

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

**National Register of Historic Places  
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name Storrier-Stearns Japanese Garden

other names/site number \_\_\_\_\_

**2. Location**

street & number 270 Arlington Drive NA  not for publication

city or town Pasadena NA  vicinity

state California code CA county Los Angeles code 039 zip code 91105

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

Stephan D. Mikesclo DCHPO 12/29/04  
Signature of certifying official/Title Date

California Office of Historic Preservation  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau

**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
  - See continuation sheet.
- determined eligible for the National Register
  - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

Edson K. Beall 2/15/05

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1 waystation	1 teahouse	buildings
1 garden	0	sites
4 bridges		
2 ponds		
1 retaining wall		
1 garden wall	0	structures
5 lanterns	0	objects
15	1	Total

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing.)

N/A \_\_\_\_\_

**Number of contributing resources previously listed in the National Register**

0 \_\_\_\_\_

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

LANDSCAPE/garden \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

LANDSCAPE/garden \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Other - Japanese \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation \_\_\_\_\_  
roof \_\_\_\_\_  
walls \_\_\_\_\_  
\_\_\_\_\_  
other \_\_\_\_\_  
\_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

**Criteria Considerations**

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

Landscape Architecture

**Period of Significance**

1937-42

**Significant Dates**

1937-42 Constructed

**Significant Person**

(Complete if Criterion B is marked above)

NA

**Cultural Affiliation**

NA

**Architect/Builder**

Fuji, Kinzuchi - designer

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary Location of Additional Data**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

\_\_\_\_\_

**10. Geographical Data**

Acreage of Property 1.45 acres

**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	11	393500	3776710	3		
2				4		

See continuation sheet.

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

See the attached map.

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Teresa Grimes

organization NA date August 28, 2004

street & number 4211 Glenalbyn Drive telephone 323-221-0942

city or town Los Angeles state CA zip code 90065

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of the SHPO or FPO.)

name James J. Haddad, Trustee for the Gamelia Haddad Poulsen Trust

street & number 270 Arlington Drive telephone 626-799-3296

city or town Pasadena state CA zip code 91105

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**Narrative Description:**

The Storrier-Stearns Japanese-style garden in Pasadena, California is a 1.45 acre Japanese stroll garden associated with the Edo Period (1645-1865). It is situated in a residential neighborhood on the south side of Arlington Drive between South Orange Grove Boulevard and South Pasadena Avenue. The garden, once part of a large estate, is barely visible from the street. The significant features of the garden are two large ponds, a hill 25-feet high with a cascading waterfall, many tons of rocks and stones, four bridges, a rest shelter, a six-foot high garden wall topped by black leaded tiles, a board-formed concrete retaining wall, and numerous statues and lanterns. The original teahouse burned in 1981 and the original entrance gate with flanking Foo dogs were sold, otherwise the garden retains its original design and features. The 1956 house and garage that are located on the west side of the property are not included in the boundaries of the garden. Nor is the 1913 caretaker's house at the southeast corner of the property, which was associated with the old estate.

Roughly parallel with the sidewalk sit two garden walls topped by black leaded tiles. Between the walls is a driveway, which leads to the garden entrance (photo 1, 2, 3). A mass of pittosporum is located between the sidewalk and the driveway. At the foot of the entrance is a mature podocarpus that has been trimmed and a clump of acanthus. Originally there was a garden gate at the location shown in photo 4, and the garden wall extended from the other side of the passageway for a few more feet. That section of the garden wall was removed when the adjacent house was constructed in 1956. The gate is now located at the Japanese Friendship Garden at Balboa Park in San Diego, while the Foo dogs are located at the Japanese Garden at the Huntington Library and Botanical Garden. The Foo dogs presently flanking the entrance are from the same period of time. The urns in photos 3 & 4 are not original.

Located in the approximate center of the garden are two large ponds (photos 5, 6, 7). In Japanese "wet gardens" water represents the ocean. Characteristic of the style, the ponds are irregular in shape and interconnected. Concrete for the ponds was hand-mixed in a large wooden sled and moved about as needed. The ponds are edged either with stones and beach pebbles or sawn logs (known as "kui") standing vertically (photos 7 & 8). A dry pond for overflow in the winter occupies the final bend of the lower pond.

The soil dug from the ponds was moved by hand to create the 25-foot high background hill, which required a 200-foot long buttress behind it to support the enormous weight. The board-formed poured concrete buttress is six feet above the ground and four feet thick at ground level (photo 9).

Well over 2,000 granite boulders and large rocks totaling many tons were trucked in from the Santa Susanna Pass north of Pasadena to cover the hillside and create the cascading waterfall (photo 6). The main waterfall has a twelve-foot drop to the upper pond and is supplied by two 220-volt pumps. In addition, boulders and large stones were used extensively throughout the rest of the garden, using centuries-old traditions to create a dynamic balance between objects and space. It took two years to complete this stage for no suitable heavy equipment was available and men and mules performed all of the labor. A path winds around both ponds and through the garden. Four bridges were placed at various points along the path to either cross the ponds or traverse gullies. The most distinctive is the "Devil's Bridge."

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It is constructed of two ten-inch thick granite slabs 13 1/2 feet long and 33 inches wide (photo 10). The three other bridges include a log bridge covered with moss (photo 11), a half moon bridge (photo 7), and a granite bridge (photo 12).

In keeping with the large size of the garden, the various ornaments were also grand in scale. The carved granite lanterns and other granite lanterns are six feet in height, as are the bronze lanterns. Lanterns are characteristic of Japanese gardens and represent fire. The two Yukimi-gata (snow-viewing type) lanterns are three feet in height (photos 13 & 14). Most unusual is the granite dragon lantern, which in the manner of the Meiji period (1868-1912), is twelve feet tall. (It has been placed in storage for its own safety.) There are now five lanterns in the garden and five other objects in storage. These objects as well as the bridges and materials for the teahouse were purchased in Japan by Fujii.

There were two main buildings in the garden a waystation (or rest shelter) near the entrance on the north and a teahouse at edge of the lower pond on the south. Constructed from redwood logs, bark and all, the waystation is rustic in appearance (photos 16 & 17). It is twelve feet high, eight feet wide, and five feet deep. The same black leaded tiles capping the garden wall are used to decorate the peaks of the waystation. Termite damaged logs have been replaced in kind.

The teahouse is currently being reconstructed based upon the original drawings and historic photographs (photo 18). It was originally constructed in Japan by a group of master craftsmen, disassembled, shipped to the United States, and reconstructed under the supervision of Fujii. The City of Pasadena rejected the proposed Japanese-style foundation of four hewn rocks and required a full concrete foundation around the perimeter. The roof was of cedar shingles with traditional leaded pewter tiles on the peaks and ridges. The City of Pasadena required the exterior walls to be stuccoed. A three-foot wide veranda ("watariago") wrapped around two sides. The total square footage of the teahouse was 388 square feet. The twelve tatami mats covering the floor (3' x 6' each) signified a teahouse of great importance. The teahouse is the only noncontributing building in the garden.

Most of the landscaping was planted between 1939 and 1940 using a variety of specimen plants and trees typical of a Japanese woodland including black pine, Japanese maple, Chinese elm, camellia, azaleas, rhododendrons, and a variety of ferns. Native California trees such as redwoods, oaks, and sycamores are also found in the garden. Given their size, they may have been existing trees that were incorporated into the design. The vast majority of the original trees remain. Those that do not, have been replanted with the same species.

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**Narrative Statement of Significance**

The Storrier-Stearns Japanese Garden is eligible for listing in the National Register under Criterion C as an excellent example of Japanese-style garden design. The garden is significant in California history in the context of landscape architecture. The garden represents a major phenomenon in American cultural history, the appreciation and assimilation of Japanese design concepts and aesthetics beginning in the late 19th century and subsiding with the outbreak of World War II. Japanese gardens and gardening played an integral role in the history of Japanese immigration and acculturation, particularly on the west coast.

Until this century, traditional gardens in Japan were closed to the public. They were built by the ruling elite and by monasteries as places of peaceful contemplation and worship, places away from the maddening strife that marked much of Japan's history. In their origins, the gardens may have represented a utopia of ancient Chinese gods in a mythology brought to Japan in the 6th century. Later they came to represent a paradise of Buddha. Zen Buddhism, much modified by indigenous ideas, has shaped the character of Japanese gardens since the 15th century. In garden design, the visible patterns in the western sense of forms, textures, and colors are less important than the invisible philosophical, religious, and symbolic elements.

The key elements in Japanese garden design are water, stones, and plants. From ancient times, the Japanese as an island people had an affinity for the sea. Water is crucial in garden design, not as a substance but as a symbol for the sea. In the wet "chisen" garden, a pond or lake occupies the most significant portion. The presence of water is not even required; in the dry "karasansui" garden, patterns raked in gravel or sand express the state of the sea.

The sea without islands is unthinkable and in designing islands in the garden, the Japanese developed various concepts. One of the earliest was that of a sacred place remote from ordinary human society; in the form of an island of immortal happiness, this was called "foraisan." Crane and tortoise islands are especially auspicious because in Chinese mythology the crane lives a thousand years and the tortoise ten thousand. Such islands are inaccessible to human beings and no bridges are constructed to them.

Groups of stones representing a rocky seashore may be arranged by the edge of the water. Among the most orthodox styles of stone arrangement is "sansom," it consists of three upright stones, the largest in the center representing the Buddha, the other two Bodhisattvas.

The teahouse became a major element in gardens in the 16th century, when the tea ceremony became another way of Zen. The path to the teahouse was designed to be traversed slowly, giving participants a mood of tranquil otherworldliness.

Plants are closely interwoven with the physical and spiritual life of the Japanese people. Pines are major structural elements in their gardens; being evergreen they express both long life and happiness. Japanese red and black pines symbolize "in" and "yo," the soft, static female forces and the firm, dynamic male forces in the universe.

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The complex aesthetic values of traditional Japanese gardens stem mainly from Zen Buddhism. Among Zen concepts expressed in garden design are: ("fukinsei") asymmetry and a preference for the imperfect and for odd numbers, ("shiszen") a naturalness and avoidance of the forced and artificial, ("yugen") hiding a part of the whole to achieve profundity with mystery, ("seijaku") tranquility, quiet, calm, ("kanso") simplicity, ("datsuzoku") transcendence of conventional, and ("koko") austerity, maturity, bare essentials.

Japanese history and culture remained shrouded in mystery for most westerners until 1858 when Commodore Perry forced their ports open to foreign trade. By 1862, Japan started forming relationships with western governments and opened its first embassy in Europe. The first Japanese gardens outside of Japan were those sponsored by the Japanese government and industry at international expositions. At early expositions - Vienna in 1873, Philadelphia in 1876, and Paris in 1878 - the Japanese government contributed small exhibits that included gardens. By the end of the 19th century, Japan realized the growing scale and number of international expositions provided a unique opportunity to influence world opinion.

Many turn of the century Californians were first exposed to Japanese garden design at the Japanese Village, an exhibit at the California Mid-Winter International Exposition in 1894. John McLaren, who is credited with much of the overall design and development of Golden Gate Park, was approached by Makoto Hagiwara, a wealthy Japanese landscape designer, with the idea of converting the temporary exhibit into a permanent section of the park. Designed in the rustic style to address the rugged site and its surroundings, the original Japanese Tea Garden included a large public area and a small private area for the Makoto-Hagiwara family.

Baron Makoto-Hagiwara actually constructed the garden, its pavilions and teahouse, increasing the size of the garden to about five acres, considerably larger than the original one acre exhibit. The Hagiwara family lived in, maintained, and enhanced the Japanese Tea Garden from 1895 until 1942, when they were evicted and relocated to an concentration camp like other Americans of Japanese descent. The garden was renamed "The Oriental Tea Garden," many structures were demolished or moved from their original locations, sculptures disappeared, and plants died or were relocated. The name Japanese Tea Garden was reinstated in 1952.

Japanese-style gardens at other expositions continued to feed the public's interest in Japanese garden design and culture. The Panama-Pacific Exposition held in San Francisco in 1915 and the Panama-California Exposition in San Diego the same year both included Japanese exhibits. As was the case with the Japanese garden in Golden Gate Park, the Japanese Teahouse from the Panama-California Exposition stood in Balboa Park for thirty years.

These exposition gardens served as sources of inspiration for the design of private gardens. The teahouses at the Panama-Pacific Exposition directly influenced the creation of Hakone, the Japanese-style house and garden of Isabel Stine. After the exposition, Stine took a trip to Japan and then commissioned the design of her house and garden on her estate in Saratoga. Hakone, along with the Storrier-Stearns garden, is one of the very few pre-war private Japanese-style gardens remaining in California.

The Japanese Tea Garden in Golden Gate Park was so successful, that Japanese and American businessmen sought to mimic them. George Turner Marsh, who built the Japanese Village at the 1894 San Francisco fair,



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constructed a string of commercial tea gardens including a small one near the Huntington Hotel in Pasadena (1903-1911) and a large one across from the Hotel del Coronado (1910).

An offshoot of the early commercial tea garden was the large-scale attraction garden. The earliest and greatest of these was built in Hollywood by Adolph and Eugene Bernheimer, oriental antique dealers from New York. Constructed in 1912, it included a 22-room Japanese-style house, which held their art collection. The surrounding garden included a two-story pagoda, a gate, and a small pavilion. The Bernheimer Japanese Gardens drew visitors from 1914 until 1922 when it became a private club. The garden and its features are mostly gone, but the house is now Yamashiro's restaurant. The Bernheimer's also built a garden in the Pacific Palisades in 1925, which is now gone.

The Japanese Garden at the Huntington Library and Botanical Garden was created in 1912 using plants and structures from Marsh's failed Japanese Tea Garden in Pasadena. Additional lanterns, pagodas, and statuary were later brought directly from Japan. The garden fills a steep valley, which is entered from the top, a perspective that focuses attention on the pond at the bottom with its red half-moon bridge. David Streatfield states in his book California Gardens: Creating a New Eden, "Despite the authenticity of its artifacts, this garden was, and remains, highly artificial in character. Yet in 1915 a group of visiting managers of private estates in America considered it to be the finest example of the style they had ever seen." (Streatfield, page 60.)

The creation of Japanese-style gardens reflected American's fascination with Japanese culture and represented a crucial part of the Japanese-American experience. Both before and after World War II, most large Japanese-style gardens were designed and constructed by Japanese or first generation ("Issei") Japanese immigrants. It is paradoxical that garden construction flourished at precisely the same time when Japanese immigrants were barred from becoming citizens and, in western states, prohibited from owning land. The "yellow peril" of Japanese immigration was so feared in California that in 1920 James D. Phelan, a former governor and founder of the Japanese Exclusion League, ran for the U.S. Senate on the slogans "Save Our State From Oriental Aggression" and "Keep California White." Ironically, Phelan's great estate, Villa Montalvo, near Saratoga Springs, was flanked on the north by Isabel Stine's Japanese-style estate, Hakone, and on the south by Max Cohn's Japanese-style garden, Kotani'an.

The Storrier-Stearns garden is an exquisite example of the many private gardens that were a part of this phenomenon. It was designed and created by Kinzuchi Fujii, a landscape designer and craftsman from Japan. His autobiography, a handwritten manuscript, many of his own photographs, and other documents, provide a remarkable historical record. His patrons, Charles and Ellamae Storrier-Stearns, were wealthy benefactors of the arts and significant players in the cultural and civic life of both Pasadena and France.

In 1936, the Storrier-Stearns hired Fujii to design a Japanese-style garden on the Pasadena estate they purchased in 1930. Previously they lived in France. The six-acre estate included a stately mansion constructed in 1913, carriage barns, chauffeur and gardener's quarters, extensive gardens, and greenhouses. Fujii came to the Storrier-Stearns on the recommendation of Nathan Bentz, a dealer in Oriental art from San Francisco and Santa Barbara. Fujii had worked on several garden commissions in the Santa Barbara area, including one for

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Lora Knight, and another for Clarence Vivian, which received publicity in a *Los Angeles Times* article. About this time Fujii also wrote a letter, with the assistance of an English-speaking friend, to prospective clients (see attached). Perhaps this letter and newspaper article also contributed to his landing the one great commission of his career.

The Storrier-Stearns garden is the supreme example of Fujii's work. Fujii spent a year designing, planning, and preparing before construction began in 1937. It took four years and an investment of roughly \$150,000 to create the garden, which occupied 1.45 acres of the property. With its finely crafted teahouse, waterfalls, ponds, bridges, and winding paths, it is an authentic and stunning example of a "chisen-kaiyushiki" or a wet garden with a promenade. Also referred to as "stroll gardens," they were developed during the Edo Period (1615-1868) by samurai lords. All of the artifacts of granite, bronze, and wood were imported from Japan, including the teahouse, which was built in Japan then disassembled and reassembled here. From the 25-foot fall for the cascading waterfall, supported by a 12-inch thick concrete retaining wall with 3-foot wide concrete buttresses, to the tons of boulders and rocks, and the granite slab "Devil's Bridge," over the larger of two connecting ponds and the construction of the teahouse, everything was accomplished with hand labor and mules. The garden was almost completed shortly after World War II broke out when, tragically, Fujii was placed in a Japanese internment camp for the duration of the war. Fujii was so proud of his achievement that he took all of his photographs of the garden with him in the one suitcase that each internee was allowed.

Once the war ended, the garden became a magnet for the Japanese community in and around Pasadena. But its reach went beyond the Japanese community to individuals and organizations such as the Pacific Culture Foundation and Ikebana International. Until the teahouse burned down in 1981, it was sought out for Japanese cultural and social activities: tea ceremonies; Japanese music ensembles and dance; flower shows and flower arranging; bonsai workshops; kimono demonstrations; literature reading; and special festivities.

Upon Ellamae's death in 1949, the property was sold to a Pasadena art dealer, Gamelia Haddad Poulsen. She sold most of the estate when the City of Pasadena denied her request to move her gallery into the mansion. Poulsen retained the property with the garden and additional property to each side. Eventually, the mansion was demolished and the remaining property was subdivided. A new house was constructed on the lot that included the garden in 1956. In 1974, Caltrans seized 60 feet of the easternmost part of the garden in order to build an extension of the 710 freeway. Most of that land includes a long driveway that leads to a caretaker's house in the back. These features are not within the boundaries of the garden. That portion of the garden owned by Caltrans includes the retaining wall, a small portion of the garden wall, and the hill on the backside of the waterfall. These features remain intact and in good condition. From 1974 until a few years ago the garden was not properly maintained because it was threatened with destruction by the freeway extension. Quite recently that has ceased to be a threat, however, during that period some artifacts were sold and others were "removed" from the property.

While the garden has suffered some losses and a decline in appearance, much of the change is superficial resulting from age and neglect, and can be easily reversed. The garden retains all seven aspects of integrity and enough of its important features to convey its historic significance as a Japanese stroll garden. The basic design - including the ponds, waterfall, paths, boulders and stones, bridges, retaining wall, principal trees, and

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most artifacts - is in place. The aforementioned features are in good condition and working order. As previously mentioned, the teahouse burned in 1981. It is currently being reconstructed based upon the original drawings. At this point in time, the foundation has been laid. The City of San Diego has the original entrance gate. If it cannot be repurchased, it can be reconstructed. The stone Foo Dogs are at the Huntington Library and Botanical Garden. Others from the same period were purchased from the Grace Nicholson estate to replace them. Five of the original lanterns and statues have been placed in storage to protect them from theft. While the restoration of the missing features would strengthen the integrity of the garden, they are not integral to its significance.

The Storrier-Stearns garden merits listing in the National Register as an important example of Japanese garden design. While there are numerous Japanese-style gardens in California, most are public gardens created after 1950. Many of these are sister city or friendship gardens created with contributions, labor, and materials from Japanese governments or businesses. Very few pre-war gardens survive and even fewer private gardens. The oldest Japanese-style gardens in California include the Japanese Tea Garden at Golden Gate Park in San Francisco, the Japanese gardens at the Huntington Library and Botanical Gardens in San Marino, and Hakone Gardens in Saratoga. All three of these gardens have changed significantly since they were originally created, yet remain significant. Desabola in San Mateo County is the only Japanese-style garden in California listed in the National Register. The Japanese garden at Lotusland in Santa Barbara was a relatively late (1967) addition to an old garden. It was created by local stonemason Oswald da Roos and gardener Frank Fujii, son of Kinzuchi.

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**Boundary Justification**

The boundary includes the land area and features historically associated with the garden. The garden occupies all of lot 22 and portions of the lots to each side (21 and 23) of the Cochran and Spitley Subdivision. The boundary was drawn around the garden and excludes the caretaker's house and driveway to the old estate on lot 21 and the 1956 house and garage on lot 23. There are no parts of the original garden outside of the boundary.

**Additional Property Owners**

Caltrans  
Department of Transportation - District 7  
120 S. Spring Street  
Los Angeles, CA 90012

District Director - Douglas Failing

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Section number Additional Documentation Page 1 Storrier-Stearns Japanese Garden,  
Los Angeles County, CA

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**Photographs**

The following information is the same for all of the photographs:

Address: 270 Arlington Drive, Pasadena  
County: Los Angeles  
State: CA  
Photographer: Teresa Grimes  
Date: April, 2004  
Location of Negatives: 4211 Glenalbyn Drive, LA, CA 90065

1. View looking east from the driveway in front of the garden gate. The garden wall can be seen in the righthand side of the photograph.
2. View looking east from the driveway near the point where the garden wall meets the retaining wall. The garden wall seen in the righthand side of the photograph has an east-west orientation, while the retaining wall has a north-south orientation.
3. View looking southeast from the garden gate. In the center of the photograph is an original podocarpus that has been pruned. At the base is a clump of acanthus. Behind the tree is the garden wall. The urn next to the wall is not original.
4. View looking west from just inside the garden. This is the location of the original gate, which is now gone. The 1956 house is in the background. The Foo dogs are not original, but similar in age and style. The urns are not original.
5. View looking north from the lower pond toward the waystation. The waterfall and a stand of sycamores are in the righthand side of the photograph.
6. View looking southeast toward the waterfall, which is surrounded by a stand of sycamores. Two original lanterns are in the photograph.
7. View looking south toward the half moon bridge. The trunk of a California Live Oak can be seen to the left of the bridge.
8. View looking south from the "Devil's Bridge" toward the log bridge. This is the point between the upper and lower ponds. The logs standing along the edge of the pond are called "kui".
9. View looking north from the neighboring driveway. The board-formed concrete retaining wall is on the lefthand side of the photograph.

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

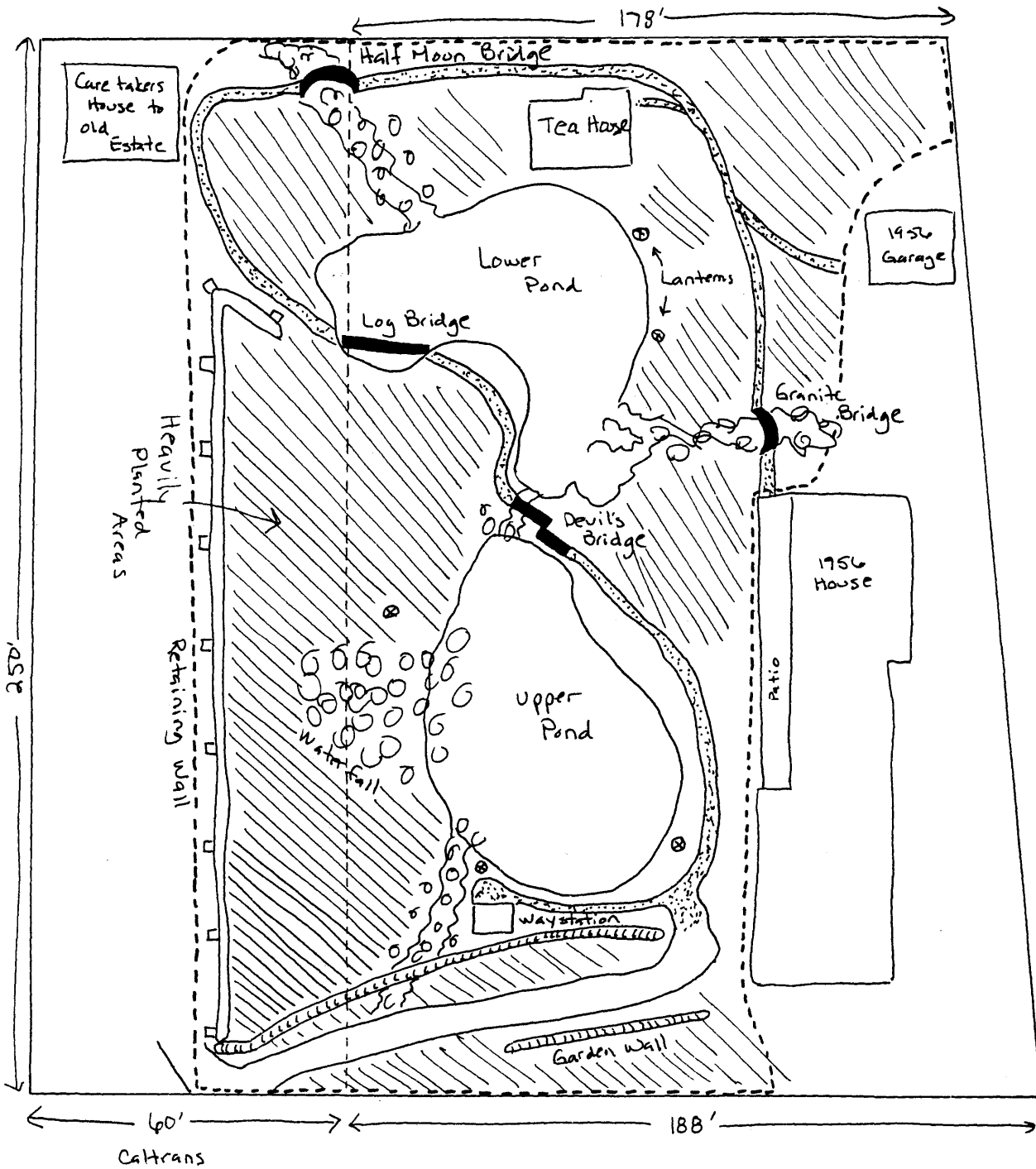
**National Register of Historic Places  
Continuation Sheet**

Section number Additional Documentation Page 2 Storrier-Stearns Japanese Garden,  
Los Angeles County, CA

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10. View looking south toward "Devil's Bridge". Sycamores are in the background, while a black pine is in the righthand side of the photograph.
11. View looking south at the log bridge.
12. View looking north at the granite bridge. A black pine is seen in the lefthand side of the photograph. The 1956 house is the in the foreground. The garden original came right to the edge of the house.
13. One of several original granite lanterns.
14. View looking north from the lower pond. Kui line the edge of the pond. One of several original granite lanterns is in the righthand side of the photograph.
15. View looking southeast toward waterfall. An original granite lantern is in the lower righthand side of the photograph.
16. View looking east down the path toward the waystation. The garden wall can be seen in the lefthand side of the photograph. Camellias are planted along the wall.
17. View looking north at the waystation.
18. View looking east at the teahouse under construction.
19. View looking east at sycamore, plum, and maple tree.
20. View looking south at Japanese maple tree.
21. View looking north east a crab apple tree. The granite bridge is in the lower center of the photograph.
22. View looking north. The line of rocks in the ground (lower center of the photograph) divided the Japanese garden from the rose garden, which is now gone. A clump of giant bird of paradise is at the end of the view.
23. View looking southeast at the caretaker's house. It predates the garden and is excluded from the boundary.
24. View looking south at the 1956 house and garage. They are not included in the boundary.

270 Arlington Drive  
Pasadena, CA



--- Boundary

1" = 30'  
larger map enclosed

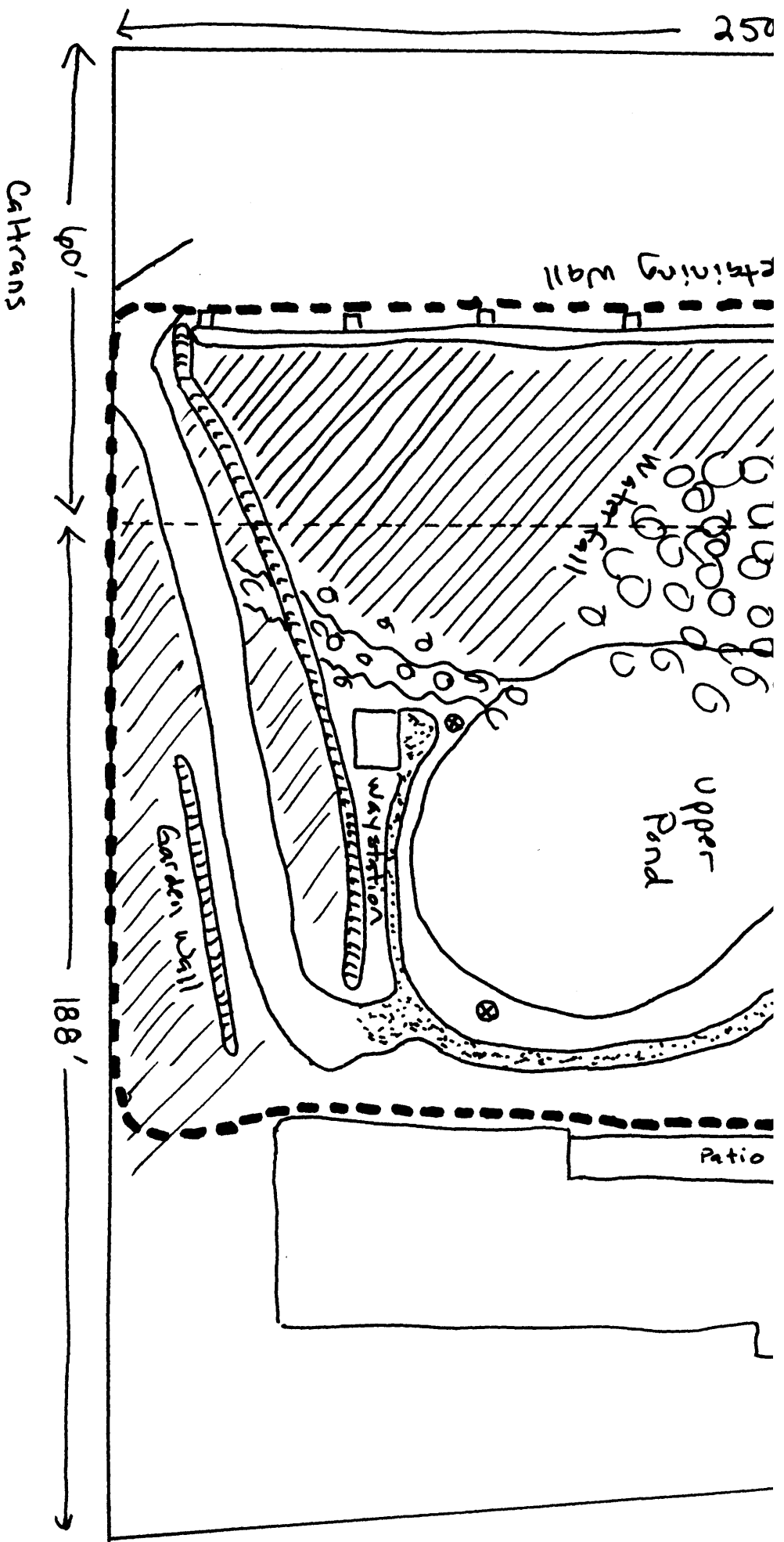


scale

# Storrier Stearn Japanese Garden



N  
 ↓  
 scale  
 1/4" = 5'  
 Storrier Stearn Japanese  
 Garden  
 boundary ---



2770 Arlington Drive  
Pasadena, CA  
Los Angeles Co.

