Art Institute became the lessee. The name was subsequently changed to the Pasadena Art Museum, and became world famous with its collection of the "Blue Four" painters given by Galka Scheyer. The museum was also well known as one of the leading small museums in the world devoted to showing modern art.

When the museum left the premises in 1970 to occupy its own new building in modern design, the Pacificulture Foundation, which had long been devoted to the idea of preservation of the Nicholson building and its restoration to a use compatible with its origins, became its tenants.

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The Pacificulture Foundation believes that the potential of the building is being realized in its on-going activities. However, the building itself is crucial to the activities of the museum.

As explained above, the building offers an opportunity to explore and further understand Asian culture and actively creates an environment where one can obtain a deeper appreciation of the Asian and Pacific areas. In addition, the individuality of the building is in harmony with the museum's many-sided offerings. The garden courtyard is frequently used for community gatherings and the auditorium and classrooms are necessary for the lectures, classes and films that are an integral part of the museum's community outreach.

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MAJOR BIBLIOGRAPHICAL REFERENCES

See Attached Sheet

STATE OF CALIFORNIA
 OFFICE OF HISTORIC PRESERVATION
 DEPARTMENT OF PARKS AND RECREATION
 POST OFFICE BOX 2390
 SACRAMENTO, CALIFORNIA
 (916) 445-8006

January 11,

Dr. William M. ...
 Keeper of the ...
 U. S. Department of ...
 18th and C ...
 Washington, ...

Attention:

Dear Dr. M...

We submit ...
 of Historic ...
 the 22nd Co

Sincerely,

Dr. Knox M...
 Historic Pr...

Enclosures

K-4/2402

GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY $\frac{1}{4}$ acre

UTM REFERENCES

A	11	3194	81810	3177	81790	B					
	ZONE	EASTING	NORTHING				ZONE	EASTING	NORTHING		
C						D					

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
Not applicable	NA	NA	
STATE	CODE	COUNTY	CODE
	NA		

FORM PREPARED BY

NAME/TITLE

Polly Brewer, Public Information

Nov. 10, 1976

ORGANIZATION

Pacificulture-Asia Museum

DATE
449-2742

STREET & NUMBER

45 N. Los Robles, Pasadena, 91109

TELEPHONE
Calif.

CITY OR TOWN

STATE

STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

[Handwritten Signature]

TITLE

DATE: JAN 21 1977

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE: 7/1/77

DATE: 6-15-77



PACIFICULTURE

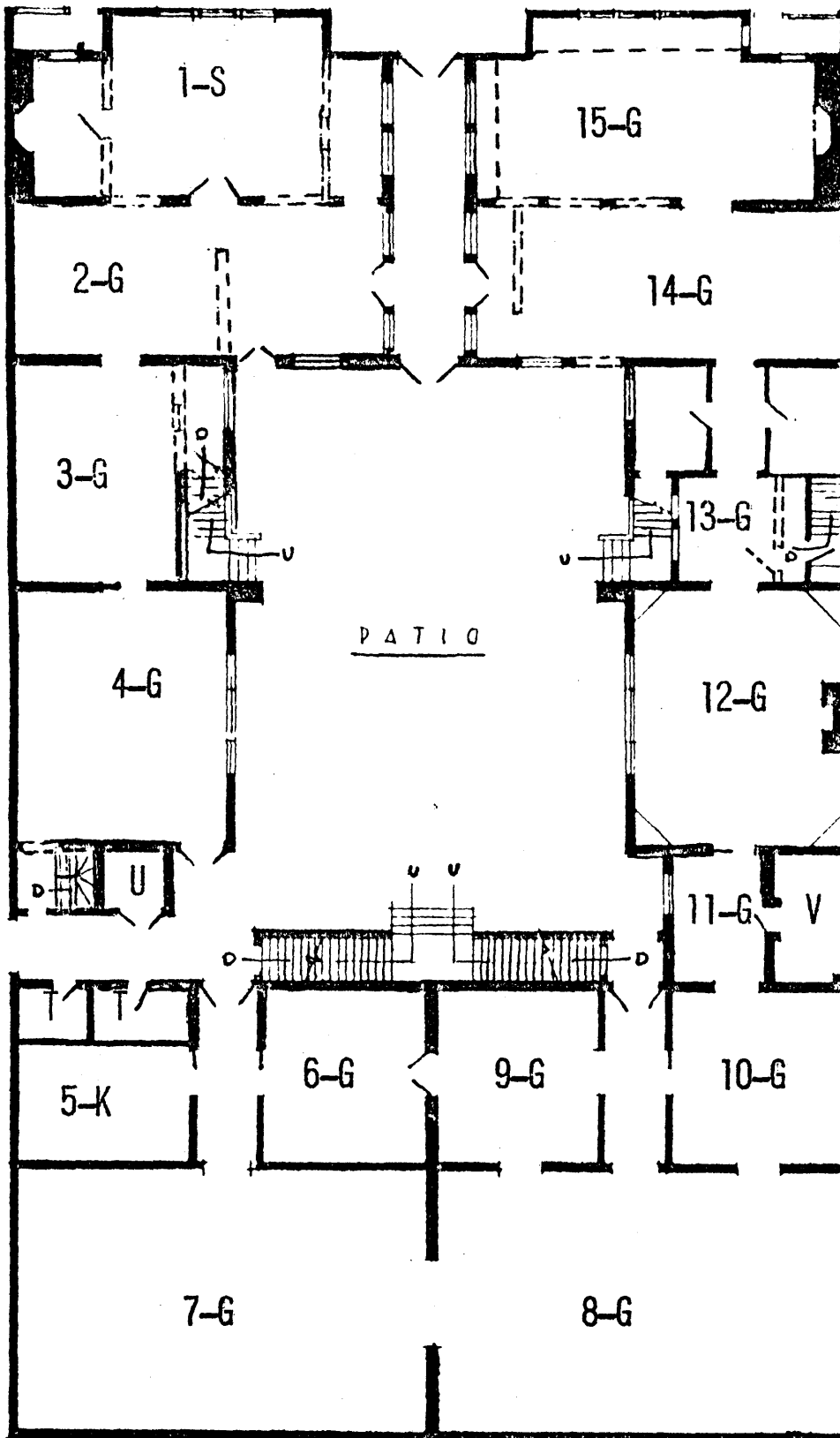
JAN 31 1977

G-Classroom
L-Library

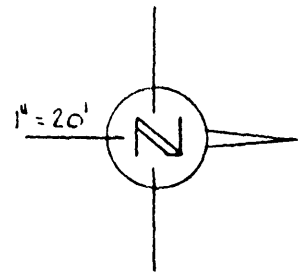
G-Gallery
S-Shop or Store
K-Kitchen
T-Toilet
V-Vault


LOS ROBLES

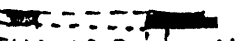
O-Office
U-Utility or storage



FIRST FLOOR PLAN



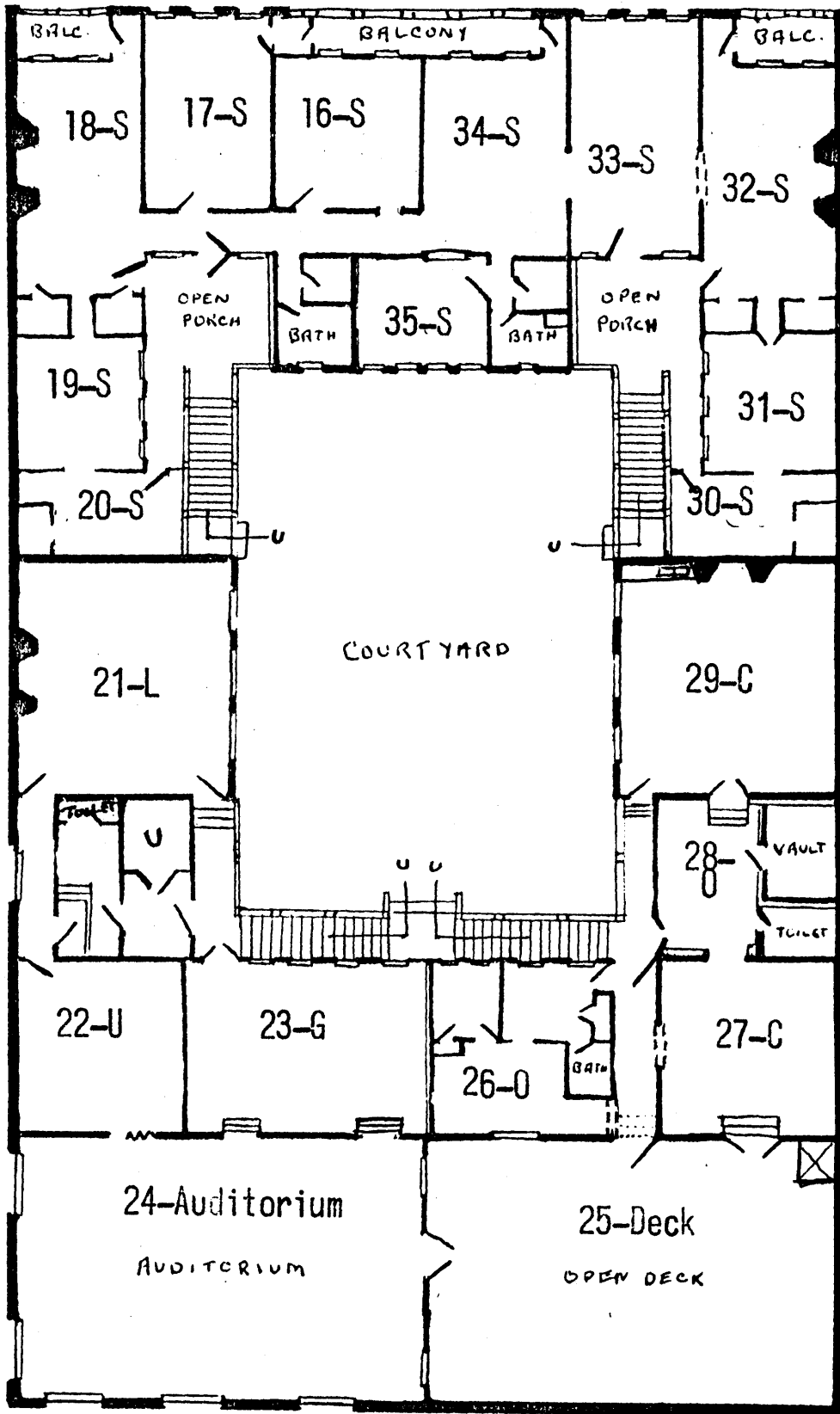
 SLIDING DOOR

 REMOVABLE OR PARTITION WALL

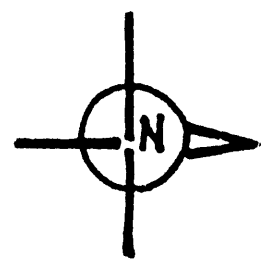
12,717 Sq. Ft.



IAN 31 1977



SECOND
FLOOR PLAN



760630/JMC

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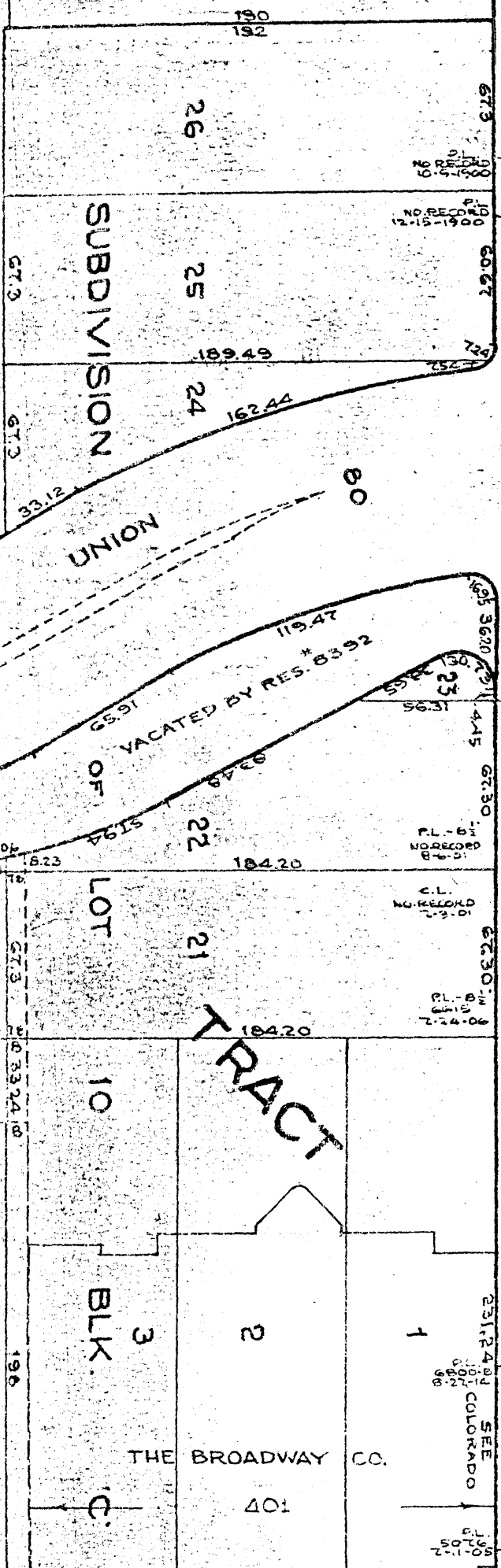
SUBDIVISION

UNION

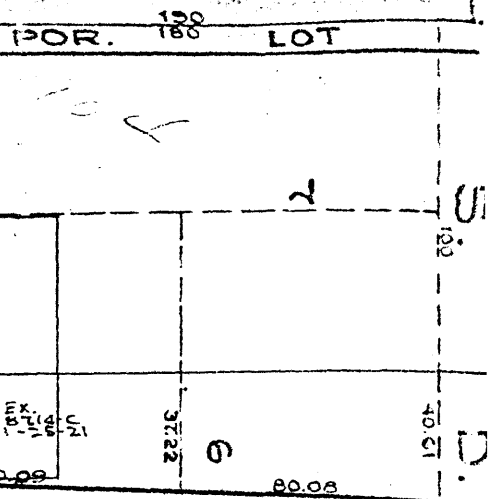
TRACT

BLK. 3

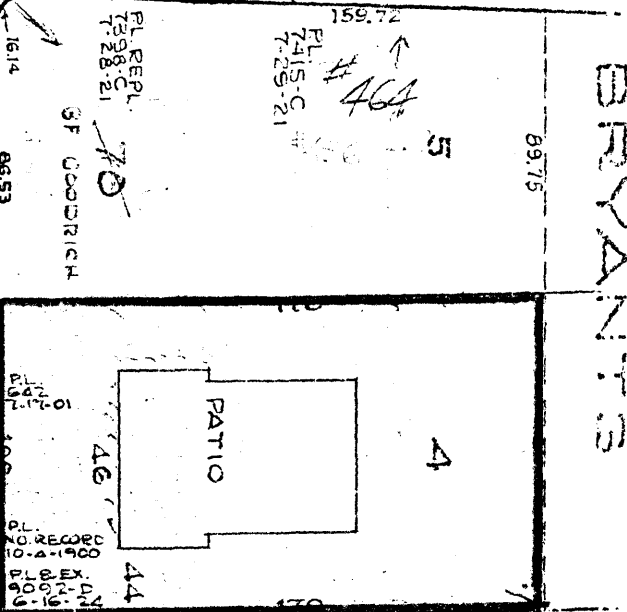
THE BROADWAY CO.



VACATED BY RES. 8392

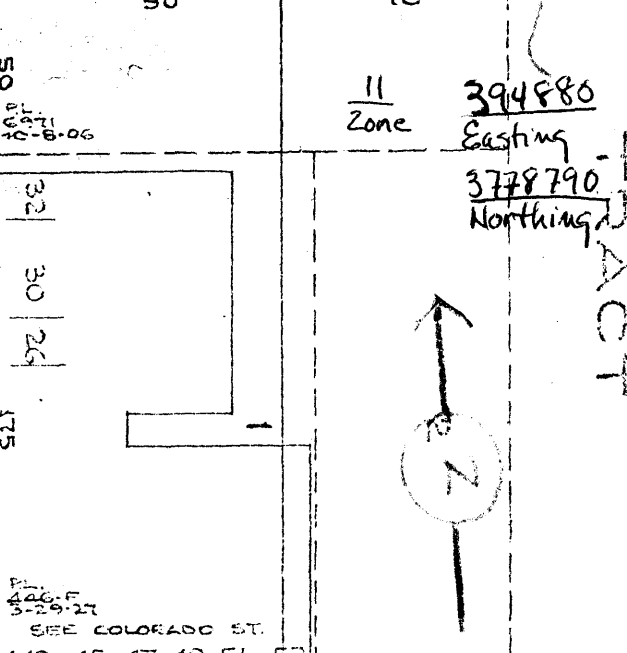
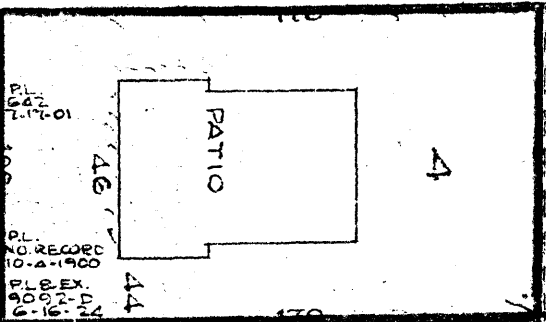


DO NOT USE OF



PL. REPL. 1298-C 7-28-21 SF COODRICH

PL. 131-176-10-9-10-01



Zone 11 394880 Easting 3778790 Northing



BRYANT'S

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