

LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Cultural Landscapes, 1850-1980

Sub-Context: Designed Landscapes, 1875-1980

Theme: Botanica California, 1888-1910

Theme: Old World/New World Estate Gardens, 1900-1939

Theme: Monumental Civic Improvements, 1905-1939

Theme: Burial and Memory, 1850-1980

Theme: Post WWII Landscape Architecture and Design, 1945-1976

Theme: Ecological Landscapes, 1962-1980



Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources



October 2019

TABLE OF CONTENTS

PREFACE	1
CONTRIBUTORS	1
INTRODUCTION	1
HISTORIC CONTEXT	4
Theme: Botanica California, 1888-1910	4
Theme: Old World/New World Estate Gardens, 1900-1939	9
Theme: Monumental Civic Improvements, 1905-1939	14
Theme: Burial and Memory, 1850-1980	21
Theme: Post WWII Landscape Architecture and Design, 1945-1975	36
Sub-theme: Post WWII Residential Gardens, 1947-1970	36
Theme: Ecological Landscapes, 1962-1980	48
SELECTED BIBLIOGRAPHY	52

PREFACE

The sub-context “Designed Landscapes, 1875-1980” is a component of Los Angeles’ citywide historic context statement and provides guidance to field surveyors and others in identifying and evaluating a variety of designed historic landscapes. Refer to www.HistoricPlacesLA.org for information on designated resources associated with this sub-context as well as those identified through SurveyLA and other surveys.

CONTRIBUTORS

Marlise Fratinardo is an architectural historian for the Chicago Transit Authority where she uses her experience in environmental planning to support a wide range of projects.¹ Trained as a landscape architect, Marlise has worked principally as a planner, specializing in historic preservation. Robert Nashak is a Los Angeles-based writer and interactive media producer. He has written on L.A. culture, architecture, and design for *LA Forum*, *Artbound*, and other media sources, focusing on the city’s built environment and its representations in video games. A former Fulbright Scholar, Robert holds degrees from Georgetown and Oxford Universities. He is a long-term professor at the USC School of Cinema and Television and teaches at Art Center College of Design in Pasadena.

INTRODUCTION

For purposes of SurveyLA, *National Register Bulletin No. 18: How to Evaluate and Nominate Designed Historic Landscapes* has been used to develop this sub-context and informs the eligibility standards for resource evaluations. As stated in the Bulletin:

A designed historic landscape is defined as a landscape that has significance as a design or work of art; was consciously laid out by a master gardener, landscape architect, architect or horticulturalist to a design principle, or an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition; has a historical association with a significant person, trend, event, etc. in landscape gardening or landscape architecture; or having significant relationship to the theory or practice of landscape architecture.²

The Bulletin identifies a number of associated landscape types. Within this sub-context, the types in Los Angeles are discussed in six themes: Botanica California; Old World/New World Estate Gardens;

¹ This context is based on the draft completed by Ms. Fratinardo and Mr. Nashak in 2010. The draft was modified by the Office of Historic Resources to incorporate findings from SurveyLA and information on designated resources. Ms. Fratinardo lived in Los Angeles while developing the context.

² J. Timothy Keller and Genevieve Keller, *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes*, Washington, D.C: National Park Service, n.d., 2.

Monumental Civic Improvements; Burial and Memory; Post WWII Landscape Architecture and Design; and Ecological Landscapes.

Designed Landscapes may be individually significant based on their design quality and/or as the work of noted landscape designers. Other designed landscapes may be features of larger properties such as residential estates, commercial plazas, and civic centers. In many of these cases, the design intent of the landscape is inextricably tied to site planning, the relationship between related buildings and structures, and the applied design principles and architectural styles of the period of development. Designed landscapes may be associated with properties important in multiple areas of significance which, in addition to Landscape Architecture, may include Social History, Exploration/Settlement, Community Planning and Development, Architecture, and Conservation.³

Evaluation Considerations

The following types of designed landscapes are not discussed here and are covered in other themes of the citywide historic context:

- Japanese style gardens are covered in the “Japanese Americans in Los Angeles Historic Context” and in the associated National Register Multiple Property Documentation Form for Asian Americans in Los Angeles.⁴
- Municipal Parks are covered in the “Municipal Parks, Recreation, and Leisure” theme of the “Government Infrastructure and Services” sub-context of the “Public and Private Institutional Development” context.
- Country clubs and golf clubs are covered in the “Guidelines for Evaluating Private Recreational Facilities.”
- Post World War II industrial parks, which often include significant designed landscapes, are discussed in the “Industrial Design and Engineering” theme of the Industrial context.
- Landscapes associated with multi-family residential property types, such as garden apartments and courtyard apartments are discussed in the “Multi-Family Residential Development” theme of the “Residential Development and Suburbanization” context and in the “Garden Apartments of Los Angeles” context.⁵

³ Other areas of significance may apply. For example, Japanese Landscapes, are significant in the area of Ethnic History.

⁴ The “Japanese Americans in Los Angeles” context also includes related property types such as Japanese-owned nurseries and early housing for Japanese gardeners.

⁵ The *Garden Apartments of Los Angeles* context was developed by the Los Angeles Conservancy. See <https://www.laconservancy.org/issues/garden-apartments>. See also the National Register Nomination for *Garden Apartment Complexes in the City of Los Angeles, 1936-1955*.

The following types of designed landscapes are discussed here and are also discussed in other themes of the citywide historic context:

- Landscape and streetscape features are associated with the original design of residential tracts, subdivisions, or planned communities are also discussed in the suburbanization themes of the “Residential Development and Suburbanization” context.
- The topic of “Post WWII Public, Civic, Institutional, and Commercial Plazas” is related to the “Post-World War II Branch City Halls and Administrative Centers” theme of the Public and Private Institutional Development context, the “High-Rise Corporate Office Buildings” theme of the “Commercial Development” context, and the “Postwar Modernism” theme of the “L.A. Modernism” sub-context of the “Architecture and Engineering” context.
- Cemeteries are also discussed in various ethnic/cultural contexts and the “Pre-Consolidation Communities of Los Angeles” context. Cemeteries may also be significant for burials associated with significant persons in the entertainment industry.
- Properties related to long-term businesses associated with designed landscapes, such as nurseries, should be evaluated using the “Commercial identity” theme of the “Commercial Development” context.
- Properties associated with individuals who made important contributions to the field of landscape design should be evaluated under Criterion B/2/2 using the “Guidelines for Evaluating Properties Associated with Significant Persons.” Note that the work of significant landscape architects and designers are evaluated under Criterion C/3/3.
- See also various themes of the “Architecture and Engineering” context, in particular “LA Modernism” and “Mediterranean and Indigenous Revival,” among others. Note that designed landscapes often form part of a whole design for projects built in specific architectural styles.

HISTORIC CONTEXT

Theme: Botanica California, 1888-1910⁶

The climate of Southern California proved ideal for agricultural production and, by the 1880s, a wide variety of crops, including cotton, olives, oranges, pineapple, lemons, limes, and pomegranates were cultivated throughout the region. During this period, the expanding city of Los Angeles included numerous orchards and vineyards. In residential areas tended lawns, street trees, and elaborate gardens were typical.⁷

The region's seemingly endless growing season and ability to support a wide range of species created considerable interest in horticulture as a source of pleasure and profit. Inquiries into botany and horticulture were means by which growers furthered their knowledge of the region's climatic conditions and varied topography. The development of commercial agriculture in Southern California provided a ready source of information regarding regional weather patterns and their impact on locally grown commercial species. Experiments regarding the adaptability of exotic species to the Southern California climate were also undertaken. In 1888, Abbott Kinney, chair of the newly established California Board of Forestry, established the Santa Monica Forestry Station in Rustic Canyon. The station was devoted to the study and propagation of eucalyptus trees, a species well known in its native Australia for its use as a windbreak and as a fast-growing source of fuel and lumber.⁸ The Santa Monica Forestry Station Eucalyptus Grove (1888) is L.A. Historic-Cultural Monument No. 935 (601 N. Latimer Road).



Santa Monica Forestry Station Eucalyptus Grove, City Historic-Cultural Monument No. 935 (Office of Historic Resources)

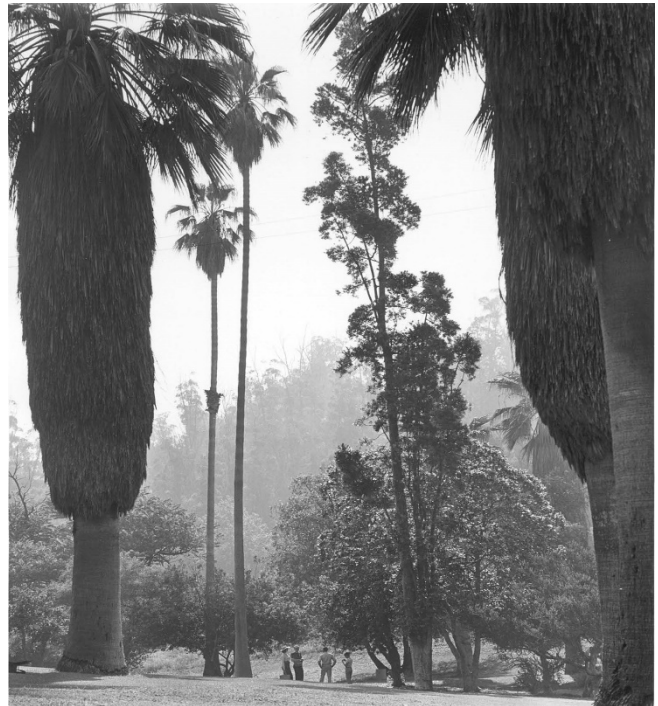
⁶ Victoria Padilla, *Southern California Gardens: An Illustrated History* (Berkeley: University of California Press, 1961), 58-65, 80-89.

⁷ Padilla, *Southern California Gardens*, 58-65, 80-89.

⁸ Padilla, *Southern California Gardens*, 58-65; City of Los Angeles Department of City Planning Recreation Report, Historic-Cultural Monument Application for the Santa Monica Forestry Station Eucalyptus Grove, August 7, 2008; Abbot Kinney, *Eucalyptus* (Los Angeles: P. M. Baumgardt and Company, 1895).

Sub-theme: Early Horticultural Experimentation and Displays, 1888-1910⁹

The preoccupation with acquiring botanical knowledge led to the establishment of a variety of horticultural organizations and societies that were focused on the Southern California region. Many such groups were founded during this period, including the Horticultural Society of Southern California (1876), the Los Angeles County Pomological Society (1885), and the Los Angeles Floral Society (1890).¹⁰ Los Angeles often served as the site of exhibitions that were organized to display local horticultural achievements, such as the Horticultural Society of Southern California's first annual exhibit (1876) and the First Flower Festival (1885).¹¹ Popular publications devoted to gardening in Southern California, and written by local horticultural enthusiasts, reflected the era's strong interest in landscape planting. William S. Lyon, one of the region's earliest horticultural experts and the first State Forester of California (1872-1892), authored *Gardening in California: A Brief Treatise on the Best Methods of Cultivating Common Flowers in the California Home Garden, Designed Chiefly for the Use of Amateurs* (1904). J. C. Harvey, a Standard Oil Company executive and botanical expert on tropical and semitropical flora, wrote and lectured widely on the introduction of exotic species into Southern California. During this era, in 1893, Southern California's first arboretum, Chavez Ravine Arboretum (L.A. Historic-Cultural Monument No. 48; located in Elysian Park) was established by the Los Angeles Horticultural Society to display achievements and further horticultural knowledge.¹²



Chavez Ravine Arboretum, City Historic-Cultural Monument No. 48 (Office of Historic Resources)

Nurseries had an important role in supporting the era's horticultural interests, as residents of all economic levels asserted their vision of a new Eden upon Southern California's landscapes.¹³ In 1894, 45 nurseries were in operation within the city of Los Angeles. Renowned examples included Stewart's Nursery, McDermott & Garey, Louis Stengel's Exotic Nurseries, and Germain's Seed and Plant Company. Expert growers of the era, including Joseph Dieterich and E. D. Sturtevant, amassed extensive collections of rare varieties and introduced many new species to the local market. Horticultural collections

⁹ Padilla, *Southern California Gardens*, 58-65, 80-89.

¹⁰ "Farm and Range," *Los Angeles Times*, July 5, 1887, 10; "Floral Culture," *Los Angeles Times*, September 16, 1890, 3; "Aquatics and Bamboos," *Los Angeles Times*, February 11, 1891, 2.

¹¹ "The Flower Festival," *Los Angeles Times*, March 10, 1886, 2.

¹² City of Los Angeles Department of Recreation and Parks, <https://www.laparks.org/horticulture/chavez-ravine-arboretum>. Accessed August 22, 2019; Padilla, *Southern California Gardens*, 58-60; "The Flower Festival," *Los Angeles Times*, April 14, 1885, 6.

¹³ No early nurseries are extant.

attracted attention as exhibits and tourist displays, such as the E. D. Sturtevant Water Garden, with its focus on aquatic lilies, and de Longpre Gardens.¹⁴ In 1909, Paul de Longpre, world-renowned watercolor artist, purchased land in Hollywood at the corner of Hollywood Boulevard and Cahuenga Avenue where he had his mansion built and established an extensive flower garden that included 3,000 rose bushes (not extant). The flowers from De Longpre's garden were often the subject of his paintings. The site of society functions and a tourist attraction, the De Longpre gardens charmed thousands of visitors.¹⁵ From formal estate gardens to middle-class yards to streetscapes, landscape plantings of the period tended towards thickly planted and showy ornamentals, often non-native species, which were evocative of the tropics. Popular flora included citrus trees, eucalyptus, grevillea, cedar, olive, cork oak, ficus, ginkgo, peppers, and palms.¹⁶



Young man watering plants at De Longpre Gardens, ca. 1905 (Los Angeles Public Library)

Travel writers and propagandists used the region's horticulture to promote Southern California nationally. Essayist and travel writer Charles Dudley Warner recounted his exploration of Southern California in his popular book *Our Italy* (1891), which presented the area as a land of relaxed living in alignment with nature, in contrast to the industrialized East. Lou V. Chapin's book, *Art Work on Southern California* (1900), consisted primarily of photographs that depicted Los Angeles as a refined garden city of parks and finely planted streetscapes.¹⁷

¹⁴ "A Garden of Delight," *Los Angeles Times*, 27 September 1891, 14.

¹⁵ "Floral Oasis was Hollywood," *Los Angeles Times*, May 11, 1907, III4; "De Longpre, painter of California Flowers, Dies at Hollywood Home," *Los Angeles Times*, June 30, 1911, I6; "Paul de Longpre," accessed September 6, 2019, https://en.wikipedia.org/wiki/Paul_de_Longpre%C3%A9.

¹⁶ Padilla, *Southern California Gardens*, 80-89.

¹⁷ William Alexander McClung, *Landscapes of Desire: Anglo Mythologies of Los Angeles* (Berkeley: University of California Press, 2002), 149-151.

Boosters, land speculators, and tourism promoters took the lead in forging a vision of Southern California as an Arcadian paradise by producing images of lush and exotic plantings that embodied the message of Southern California as an inviting land of leisure and opportunity. The railroads, in particular, stood to gain substantially from increased rail traffic and actively promoted the region. *Sunset Magazine*, originated as a promotional magazine for the Southern Pacific Railroad in 1898 and, in the ensuing decades, would become a highly influential lifestyle publication.¹⁸ Horticulture made Southern California nationally known, luring both new residents and tourists.

Eligibility Standards for Botanica California: Early Horticultural Experimentation and Displays

Summary Statement of Significance:	Resources evaluated under this theme are significant in the areas of Landscape Architecture and/or Social History. The practice of experimental horticulture is significant for its contribution to the image of Southern California as a land of leisure and opportunity that was promoted by residents, boosters, and land speculators. Horticulture made Los Angeles nationally known, luring both newcomers and tourists, and differentiated the area from the industrialized East. Local horticultural prowess, is evident in extant examples of early arboretums and botanical displays. Extant examples of this property type are extremely rare.
Period of Significance:	1888-1910
Period of Significance Justification:	The period of significance begins in 1888, when Abbot Kinney established the Santa Monica Forestry Station in Rustic Canyon, and ends in 1910, after which representative horticultural examples are rarely found.
Geographic Location(s):	Early settlement areas of Los Angeles that have retained examples of mature vegetation or have extant landscape plantings, e.g., Elysian Park.
Area(s) of Significance:	Landscape Architecture, Social History
Criterion:	NR: A/C CR: 1/3 Local: 1/3
Associated Property Types:	Landscape/Designed Landscape/Arboretum, Horticultural Display

¹⁸ *Sunset Magazine: A Century of Western Living, 1898-1998*, An On-Line Book and Bibliography, Stanford University Library, 1998, http://sunset-magazine.stanford.edu/body_index.html

- Property Type Description:** Examples of vegetation consciously laid out by a master gardener, landscape designer, or horticulturalist, or an owner or other amateur typically featuring rare tropical or ornamental specimens that date from the period of significance. See also character-defining features below.
- Property Type Significance:** See Summary Statement of Significance above.
- Eligibility Standards:**
- Was originally designed to further the understanding of regional horticulture or as a horticultural display
 - Retains most of the essential character-defining features from the period of significance
- Character-Defining Features:**
- May be a single species or collections of rare or exotic species, such as palms, or ornamental specimen examples
 - Displays may have been planted to celebrate or commemorate a particular historic period or event
 - Flora is typically permitted to grow into its natural form in order to educate the public regarding its growing habit
 - May be associated with individuals or organizations significant for their contributions to horticulture in Los Angeles during the period of significance (Criteria B/2/2)
- Integrity Considerations:**
- Should retain integrity of Location, Design, Materials, Feeling, and Setting
 - Retains sufficient integrity to convey significance
 - The rarity of the type permits a greater degree of alteration if the original historic fabric, character, and overall visual effect have been preserved
 - Alterations may be acceptable so long as the overall original design intent remains intact or readable
 - Adjacent land uses may have changed

Theme: Old World/New World Estate Gardens, 1900-1939

At the turn of the 20th century, Southern California was one of the nation's fastest growing areas. Los Angeles, in the midst of unprecedented growth, began to emerge as the region's primary city. The influx of new residents increased the city's density and altered its spatial character as undeveloped lands were subdivided into new neighborhoods. The numerous charms of Los Angeles' climate and economic opportunities enticed many to relocate, and the city expanded considerably as it began an active annexation campaign during this period.¹⁹

Fortunes in oil, land speculation, and the nascent motion picture industry, among other business enterprises, created a class of wealthy and often powerful individuals who constructed grand estates inspired by European precedents throughout Southern California. Many of the era's notable entrepreneurs and tycoons, such as Edward L. Doheny (Doheny Mansion, 1901, 8 Chester Place, L.A. Historic-Cultural Monument No. 30), Gurdon Wattles (Wattles Estate, ca.1907, 1824 N. Curson Avenue) L.A. Historic Cultural Monument No. 579), Eugene W. Britt (Britt Mansion, 1910, 2141 W. Adams Blvd, L.A. Historic-Cultural Monument No. 197 and listed in the National Register), Henry Kern (Henry Kern Estate, ca. 1927, 391 N. Carolwood), and Harold Lloyd (Greenacres, 1929, 1740 W. Green Acres Drive, L.A. Historic-Cultural Monument No. 279, California Historical Landmark No. 961, and listed in the National Register) built vast estates in Los Angeles.²⁰ Typically drawing inspiration from their owners' own world travels, estate grounds and formal gardens were primary expressions of prosperity and success, and were considered indispensable to a stately residence.²¹

As in prior decades, a preoccupation with botany and horticulture as a means of expressing regional identity defined the period. Local nurseries, having gained expertise in the areas climatic and soil conditions in the decades prior, continued to expand their offerings of ornamental species, and gardening publications were widespread. In 1929, botany instructor Olenus L. Sponsler established a botanical garden at the University of California, Los Angeles. Reflecting the popular interest in horticulture, landscape gardener and botanist Ernest Braunton began writing occasional articles during the 1900s on the subject of gardens and gardening for the *Los Angeles Times*. Braunton's column entitled, "The Garden Beautiful in Southern California: Information Both Practical and Scientific," appeared regularly by 1918, and Braunton would continue the column until 1954. The pursuit of rare and exotic plants was an avocation shared by many of the city's most elite residents. Edward Doheny amassed a collection of over 10,000 palms, cycads, and orchids in his personal conservatory, which was built in 1913 at a cost of \$150,000. Doheny also sponsored botanical expeditions abroad in search of new specimens.²²

¹⁹ Padilla, *Southern California Gardens*, 90-91.

²⁰ The Harold Lloyd Estate is located in both the City of Los Angeles and the City of Beverly Hills.

²¹ Padilla, *Southern California Gardens*, 90-91

²² Padilla, *Southern California Gardens*, 90-95, 107; C.A. Schroeder, "Our Unofficial First Director: Olenus L. Sponsler," *Mildred E. Mathias Botanical Garden Newsletter*, vol. 2, no. 2, University of California, Los Angeles; Margaret Leslie Davis, *Dark Side of Fortune: Triumph and Scandal in the Life of Edward L. Doheny* (Berkeley and Los Angeles: University of California Press, 1998).

The designed landscapes of the era contributed to a regional discourse – specifically, the creation of an architectural identity that was appropriate for the Southern California climate. Southern California architects and landscape designers typically looked toward the Mediterranean region, with its similarities in topography and climate, for precedent examples. Historian and landscape architect Jere Stuart French traced the eclectic lineage of Mediterranean-inspired influences on California gardens of the period,²³

...from the Renaissance world of Vignola, the Islamic world of Moghul, Persian, and Moorish gardens, the ancient Mesopotamian and Roman courtyards, and from the Franciscans and settlers of New Spain, the ancestry of the California garden is joined.²⁴

European precedents, along with the regional history of Southern California and Mexico, provided a sense of historical authenticity and continuity to Southern California and, during the early 1900s, generated a unique blend of Hispanic and Mediterranean-inspired architecture.²⁵ Casa de Adobe (4605 N. Figueroa Street, L.A. Historic-Cultural Monument No. 493) was constructed in 1917 for the Hispanic Society of California as a reproduction of a California adobe residence with a courtyard planted with jasmine, oleander, fig trees, and grapevines. “Every effort was made to find plants, trees and shrubs that would have been grown by the Spanish settlers.”²⁶ The property and its outdoor spaces served as the social center of the Hispanic Society. Annual *fiestas* held at the property celebrated the lifestyles of early Californios with music and dances from the era.²⁷



Courtyard Patio Garden and fountain at Casa de Adobe, 4618 N Woodside Dr.,
City Historic-Cultural Monument No. 493 (Los Angeles Public Library)

²³ Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, Inc., 2001), 398.

²⁴ Jere Stuart French, *The California Garden and the Landscape Architects Who Shaped It* (Washington, D.C.: The Landscape Architecture Foundation, 1933), 83

²⁵ See also the “Mediterranean and Indigenous Revival” theme of the “Architecture and Engineering” context.

²⁶ William S. Murphy, “Casa de Adobe Reveals Rancho Life Style,” *Los Angeles Times*, 10 September, 1988.

²⁷ “Highland Park – Casa de Adobe,” *KCET Departures*, accessed December 9, 2018,

<https://www.kcet.org/shows/departures/casa-de-adobe>.

The Mission Revival style was widely adopted throughout Southern California to recall romantic, if fictionalized, notions of rural life, epitomized by an idealized history of pastoral Mission era haciendas. Railroads, such as the Santa Fe and Southern Pacific, utilized Mission Revival style buildings for passenger stations throughout Southern California, Arizona, and New Mexico, enforcing their own corporate identity while generating an image of Southern California as an exotic Hispanic region.²⁸ The Spanish Colonial Revival style was another key influence on Los Angeles' designed landscapes. The origins of the Spanish Colonial Revival style date to 1915, when architect Bertram Grosvenor Goodhue introduced the style at the Panama-California Exposition in San Diego. Goodhue's Spanish Colonial Revival buildings catalyzed a regional stylistic trend in which influences rooted in Moorish Spain incorporated and eventually supplanted the popular Mission Revival style. Numerous publications argued in favor of period revival styles as especially fitting for the "Mediterranean environment" of the region, including W. Sexton's *Spanish Influence on American Architecture and Decoration* (1926) and Rexford Newcomb's *The Spanish House for America: Its Design, Furnishing, and Garden* (1927).

Gardens of the Italian Renaissance provided inspiration for many designed landscapes in Los Angeles during this period. In some cases, Italian Renaissance elements were appropriated wholesale. The formal gardens of this time generally incorporated a symmetrical or geometric plan. The key features included compartmentalized beds, terraces linked by stairs, hillside engineering, fountains, statuary, and iconography which provided a rich design idiom. Irrigation made possible a wide and varied plant palette, full of lush textures, flamboyant colors, and tropical species. Gardens of the elite typically incorporated rare exotic plants or botanical specimens, reflecting the continued preoccupation with horticulture. Unlike their Mediterranean precedents though, estate gardens of the era in Los Angeles also reflected Hollywood fantasy and often incorporated nodes for secret gardens, temples, gazebos, paths and passages, swimming pools, gaming courts, and elaborate play areas for children.²⁹

The use of outdoor living spaces, known as outdoor rooms or garden rooms, as patios, courtyards, walled enclosures, or loggia functioned as spatial transitions between interiors and exteriors. These types of spaces, considered distinctly Californian, were incorporated into residences of all economic scales from modest houses to grand estates.³⁰ And outdoor rooms were particularly well suited for the local climatic conditions. As Winifred Starr Dobyns discussed in 1931:

Outdoor living rooms are a most important element in California gardens. These may take the form of a cloistered patio, almost a part of the house itself, with overshadowing olive trees and murmuring fountains, or of a flagged sitting area beneath the spread of a majestic live oak.³¹

²⁸ David Gebhard, "The Myth and Power of Place: Hispanic Revivalism in the American Southwest," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2007), 195-203.

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

³⁰ Theodore Koetzli, "Garden Linked with Dwelling," *Los Angeles Times*, April 28, 1929, E6.

³¹ Winifred Starr Dobyns, *California Gardens* (New York: MacMillan and Company, 1931).

Eligibility Standards for Old World/New World Estate Gardens

Summary Statement of Significance:	Estate Gardens are significant in the areas of Landscape Architecture and Social History. These formal gardens are the work of noted landscape designers and reflect the design principles associated with Italian Renaissance precedents and the influence of Hispanic and Mediterranean architectural styles. Associated residences/mansions are generally also significant in the area of Architecture as excellent examples of their respective architectural styles and the work of noted architects.
Period of Significance:	1900-1939
Period of Significance Justification:	The period of significance begins in 1900, the time associated with early designated and known estate gardens in Los Angeles. It ends in 1939, the end of the Depression and the time when the popularity and influence of Mediterranean-inspired gardens and architectural styles were on the decline.
Geographic Location:	Sparsely located through Los Angeles in affluent areas developed primarily from 1900 to the 1920s.
Area(s) of Significance:	Landscape Architecture, Social History, Architecture
Criteria:	NR: A/C CR: 1/3 Local: 1/3
Associated Property Types:	Landscape/Designed Landscape/Residential Garden
Property Type Description:	A formal garden designed for a residential property, typically large-scale, with examples of vegetation and hardscape material consciously laid out by a master gardener or landscape designer using design principles associated with Italian Renaissance precedents and Hispanic and Mediterranean architectural styles. Examples in Los Angeles are typically associated with estates of the wealthy. See also character-defining features below.
Property Type Significance	See Summary Statement of Significance above.
Eligibility Standards:	<ul style="list-style-type: none">▪ Is a formal garden designed for a residential estate property during the period of significance▪ Is an excellent example of the style of landscape architecture from its period

Character-Defining Features:

- Retains most of the essential character-defining features from the period of significance
- Formal design with a symmetrical or geometric plan, typically with an inward focus toward a water feature or statuary
- Typically associated with a noted landscape designer
- Typically includes tropical vegetation with lush textures and flamboyant colors; use of rare exotic plants or botanical specimens (e.g., old roses and bougainvillea, citrus, palm trees, cacti and cycads)
- Design elements such as compartmentalized beds, terraces linked by stairs, hillside engineering, fountains, and statuary
- May include outdoor living spaces or garden rooms in the form of patios, courtyards, walled enclosures, or loggia
- Typically incorporates spaces for leisure activities such as gazebos, swimming pools, and gaming courts
- May include Influences of multiple stylistic or historical precedents on a single property
- The totality of the residential property should be evaluated including the main residence, guest houses, ancillary buildings, in addition to designed landscape features
- In exceptional circumstances, the designed landscape may be significant in itself and evaluated separately from the other features of the property
- Estate may include buildings and structures that are significant examples of architectural styles from their period of construction and the work of noted architects and designers
- May have a historical association with an owner with a significant relationship to the theory or practice of landscape architecture

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Feeling, and Setting
- Retains sufficient integrity to convey significance
- A sufficient number of original materials should be extant such that the historic fabric, character, and overall visual effect has been preserved
- Original spaces for leisure activities may have new uses
- Alterations may be acceptable so long as the overall original design intent remains intact or readable
- Adjacent land uses may have changed

Theme: Monumental Civic Improvements, 1905-1939

Monumental Civic Improvements, for purposes of this theme, are defined as those large-scale improvements undertaken by a City agency, a civic group or organization, a developer, or a combination thereof and associated with community beautification efforts and programs during the first half of the 20th century. Most of the improvements that are designated as City Historic-Cultural Monuments or identified through SurveyLA are street trees and median plantings. They are located on prominent and well-trafficked major boulevards, streets, and avenues in communities throughout the city and are generally characterized by their length and breadth. Monumental Civic Improvements may also be significant as tract/subdivision features under themes within the “Residential Development and Suburbanization” context. Small-scale plantings located on interior streets developed as part of residential tracts and subdivisions are more appropriately evaluated solely under themes within the “Residential Development and Suburbanization” context.

City Beautiful Ideals

Rapid industrialization, combined with capitalist excesses, during the latter half of the 19th century created vast disparities in wealth throughout the United States. As power and wealth became tightly concentrated among an elite set of industrialists, many working-class Americans subsisted in poverty. In response to the era’s inequities, progressive social reformers and activists emerged who lobbied, often unsuccessfully, for numerous workplace reforms, such as the eight-hour workday and child labor laws. One aspect of the period’s unchecked economic expansion was the physical decline of cities, particularly in inner city areas where residents typically lived in overcrowded neighborhoods alongside the polluting factories where they worked.

The rebuilding of Paris that Baron Georges-Eugène Haussmann instituted during the 1850s to the 1870s would serve as a potent example of the achievement of urban modernity through design. Haussmann, appointed by Napoleon as prefect of the Department of the Seine, transformed the medieval city into an up-to-date metropolis. Touting the public benefits of increased public safety and sanitation, Haussmann instituted an aggressive plan that included demolishing narrow streets and replacing them with grand tree-lined boulevards, reorienting inward-facing buildings, introducing street furniture, and establishing a cleaning program for public spaces.³²

Inspired in part by Baron Haussmann’s plans for Paris in the preceding decades, American architect Daniel Hudson Burnham assembled a team of top design talent to develop the grounds for the 1893 World’s Columbian Exposition in Chicago. Burnham’s team, many of whom were trained at the École des Beaux-Arts in Paris, envisioned a bold and innovative plan that juxtaposed the grand design traditions of European cities with modern rationality. Fountains, boulevards, monumental buildings, careful attention to vistas, lush plantings, harmonious compositions, and symmetry characterized the Exposition grounds. The profoundly popular and influential Beaux Arts idiom created for the Exposition, coined “City Beautiful” by journalist and self-styled urban theorist Charles Mulford Robinson, fueled civic

³² Rogers, *Landscape Design*, 360-363.

improvement efforts throughout the nation. In the ensuing years, Burnham developed plans for Washington DC (1902), Cleveland (1903), Manila (1904), San Francisco (1905), and Chicago (1909).³³

In stark contrast to the shapelessness in urban form typically created by rapid industrialization, City Beautiful plans provided a solution rooted in rationality and order. The characteristics of City Beautiful planning and construction typically included diagonal boulevards with plazas at intersections and sweeping vistas. Landscape elements, such as richly planted parks and ornate water features, were often used to enhance monumental architecture and unify design schemes. City Beautiful buildings often housed public uses such as libraries, museums, civic buildings, and train stations. In order to implement a City Beautiful solution of their own, many cities throughout the nation sought the advice of urban design experts such as Burnham, Charles Mulford Robinson, and Frederick Law Olmsted, Jr. for a diagnosis and prescription of local urban conditions.³⁴

City Beautiful ideals in Los Angeles were explored repeatedly in the early 20th century yet rarely realized to the extent they were in other cities. The conditions that motivated City Beautiful reformers in other parts of the country simply did not exist to the same extent in Los Angeles. In 1907, local progressive reformer and Methodist minister, Dr. Dana Webster Bartlett, published *The Better City: A Sociological Study of a Modern City* in which he discussed the benefits of the Los Angeles climate and topography, celebrated the efforts of local organizers, and called for the establishment of civic improvements, which included public baths and a metropolitan park system. Bartlett's book espoused the many concerns of urban reformers who linked the benefits of a healthy and beautiful physical environment with moral righteousness and social uplift.³⁵ 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.³⁶

³³ Rogers, *Landscape Design*, 360-363.; Thomas S. Hines, "Architecture: The City Beautiful Movement," The Electronic Encyclopedia of Chicago, Chicago Historical Society, 2005. <http://www.encyclopedia.chicagohistory.org/pages/61.html>

³⁴ "Grand Concourse Dominant Idea in Rare Vision of City Beautiful," *Los Angeles Times*, December 1, 1907, II1.

³⁵ Dana Webster Bartlett, *The Better City: a Sociological Study of a Modern City* (Los Angeles: The Neuner Company, 1907), 27-51; Greg Hise and William Francis Deverell, *Eden by Design: The 1930 Olmsted-Bartholomew Plan for the Los Angeles Region* (Berkeley and Los Angeles: University of California Press, 2000), 1-29.

³⁶ "Grand Concourse Dominant Idea in Rare Vision of City Beautiful"; "Pleasing Features of Plan Suggested for Grouping of Public Buildings of Los Angeles in Administrative Center," *Los Angeles Times*, December 8, 1907, III1.

In contrast with older cities, Los Angeles grappled not with physical decline and overcrowded slums, but with explosive growth and the urgent need to accommodate automobile traffic. At the turn of the century, landscape plantings visible from the road at automobile speeds were used by City officials and neighborhood improvement groups to advertise new residential areas and subdivisions or to define and beautify major thoroughfares. One of the most impressive plantings of street trees is the 1922-1934 Deodar cedar trees along Los Feliz Boulevard. The first plantings in 1922 were by William Mead, founder of the Los Feliz Improvement Association, and later in 1934 by the Los Feliz Women's Club. The trees run 2.2 miles between Riverside Drive and Western Avenue (L.A. Historic-Cultural Monument No. 67).³⁷



Los Feliz Boulevard Cedar Trees, City Historic-Cultural Monument No. 67 (Office of Historic Resources)

Creating a lush and enticing environment for the city's tourists was another motivation for civic beautification efforts in Los Angeles, as stated by former Los Angeles Park Commissioner Dr. W. A. Lamb in 1908,

Paris counts on getting \$70,000,000 from tourists annually...and the climate of the capital of France does not compare favorably to that of the City of the Angels. We have the most favored spot in the world for a city, and it should be so ornamented as to draw the tourists now spending those millions in Paris and induce them to drop part, at least, of that sum here. They will be better satisfied with a stay in and around Los Angeles, with the city ornamented with beautiful trees and other foliage.³⁸



Avalon Boulevard Mexican Fan Palm Trees, L.A. Historic-Cultural Monument No. 914 (Los Angeles Public Library).

Some monumental schemes were implemented for this reason, including the mass planting of Mexican Fan Palms along Avalon Boulevard in Wilmington in preparation for the 1931 Olympic Games. Other community beautification initiatives include: Palm Trees at 55th and 56th Streets in South Los Angeles, planted circa 1908 at the time the residential tract was subdivided; Valley Vista Live Oak Trees in Encino planted circa 1916 as part of the subdivision of Rancho El Encino; and the Paseo

³⁷ See the LFIA website at <https://www.lfia.org/>

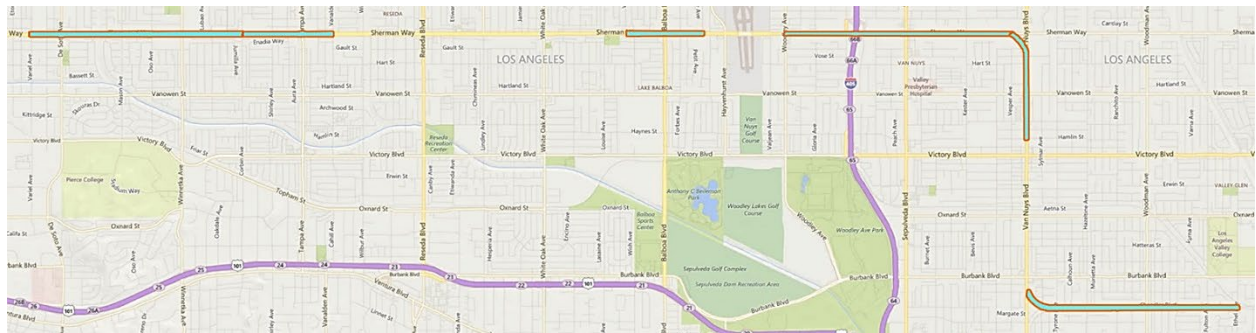
³⁸ "New Plan for Arbor Day," *Los Angeles Times*, February 25, 1908, II3.

del Mar Palm Trees planted in the 1920s. This civic improvement is located on a bluff in a prominent location at the southernmost edge of San Pedro.



Left: Palm Trees along 55th and 56th Streets (SurveyLA); Middle: Valley Vista Live Oak Trees (SurveyLA); Right: Paseo Del Mar Palm Trees (SurveyLA)

The distinctive trees along Sherman Way, Van Nuys, and Chandler Boulevard in the San Fernando Valley represent a street planting program for the Sherman Way corridor, paved between 1911 and 1913.³⁹ This attractive deodar cedar and palm-lined passage to the San Fernando Valley was intended to promote valley land for development along what was the main automobile and streetcar corridor from central Los Angeles. Remnant segments of the street tree plantings remain in the communities of Canoga Park, Reseda, Van Nuys and Sherman Oaks.⁴⁰



SurveyLA-recorded segments of the Sherman Way, Van Nuys, and Chandler Boulevard street trees (HistoricPlacesLA)

³⁹ Parts of Sherman Way have been renamed Van Nuys Boulevard and Chandler Boulevard.

⁴⁰ The Sherman Way street trees traverse several San Fernando Valley Community Plan Areas and were recorded as segments through SurveyLA. These segments were recorded as Sherman Way Palm Trees, Sherman Way Street Trees, Van Nuys Boulevard Street Trees, and Chandler Boulevard Street Trees. The plantings stretch through the following Community Plan Areas: Canoga Park - Winnetka - Woodland Hills - West Hills, Reseda - West Van Nuys, and Van Nuys - North Sherman Oaks.



Sherman Way Street Trees, Van Nuys Boulevard Street Trees, and Chandler Boulevard Street Trees (SurveyLA)

The landscaped median and street trees along Occidental Boulevard in Westlake were installed in 1905 as part of the original Occidental Park tract. The median was originally requested by developers of the tract to protect the thoroughfare from encroachment by telephone poles. The request for the median was embraced by the City Park Department, as it hoped it would become part of a continuous system of “parkways” linking Griffith Park, Agricultural Park (now Exposition Park), Sunset Park (now LaFayette Park) and Westlake Park (now MacArthur Park). Set in the center of the 120-foot wide roadway the median is 20 feet in width and a half-mile in length. The improvements were installed and maintained by the Park Department.



Occidental Boulevard Parkway and Street Trees (SurveyLA)

Other designated street trees and plantings include the Canoga Avenue Pepper Trees (L.A. Historic-Cultural Monument No. 93), the Highland Avenue Palm Trees and Median (L.A. Historic-Cultural Monument No. 94), and the San Vicente Boulevard Coral Trees (L.A. Historic-Cultural Monument No. 148).



Canoga Avenue Pepper Trees, Woodland Hills, City Historic-Cultural Monument No.93 (Big Orange Landmarks)

Eligibility Standards for Monumental Civic Improvements

<p>Summary Statement of Significance:</p>	<p>Monumental civic improvements are significant in the areas of Landscape Architecture, Community Planning and Development, and/or Social History. They represent large-scale improvements undertaken by City agencies, civic groups and organizations, developers, or a combination thereof for the purpose of community beautification efforts. Such improvements enhanced neighborhoods and also served to promote newly developing areas to investors, newcomers, and visitors. Most of those identified and designated are street trees and median plantings which remain prominent streetscape features in many neighborhoods throughout the city.</p>						
<p>Period of Significance:</p>	<p>1905-1939</p>						
<p>Period of Significance Justification:</p>	<p>The period of significance begins in the 1905, the date of the earliest known civic improvement in Los Angeles, and ends in 1939, the end of the Depression; few monumental civic improvement projects were constructed during World War II. Later examples may be significant under this theme if they meet the eligibility standards.</p>						
<p>Geographic Location:</p>	<p>Citywide</p>						
<p>Area(s) of Significance:</p>	<p>Landscape Architecture, Community Planning and Development, Social History</p>						
<p>Criteria:</p>	<table border="1"> <tr> <td data-bbox="690 1329 747 1402">NR:</td> <td data-bbox="747 1329 876 1402">A/C</td> <td data-bbox="876 1329 950 1402">CR:</td> <td data-bbox="950 1329 1079 1402">1/ 3</td> <td data-bbox="1079 1329 1193 1402">Local:</td> <td data-bbox="1193 1329 1443 1402">1/3</td> </tr> </table>	NR:	A/C	CR:	1/ 3	Local:	1/3
NR:	A/C	CR:	1/ 3	Local:	1/3		
<p>Associated Property Types:</p>	<p>Landscape/Designed Landscape:</p> <ul style="list-style-type: none"> ▪ Street trees ▪ Landscaped Median/Parkway ▪ Tract/Subdivision Plantings 						
<p>Property Type Description:</p>	<p>Monumental Civic Improvements are defined as those large-scale landscape improvements associated with community beautification efforts during the first half for the 20th century. See also character-defining features below.</p>						
<p>Property Type Significance:</p>	<p>See Summary Statement of Significance above.</p>						

<p>Eligibility Standards:</p>	<ul style="list-style-type: none"> ▪ A landscape originally designed to serve as a civic improvement ▪ Includes streetscape plantings, boulevards, landscaped medians, and plantings associated with a parcel or subdivision ▪ Is an excellent example of a civic improvement and is generally a highly recognizable feature of an area or neighborhood.
<p>Character-Defining Features:</p>	<ul style="list-style-type: none"> ▪ Retains most of the essential character-defining features from the period of significance ▪ Street trees lining both sides of street, boulevards, or avenues and/or median plantings in highly visible and trafficked areas ▪ Typically includes use of formal geometry, repetition, and symmetry regarding plantings and overall design scheme ▪ May also be significant as the work of a noted landscape designer ▪ May include concentrations of one or more species or type of vegetation or tree ▪ May include hardscape features and/or water features ▪ May also be contributing features to other property types such as residential subdivisions
<p>Integrity Considerations:</p>	<ul style="list-style-type: none"> ▪ Should retain integrity of Location, Design, Materials, Setting, and Feeling ▪ Retains sufficient integrity to convey significance ▪ Alterations may be acceptable so long as the overall original design intent remains intact or readable ▪ A sufficient number of original materials should be extant such that the historic fabric, character, and visual effect has been preserved ▪ Adjacent land uses may have changed

Theme: Burial and Memory, 1850-1980⁴¹

Cemeteries generally fall into two styles: vernacular and master planned.⁴² Vernacular cemeteries include churchyards (grounds adjacent to churches), secular domestic gravesites (community cemeteries or burials on homesteads or family-owned property),⁴³ isolated gravesites (located at the place of death), and potter's fields (gravesites for the indigent and usually located in undesirable areas at the edge of developed areas). Master planned cemeteries include the Rural Garden Cemetery, Lawn Park Cemetery, Memorial Park, and Military Cemetery. Master planned cemeteries are significant in the context of Designed Landscapes.

Vernacular Cemeteries in Los Angeles

The city's first cemetery was the area south of the Plaza Church at 521 N. Main Street (L.A. Historic-Cultural Monument No.26 and California Historical Landmark No. 144).⁴⁴ Prior to the use of the Plaza Church cemetery, church burials had taken place in the two missions in the area: Mission San Gabriel Arcangel (1771),⁴⁵ and Mission San Fernando Rey de España, (1797, L.A. Historic-Cultural Monument No. 23, State Historical Landmark No. 157, and listed in the National Register).⁴⁶ The Plaza Church cemetery was established in 1822 and became the principal burial ground for Los Angeles from 1826 to 1844.⁴⁷ By 1837, the size of the Plaza Church burial ground was deemed insufficient, leading to the creation of Calvary Cemetery on Eternity Street (now North Broadway, not extant). After the burial of four men who died in a powder magazine explosion in 1847, a cemetery developed at Fort Moore on



Calvary Cemetery, date unknown (Los Angeles Public Library)

⁴¹ See also Elizabeth Walton Potter and Beth M. Boland, *National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*, Washington, D.C.: National Park Service, 1991.

⁴² As described in Carol Griffith and Michael Sullivan, *Places To Remember: Guidance for Inventorying and Maintaining Historic Cemeteries* (Phoenix: Arizona State Parks, 2013), 3-11.

⁴³ The only known example in L.A. is the Pascual Marquez Family Cemetery (established 1848), L.A. Historic-Cultural Monument No. 685.

⁴⁴ The church is located in the Los Angeles Plaza, L.A. Historic-Cultural Monument No. 64. The plaza is also included in the El Pueblo de Los Angeles Historic Monument (also known as Los Angeles Plaza Historic District, California Historical Landmark No. 156 and listed in the National Register).

⁴⁵ This mission is in the City of San Gabriel, east of Los Angeles.

⁴⁶ Edwin H. Carpenter, *Early Cemeteries of the City of Los Angeles* (Los Angeles: Dawson's Book Shop, 1973). See also the "Spanish Colonial and Mexican Era Settlement" context

⁴⁷ Cemeteries and burial grounds that predate the incorporation of the City of Los Angeles in 1850 are further discussed in the "Spanish Colonial and Mexican Era Settlement" context.

a hill located at what is currently 450 N. Grand Avenue. By 1871, there were approximately 600 graves in Fort Moore, including burial areas for masons and the Chinese community (not extant).

Cemeteries for other groups of early Angelenos developed in this period as well. Circa 1854, the Hebrew Benevolent Society of Los Angeles purchased land near Chavez Ravine for use as a cemetery. By 1910, the remains of 360 Jews had been moved from Chavez Ravine to a new location, the Home of Peace Cemetery, which was established in 1902. Located at 4334 Whittier Boulevard in East Los Angeles, this cemetery is now known as the Home of Peace Memorial Park.⁴⁸ Other examples include a potter's field for the destitute developed in Elysian Park (not extant) around this time and a cemetery in the area of (what is now) Flower Street and Figueroa Street near 9th Street (not extant). Over time, health concerns and the overall poor maintenance of public cemeteries contributed to their demise. The Los Angeles City Council outlawed burials within the city in 1879, except for the use of plots that were already purchased.

Twentieth century annexations and consolidations of land increased the number of cemeteries and burial sites within the city of Los Angeles.⁴⁹ The consolidation of the city of Wilmington to Los Angeles in 1909 added the Wilmington Cemetery (L.A. Historic-Cultural Monument No. 414), which began as a family burial ground by Wilmington's founder, Phineas Banning in 1857. The site is the only cemetery west of the Rockies in which seven Civil War soldiers are interred. Also interred at Wilmington Cemetery are members of the Narbonne, Carson, and Sepulveda families – some of the first families to settle in Southern California. The consolidation of the city of San Pedro in 1909 added San Pedro Cemetery (now Harbor View Memorial Park, 2441 S. Grand Avenue) to Los Angeles. The town's cemetery was created in 1883, when August Timms deeded three acres of land to the newly-incorporated San Pedro.⁵⁰

The San Fernando Valley annexation of 1915 added Los Angeles Morningside Cemetery (aka San Fernando Cemetery), now known as San Fernando Pioneer Memorial Cemetery (14451 S. Bledsoe Street; L.A. Historic-Cultural Monument No. 586 and California Historical Landmark No. 753). Established in 1874, the cemetery is the first secular burial ground in the San Fernando Valley.⁵¹ The same annexation also added to Los Angeles the San Fernando Mission cemetery associated with Mission San Fernando Rey de España.

⁴⁸ Carpenter, *Early Cemeteries*, 33. The Home of Peace Memorial Park is outside the city of Los Angeles.

⁴⁹ See also the "Pre-Consolidation Communities of Los Angeles" context.

⁵⁰ Burials date back to 1879. See <https://sanpedro.com/san-pedro-area-points-interest/harbor-view-memorial-park/>

⁵¹ Pioneer Cemetery, San Fernando Valley Historical Society, accessed 10 December, 2018, http://www.sfvhs.com/pioneer_cemetery/pioneer_cemetery.html.

Master Planned Cemeteries

Rural Garden Cemeteries

The decision in 1879 to outlaw further burials within the city of Los Angeles reflected a widespread change across the United States in the mid-19th century, when centrally-located cemeteries began to migrate to rural areas. The rural garden cemetery movement began outside of Boston with the establishment of Mount Auburn Cemetery in 1831. Inspired by European examples such as Père Lachaise in Paris, the cemetery embodied the picturesque aesthetic, which carefully positioned itself between the wildness and irrationality of uncontrolled nature associated with the sublime and the artifice and formality associated with the beautiful.⁵² Designed as a “garden of graves,” Mount Auburn’s ornamental plantings, varied topography, winding pathways, and use of statuary created a rural cemetery design that was widely popular and replicated throughout the country.

The rural garden cemetery plan included natural elements such as water features, mature forested areas, and new planting of both native and exotic stock. The cemetery built environment included fenced family plots often with elaborate icons, headstones, scattered monuments and sculptures with curving driveways and paths. While many were elaborate and intricate, lesser versions did appear in communities throughout the country. And some aspects of the rural garden cemetery were incorporated into both new and already existing cemeteries.

The first Los Angeles cemetery to roughly represent this movement was Evergreen Cemetery in the Boyle Heights neighborhood (204 N. Evergreen Avenue). Laid out in 1877, it not only holds graves of significant early Los Angeles pioneers, but also reflects some of the design programming of other U.S. rural garden cemeteries such as winding roads and a picturesque chapel which was designed by local architect Arthur B. Benton.⁵³ As late as 1903, Evergreen was the only cemetery on the West Coast that could boast that all of its lots faced a carriage drive.

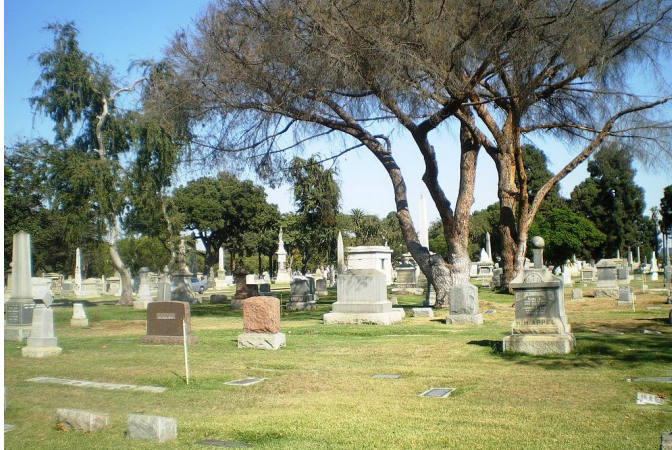


*Evergreen Cemetery, Listed in the California Register
(Los Angeles Public Library)*

⁵² David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore, John Hopkins University Press, 1991), 44.

⁵³ http://www.usc.edu/libraries/archives/la/cemeteries/la_cemeteries_evergreen.html

Evergreen Cemetery was adjacent to a City-owned potter's field. By at least the 1880s, the Chinese community was allowed to utilize a corner of the potter's field and soon after erected a shrine in September of 1888. The shrine and associated land was purchased by the Chinese Historical Society of Southern California in 1992 (L.A. Historic-Cultural Monument No. 486).⁵⁴



*Rosedale Cemetery, City Historic-Cultural Monument No. 330
(Wikipedia Commons)*

Rosedale Cemetery, now Angelus Rosedale Cemetery (1831 W. Washington Blvd., L.A. Historic-Cultural Monument No. 330), incorporated in 1884, was also based on the rural garden cemetery and is the cemetery in Los Angeles to be open to all ethnicities and races.⁵⁵ The grounds were enhanced to surround the burial places with the formal oval and circle plan; decorative trees, shrubs, flowers; and works of monumental art. The cemetery features headstones, a chapel, and historic mausoleum, and several pyramidal crypts.



Aerial of Angelus Rosedale Cemetery, 2017 (ZIMAS)

⁵⁴ For more information on Evergreen Cemetery and the shrine see also the “Chinese Americans in Los Angeles Historic Context.”

⁵⁵ Now called Angeles-Rosedale Cemetery.

Commensurate with the growing cremation movement of the late 19th century, the second crematory in all of the United States opened at Rosedale Cemetery in 1887. It was also the first crematory west of the Rocky Mountains.⁵⁶

Lawn Park Cemeteries

Across the country the period from 1855-1917 marked the rising commercialization of the cemetery.⁵⁷ By the mid-1850s, lawn park cemeteries emerged as more formal, rational, and efficient in design and less likely to serve as wide a population as rural park cemeteries. An influential figure in cemetery design of the time was landscape architect Adolph Strauch (1822-1883), Superintendent of Spring Grove Cemetery, in Cincinnati, Ohio. Strauch is credited with developing and promoted the “landscape lawn plan,” which focused on unified and park-like compositions. The landscape lawn plan prescribed the size and placement of roadways and increasingly standardized grave markers which were small and low, though not flush with the ground as with the succeeding memorial park. A park-like pastoral atmosphere prevails with lots of greenery, space, and often rolling hills. The thinned tree and shrub plantings opened up the landscape, and limited encumbrances such as individualized gardens, fencing and hedges, thus reducing maintenance costs. The landscape lawn plan dominates cemetery design to this day.⁵⁸ It is not uncommon see rural garden and lawn park design principles in the same cemetery.

By 1900 the professionalization of the cemetery had taken root and standardization had become the norm. Los Angeles and the rest of America began to see the rise of cemetery entrepreneurs who viewed cemeteries as part business and part community service. With innovations in mechanical lawn mowing resulting in larger and more regulated work crews, superintendents such as Strauch exerted increasing authority over the design and maintenance of cemeteries.

Located in the central area of Hollywood and established in 1899, Hollywood Cemetery (6000 Santa Monica Boulevard; National Register Historic District) was the first cemetery to be built in Hollywood and is one of the earliest examples of the lawn-park style cemetery in California. The name was later changed to Hollywood Memorial Park and then to Hollywood Forever Cemetery. Beth Olam, Jewish burial grounds and mausoleum (900 N. Gower Street), built 1930, are located on the southwest portion of the cemetery. Today, Hollywood Forever Cemetery is a popular tourist destination as the burial place of numerous Hollywood celebrities.

⁵⁶ “Los Angeles County History,” *An Illustrated History of Southern California* (Chicago: The Lewis Publishing Company, 1890), transcribed by Kathy Sedler, <http://web.archive.org/web/20080311115951/http://www.calarchives4u.com/history/losangeles/socal1890-770.htm>.

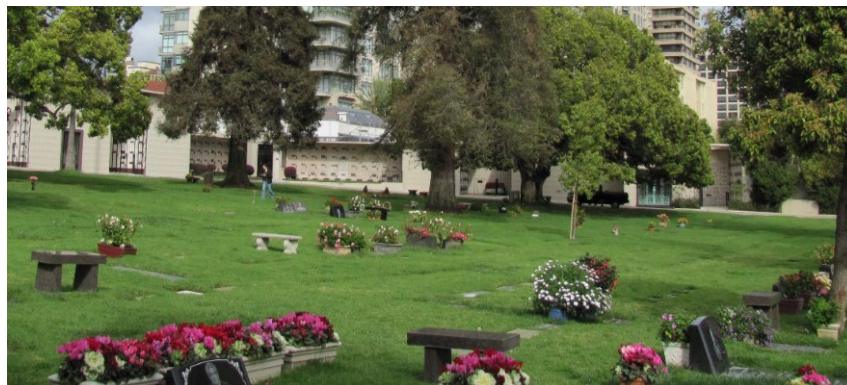
⁵⁷ Sloane, *The Last Great Necessity*, 94.

⁵⁸ Griffith and Sullivan, *Places to Remember*, 9.



*Hollywood Memorial Park Cemetery, National Register Historic District
(National Register Registration Form)*

Sunset Cemetery in the Westwood neighborhood was established in 1905, though it had been used for burials since the 1880s. In 1926 the name was officially changed to Westwood Memorial Park and later changed again to Pierce Brothers Westwood Village Memorial Park and Mortuary (1218 S. Glendon Avenue; City Historic-Cultural Monument No. 731). Like Hollywood Forever, the cemetery is known for the famous celebrities interred there, including Marilyn Monroe. Westwood Memorial Cemetery represents various periods of cemetery development and design.



Westwood Memorial Cemetery (Office of Historic Resources)

Oakwood Memorial Park, established 1924 in the Chatsworth community, is one of earliest private cemeteries to be developed in the San Fernando Valley. Located at the base of the Santa Susana Mountains, the cemetery's gentle slopes conform to the contours of the adjacent hillside. The cemetery is primarily composed of broad, manicured lawns that are planted with mature shade trees including considerable numbers of silk oaks, eucalyptus, and elms. Set within the lawns are engraved bevel markers that are arranged in symmetrical rows. Several buildings, including an administration building and a Spanish Colonial Revival style chapel, are concentrated near the south edge of the property. Three mausoleum buildings abut the cemetery's west edge. The northwest corner of the property serves as the

relocation site of the Chatsworth Community Church building (L.A. Historic-Cultural Monument No. 14), built in 1903.⁵⁹



Oakwood Memorial Park (SurveyLA)

Valhalla Memorial Park Cemetery was established in 1923 in the community of North Hollywood and was another early cemetery in Southern California to employ the lawn park design, with no upright headstones allowing for unobstructed views of the landscape. It retains its original landscape design and historical features which include tree-lined parkways, a fountain, and a four pillared rotunda designed by architect Kenneth McDonald Jr. and Italian-born sculptor Federico A. Giorgi in the Spanish Colonial Churrigueresque style. The rotunda served as the primary entrance and was referred to as the Valhalla Memorial Rotunda until it was dedicated “The Portal of the Folded Wings Shrine to Aviation” in 1953 to honor the thirteen pioneers of aviation interred there (listed in the National Register).⁶⁰



Left: Portal of Folded Wings Shrine to Aviation (Los Angeles Public Library); Right: Valhalla Memorial Park (SurveyLA)

⁵⁹ The church building was moved from its original location at 10051 Topanga Canyon Boulevard to the grounds of Oakwood Memorial Park in 1965.

⁶⁰National Register of Historic Places Nomination, The Portal of the Folded Wings Shrine to Aviation and Museum, North Hollywood, Los Angeles, Los Angeles County, California; Giacinta Bradley Koontz, “History,” *The Portal of the Folded Wings Shrine to Aviation*, <http://www.portalofthefoldedwings.net/PAGES/history.html>; The shrine to aviation was listed in the National Register of Historic Places in 1998 as a significant rare example of Southern California’s Spanish Colonial Revival and Churrigueresque styles.

Memorial Parks

The 20th century cemetery was renamed the memorial park by founders who wished to obscure the morbid implications they believed the public perceived in the word cemetery. Although the concept is traced to 1917, memorial park cemeteries generally did not become widely popular until after World War II, when most newly constructed cemeteries adopted the style. However, many existing cemeteries integrated elements of the memorial park cemetery and some changed their names to incorporate the concept.

The memorial park was simpler and more accessible than the lawn park cemetery. Cemetery designers freely used the elements of the increasingly popular suburban landscape in developing the look and atmosphere of the memorial park. Grave markers were low or flush with the ground and individual plot decoration was limited to flower offering. Natural features became a backdrop as expansive green lawns, terraces, and water features highlighted patriotic and nonsectarian religious statuary. It was during this period that the Los Angeles area would make its lasting impact on the development of cemeteries in America.

At Forest Lawn Cemetery in Glendale,⁶¹ California, Hubert Eaton pioneered the memorial park program with innovations that reinterpreted the design and use of cemeteries. Eaton arrived in Los Angeles in 1916 and took a position at Forest Lawn Cemetery as a salesman of cemetery plots. After gaining control of the cemetery in 1917, he began a radical redesign of the property that would offer an alternative to “unsightly stoneyards full of inartistic symbols and depressing customs.” Putting into practice his belief that “a cemetery should be a safe and sacred repository for the dead but it should also be of great cultural benefit for the living to enjoy,” Mr. Eaton and landscape architect Frederick A. Hansen transformed Forest Lawn Cemetery into one of Southern California’s top tourist attractions. In 1921, Mr. Eaton constructed the first of the cemetery’s numerous chapels, the “Little Church of the Flowers,” which would become a popular location for wedding ceremonies.⁶²

Among his innovations, Eaton eliminated the family monument, restructured the grounds to expand the lawn and established a suburban-like pastoral environment. Influenced by Southern California real-estate development sales tactics and business models, he developed a program by which individuals could purchase burial memorials in advance, opened the first mortuary located within a cemetery, and generally streamlined the funereal process by joining the functions of the funeral director, cemetery, and monument dealer within the memorial park. Eaton implemented the use of flush bronze funereal plaques or markers set level with lawns in contrast to vertical stone markers. Admired for their durability, flexibility, lightness and strength, the bronze plaques were invisible till you approached the grave, which increased lot holder privacy. Forest Lawn’s bronze markers, which grew a green patina over

⁶¹ Now known as Forest Lawn Memorial Park. Part of Forest Lawn is located in the city of Los Angeles

⁶² The Royal Wedding, Forest Lawn Memorial-Park Association, accessed 10 December, 2018, <https://forestlawn.com/2018/05/18/the-royal-wedding/>.

time to complement the lawn, created a spacious and park-like setting and influenced the design of cemeteries throughout the world.⁶³

The memorial park movement swept through America beginning in the 1920s, in part, because it allowed the cemetery to reemerge as a home for art and a repository of American culture and religion.

The commemorative monuments at memorial parks consist of similar flat flush plaques or markers. Because these cemeteries lack vertical monuments, the burial grounds develop park-like rolling lawns within which landscape features delineate the rows of plots and the larger sections of the cemetery. Central water features, statuary, or gathering spots are incorporated into the primary design to identify sections and enhance the beauty of the park.⁶⁴

With its first interment in 1948, Forest Lawn Memorial Park-Hollywood Hills was the firms' first facility developed as a full implementation of the memorial park plan (6300 Forest Lawn Drive). With no tombstones throughout its 400 acres, Forest Lawn's expansion into the city of Los Angeles was on land that was originally part of Rancho la Providencia, an 1843 land grant of 4064 acres.⁶⁵ Hundreds of evergreen trees and shrubs were planted to enhance the property.



Aerial of Forest Lawn Memorial Park-Hollywood Hills, including Mt. Sinai Memorial Park, 2017 (ZIMAS)

⁶³ Dave Larsen, "Hubert Eaton, 85, Developer of Famed Forest Lawn, Dies," *Los Angeles Times*, September 21, 1966, 3.

⁶⁴ <https://tclf.org/category/landscape-types/cemetery/memorial-park>

⁶⁵ Laura Kath Fraser, *Forest Lawn: The First 100 Years* (Glendale, CA: Tropico Press Glendale, 2011), 65.



Forest Lawn Memorial Park-Hollywood Hills, 2019 (Cemetery360.com)

While Forest Lawn Memorial Park in Glendale had a decidedly European and British influence (with three British churches and Italian artworks), Forest Lawn-Hollywood Hills and other Forest Lawn successors were strictly American in focus, evidenced in the Mount Vernon-styled administration building at the Hollywood Hills location. Influenced by the resurgence in American patriotism after World War II, Forest Lawn and subsequently most parks across America, would focus on American idioms. The Hollywood Hills location exhibits prominent statuary, including a 60-foot statue of George Washington. The park has a collection of Americana-themed architecture and artwork, such as the large historical mosaic, “The Birth of Liberty,” and a faithful reproduction of Boston's fabled Old North Church.⁶⁶ Dedicated in 1964, the mosaic was among the largest art mosaics in the world at the time it was completed and dedicated.



"The Birth of Liberty," at Forest Lawn-Hollywood Hills (Los Angeles Public Library)

⁶⁶ Forest Lawn Memorial Parks and Mortuaries, <http://www.forestlawn.com>.

In 1953, Forest Lawn-Hollywood Hills created Mt. Sinai Memorial Park (5950 Forest Lawn Drive) a separate 80-acre cemetery designed to serve the Jewish community (see also Jewish History context). Dotted with cedars of Lebanon, acacia, myrtle, and other plants referred to in the bible, the landscape and architecture to echo the hills of Judea, the land of Canaan, and the Valley of Galilee.⁶⁷

Eden Memorial Park (11500 Sepulveda Blvd) opened in 1954 and is located in the northernmost section of Mission Hills. The 72-acre property is comprised primarily of expansive lawns that are planted with abundant shrubs and mature evergreen trees. Symmetrical rows of engraved stone markers are set within the lawns. The property also include three Colonial Revival style buildings: a chapel, a mortuary, and an administration building. Eden Memorial is also significant for its association with the Jewish community of the San Fernando Valley.



Eden Memorial Park, Mission Hills (SurveyLA)

Roosevelt Memorial Park (18255 S. Vermont Avenue) was established in 1924 and is significant for being the first and oldest memorial park developed in the Harbor Gateway area. The park has a long, narrow rectangular shape with an east-west orientation. It is comprised of lawn space that is landscaped with mature trees including Chinese Elm, California Pepper, Corals, Oak, and Camphor Trees. There are also large numbers of olive trees. Roadways are symmetrical in plan; running east-west and terminating into semi-circles at each end. Typical of memorial parks, the plaques are flush to the ground. The cemetery also includes ornate entrance gate posts and several buildings and structures.



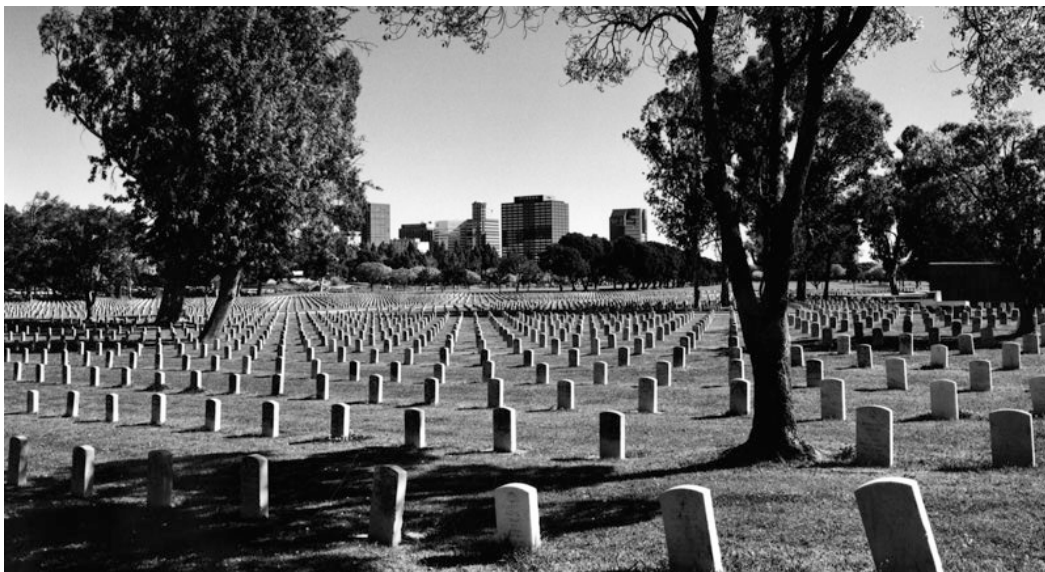
Roosevelt Memorial Park, Harbor Gateway (SurveyLA)

⁶⁷ Fraser, *Forest Lawn*, 66.

Military Cemeteries

Military cemeteries were established for war casualties, veterans, and the eligible dependents of veterans.⁶⁸ The Los Angeles National Cemetery (940 S. Sepulveda Blvd., 1889) is located in the Sawtelle area of west Los Angeles. The cemetery is included in the 400-acre Los Angeles Veterans Affairs (West LA VA) National Register Historic District, listed in the National Register under multiple criteria and areas of significance. According to the nomination form:

The park-like landscape encompasses 114 acres... The cemetery was established in 1889 as part of the National Home for Disabled Volunteer Soldiers (NHDVS) Pacific Branch. Historically, the cemetery was also known as the Sawtelle Cemetery. The topography rises from flat expanses in the south up a shallow hill to the north. The oldest interments are located in the northern portion of the cemetery...The Los Angeles National Cemetery contains over 85,000 interments of veterans and their dependents.



Los Angeles National Veterans Cemetery, view toward Wilshire Boulevard (Los Angeles Public Library)

⁶⁸ Griffith and Sullivan, *Places to Remember*, 11.

Guidelines for Evaluating Historic Cemeteries as Designed Landscapes

Many Los Angeles cemeteries have evolved over time to add new buildings, modernize facilities, and to reflect changing philosophies in cemetery design principles and practices. As such, cemeteries may reflect varying periods of cemetery development and combine design influences. The evaluation of cemeteries as historic designed landscapes requires extensive research to determine design history and character defining features, identify alterations over time, and assess integrity. Therefore, full evaluation of cemeteries was beyond the scope of SurveyLA; those identified require additional research before a full evaluation of significance can be made.⁶⁹ A useful source of information is *Places to Remember: Guidance for Inventorying and Maintaining Historic Cemeteries*.⁷⁰ As stated in the publication:

The landscape survey documents the existing landscape elements in the cemetery: the roadways and walkways, architectural features, and plant features. Beyond the primary goal of identifying what remains of the original cemetery landscape, this survey helps to identify cemetery design influences, define cemetery boundaries...Identifying remaining landscape elements will help determine whether the entire cemetery or a section of the cemetery is vernacular or more formally designed. This helps prove an understanding of how the cemetery fits into the temporal and social history of the area.⁷¹

Other Themes/Areas of Significance Themes:

In addition to Landscape Architecture, it is important to identify other themes and areas of significance that may apply to cemeteries. These may include, but are not be limited to: Exploration and Settlement, Social History, Ethnic History, and Architecture. In Los Angeles, many cemeteries are also significant as the burial grounds for persons important in the entertainment industry.

For more information on evaluating cemeteries under areas of significance other than Landscape Architecture see also *National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*.⁷²

⁶⁹ For SurveyLA, cemeteries and memorial parks were assigned a Status Code QQQ indicating that additional research is required to make a full evaluation of significance.

⁷⁰ Griffith and Sullivan, *Places to Remember*, 46.

⁷¹ Griffith and Sullivan, *Places to Remember*, 46.

⁷² Potter and Holland, *National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*.

Eligibility Standards for Cemeteries

Summary Statement of Significance:	Historic cemeteries evaluated under this theme are significant in the area of Landscape Architecture. As designed landscapes, cemeteries reflect principles associated with cemetery design and practices over time and are generally the work of noted landscape designers. They exhibit influences of the rural garden cemeteries, lawn park cemeteries, or memorial parks; some may combine influences.					
Period of Significance:	1850-1980					
Period of Significance Justification:	The period of significance begins in 1850, the incorporation date of the City of Los Angeles, and ends in 1980, the end date for SurveyLA. The end date may be extended over time.					
Geographical Location:	Citywide					
Area(s) of Significance:	Landscape Architecture, Architecture					
Criteria:	NR:	C	CR:	3	Local:	3
Associated Property Types:	Landscape/Designed Landscape/Cemetery, Memorial Park					
Property Type Description:	An area set aside for burial and memorialization of the dead that was constructed from 1877 to 1980. May vary in size and include design concepts/principles from rural cemeteries, lawn-park cemeteries, or memorial parks from the period of significance. Cemeteries generally also feature buildings and structures reflecting architectural styles from their period of significance as well as works of art.					
Property Type Significance:	See Summary Statement of Significance above.					
Eligibility Standards:	<ul style="list-style-type: none"> ▪ An area set aside for burial and memorialization of the dead that was constructed during the period of significance ▪ Represents design concepts and principles associated with cemetery design over time 					
Character-Defining Features:	<ul style="list-style-type: none"> ▪ Retains most of the essential character-defining features of the type from the period of significance ▪ Exhibits the design influences of the rural garden cemetery, lawn park cemetery, or memorial park as described in the narrative context ; many cemeteries may combine influences ▪ May also be significant as the work of a noted landscape designer 					

	<ul style="list-style-type: none">▪ Associated buildings and structures may include chapels, administration buildings, mausoleums, crematories, and columbarium<ul style="list-style-type: none">▪ Buildings and structures may be of architectural significance and the work of noted architects▪ May include water features, memorial monuments, statuary and other art, entrance gates/features▪ May also be significant for ethnic/cultural associations▪ For the National Register, birthplaces or graves must meet Criterion Consideration C▪ For the National Register, cemeteries less than 50 years of age must possess exceptional importance
Integrity Considerations:	<ul style="list-style-type: none">▪ Should retain integrity of Location, Design, Materials and Setting▪ Retains sufficient integrity to convey significance▪ Adjacent land uses may have changed▪ Alterations may be acceptable so long as the overall original design intent remains intact or readable▪ A sufficient number of original materials should be extant such that the historic fabric, character, and overall visual effect has been preserved

Theme: Post WWII Landscape Architecture and Design, 1945-1975

Sub-theme: Post WWII Residential Gardens, 1947-1970⁷³

Distinct from the designed landscapes of prior eras, Modern landscape architecture in the years following World War II was fresh and innovative. Modernism's overlapping ground planes shattered the traditional axial plan and its abstract fluid forms, it emphasized spatial continuity and flow over the rigid application of form. The advent of new materials in the garden such as aluminum, plastics, lightweight steel, and cement introduced a palette of diverse colors, textures, and shapes. Modernism's social objectives created a landscape architecture that was committed to achieving a balance between human, environmental, and aesthetic interests.⁷⁴

In the Modern garden, a new relationship between landscape architecture and artistic expression emerged. In gardens of earlier decades, sculpture, for example, often served an allegorical or memorial function. However, under Modernist precepts, freestanding sculpture was appreciated for its aesthetic contribution to the garden. Vegetation was likewise chosen for its specific sculptural qualities, which redefined the use of plant material in Modern era designed landscapes. Plants with unusual growing habits and compelling silhouettes were highly sought after in the Modern garden.⁷⁵

By the post-World War II era, the practice of landscape architecture had evolved from an amateur's pursuit into a professional design field. In the early decades of the 20th century, landscape designers in Los Angeles were primarily comprised of botanical enthusiasts or European-trained gardeners. Women successfully entered the profession as gardeners, garden designers, horticulturalists, and fine artists. Several women practitioners in Los Angeles, such as the partnership of Florence Yoch and Lucile Council, and Ruth Shellhorn, would establish highly successful firms that would operate for decades, from the 1920s through the 1950s. In 1913, the University of California at Berkeley was among the first universities to establish a landscape architecture degree program. The State of California has historically supported an active community of landscape architects and designers and, in 1954, California was the first state to establish a licensure requirement for landscape architects.⁷⁶ During the post-World War II era, the role of the landscape architect specialized, reflecting the broad scope of the professional field and increased complexity of projects.

Los Angeles based landscape architect Garrett Eckbo exemplified the era's forward-thinking dynamism. Eckbo viewed the rigorous application of science and technology a vital component in addressing societal concerns. His influential 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

⁷³ See also themes within the "L.A. Modernism" sub-context of the "Architecture and Engineering" context.

⁷⁴ Mark Trieb, in *Preserving the Recent Past 2*, eds. D. Slaton and W.G. Foulks (Washington, DC: Historic Preservation Education Foundation, 2000), 31-36.

⁷⁵ Trieb, in *Preserving the Recent Past*, 31-36; Rogers, *Landscape Design*, 434-435.

⁷⁶ French, *The California Garden*.

the natural world. Like other Modernists of the period, he stated that a landscape design was not simply “magnificent spaces and beautiful enclosure” but instead intended for the people who would “expand and grow and develop within it.” Eckbo’s book is considered one of the first books to discuss modern American landscape design theory, advocating for unpretentious landscapes designed for the everyday enjoyment by people and by the individual.⁷⁷ 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 suburban developments intrigued Eckbo. As the landscape architect for Gregory Ain’s Mar Vista Tract (Los Angeles Historic Preservation Overlay Zone), Eckbo prioritized social interactions in the design with the use of buffer gardens and open spaces between the residences.⁷⁸



Residential landscape design in the Gregory Ain Mar Vista Tract Historic Preservation Overlay Zone (Office of Historic Resources).



The Emmons House, notable work by master architect Frederick E. Emmons and master landscape architect Garrett Eckbo, L.A. Historic-Cultural Monument No. 694 (Office of Historic Resources)

Outdoor rooms, a design element associated for decades with formal, Mediterranean-inspired gardens in Southern California, continued to evolve in the post-World War II era. The physical reality of reduced lot sizes and smaller yards meant that front yards were used primarily to provide a general setting for the residence. Appropriating the qualities of the outdoor room yet emphasizing its social aspect, the back yard became the focal point as the location for daily interactions and entertaining,

Bring the outside inside and the inside outside has become the credo of the modern architects. The patio, the lanai, the terrace, the back porch, the sun deck-are all now necessary parts of the home and, as in the Mediterranean houses of old, it is sometimes difficult to tell where one starts and the other ends.⁷⁹

⁷⁷ Garrett Eckbo, *Landscape for Living* (New York: F.W. Dodge Corporation, 1950).

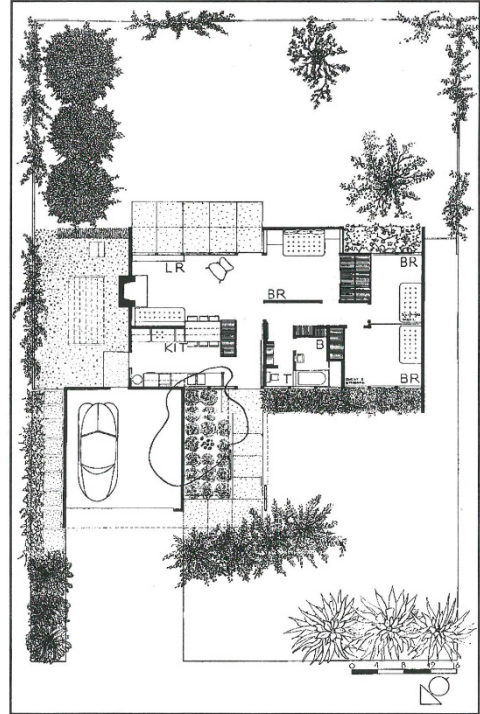
⁷⁸ History, *The Mar Vista Tract*, accessed October 8, 2009, <http://marvistatract.org/history.html>; Trieb, in *Preserving the Recent Past*, 31-36; The Gregory Ain Mar Vista Tract Historic Preservation Overlay Zone, comprised of 52 parcels.

⁷⁹ Padilla, *Southern California Gardens*, 322-323.

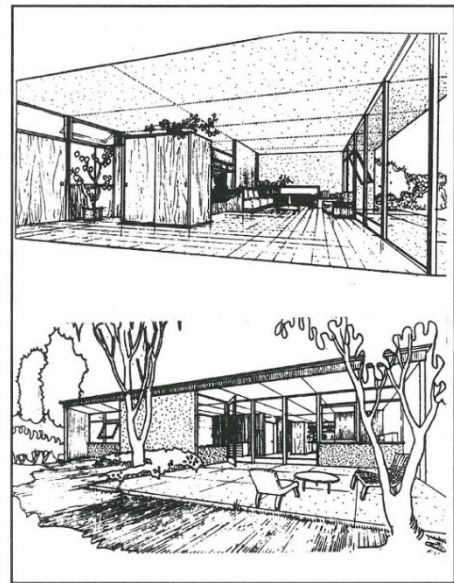
Modern gardens were intended to be utilized. Curved pools, patios, barbeque areas, seamless indoor-to-outdoor transitions, unified design schemes with flowing forms constructed of softscape and hardscape elements, captured views from distant vistas, and signature vegetation were typical in Modern gardens.⁸⁰ In residential designs, landscapes of the era often relied on succulent and other drought-resistant species from Australia and South Africa as a way to reduce maintenance. Lawns were replaced by ground covers or hardscape materials, such as pebbles, flagstones, and rocks. The use of architectural screens, walls, and planters simplified the Modern garden. Rock gardens were a popular solution for creating naturalistic, inexpensive, and low-maintenance gardens.

The rise of garden clubs and plant societies in the postwar era demonstrated an increased interest in hobby gardening. Los Angeles' nurseries continued to introduce new species into the local market. Some of the era's primary nurseries were Armstrong's Nurseries, Howard and Smith's, Aggeler & Musser Seed Company (formerly Germain's) and Flowerland in West Los Angeles.⁸¹ Landscape gardening publications of the period spanned a range of interests from backyard design, (e.g., *Sunset Magazine*) to publications featuring the work of innovative Modern designers (e.g., *Arts and Architecture*, under John Entenza, 1938-1962).

By the mid-1960s, the era of Modern gardens was winding down. Private garden design, long the mainstay of Modern landscape architecture, was increasingly viewed as separate from the movement's broader social objectives. As private garden design had become increasingly unprofitable, many designers shifted their attention toward complex, large-scale public projects, where they would continue to focus on addressing societal issues through design solutions.⁸²



Typical single lot site plan, Gregory Ain Mar Vista Tract (Office of Historic Resources, HPOZ Preservation Plan)



Architect's sketches showing interiors and garden spaces, Gregory Ain Mar Vista Tract, (Office of Historic Resources, HPOZ Preservation Plan)

⁸⁰ Padilla, *Southern California Gardens*, 319-323.

⁸¹ See also the "Japanese Americans in Los Angeles Historic Context" for information on Japanese nurseries in Los Angeles.

⁸² David Streatfield, *California Gardens: Creating a New Eden* (New York, London, Paris: Abbeville Press, 1994), 235.

Eligibility Standards for Post WWII Residential Gardens

<p>Summary Statement of Significance:</p>	<p>Post WWII Residential Gardens evaluated under this theme are significant in the area of Landscape Architecture. They represent excellent examples of landscape architecture in the Modern style and the work of noted landscape architects or designers. They also reflect the influence of Post War Modernism and a period of stylistic experimentation that became associated with Los Angeles. Some resources, particularly when directly associated with mid-century housing, may also be significant in the areas of Community Planning and Development and Architecture.</p>					
<p>Period of Significance:</p>	<p>1947-1966</p>					
<p>Period of Significance Justification:</p>	<p>The period of significance starts in 1947 when Garrett Eckbo began his designs for the community landscape for Gregory Ain’s Mar Vista Tract. By the mid-1960s, the era of Modern gardens was coming to an end. Private garden design, long the mainstay of Modern landscape architecture, was increasingly viewed as separate from the movement’s broader social objectives.</p>					
<p>Geographic Location:</p>	<p>Citywide</p>					
<p>Area(s) of Significance:</p>	<p>Landscape Architecture, Community Planning and Development, Architecture</p>					
<p>Criteria:</p>	<p>NR:</p>	<p>A/C</p>	<p>CR:</p>	<p>1/3</p>	<p>Local:</p>	<p>1/3</p>
<p>Associated Property Type:</p>	<p>Landscape/Designed Landscape/Residential Garden</p>					
<p>Property Type Description:</p>	<p>Examples of vegetation and/or hardscape material consciously laid out by a master gardener or landscape architect in the Modern style of landscape. See also character-defining features below.</p>					
<p>Property Type Significance:</p>	<p>See Summary Statement of Significance above.</p>					
<p>Eligibility Standards:</p>	<ul style="list-style-type: none"> ▪ Dates from the period of significance ▪ Is an excellent example of landscape architecture in the Modern style and represents the work of a significant landscape architect or designer 					

<p>Character-Defining Features:</p>	<ul style="list-style-type: none"> ▪ Residential gardens may be significant as contributing features of an individual property or a historic district ▪ In exceptional circumstances, a postwar residential designed landscape may be significant in itself and evaluated separately from the property ▪ Use of new, experimental materials (e.g., aluminum, plastics, lightweight steel) ▪ Use of interlocking rectangular planes as organizing principles of the design; use of irregular forms or geometric repetition ▪ Minimal ornamentation, with a focus on unadorned, horizontal elements ▪ May include low maintenance materials as an environmental consideration or design element (e.g., ground covers or hardscape materials, such as pebbles, flagstones and rocks) ▪ Use of succulents and other drought-resistant species, typically from Australia and South Africa ▪ Bold planting schemes utilizing distinct textures, foliage, and colors ▪ May include abstract juxtapositions of massed vegetation. Occasionally, the use of axial symmetry in planting schemes ▪ Use of architectural screens, low walls, and planters ▪ Use of signature vegetation and/or sculpture ▪ Use of outdoor rooms; linkages between architecture and the landscape, such that the outdoor areas function as an extension of the interior ▪ For the National Register, a property must possess exceptional importance if less than 50 years of age
<p>Integrity Considerations:</p>	<ul style="list-style-type: none"> ▪ Should retain integrity of Location, Design, Materials and Setting ▪ Retains sufficient integrity to convey significance ▪ Alterations may be acceptable so long as the overall original design intent remains intact or readable ▪ A sufficient number of original materials should be extant such that the historic fabric, character, and overall visual effect has been preserved ▪ Adjacent land uses may have changed

Sub-theme: Post WWII Public, Civic, Institutional, and Commercial Plazas, 1945-1975⁸³

In the years that followed World War II, Modern designed landscapes associated with public, institutional, and commercial uses remained true to the style's design vocabulary. Unlike the thickly planted pedestrian areas that were popular in previous decades, Modern style public 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. Many designed landscapes intended for public use utilized distinctive paving patterns and materials, were minimally planted or unplanted, or utilized signature vegetation to achieve a sculptural effect. Many also included water features and public art.

The landscape for the Los Angeles Police Department's Parker Center (not extant) by Welton Becket and Associates, Architects completed in 1955, included contrasting, rectilinear forms with integrated art and landscaping. "Oriented towards the street, the public entrance is welcoming with landscaping and fountains. Blue mosaic tile covers the ceiling and columns at the entrance and creates a calming effect on visitors. A spacious, lavishly planted plaza, with a pool and modern sculpture, add to the informal atmosphere."⁸⁴ The open plaza space and gardens coupled with the use of glass walls looking on to the plaza united all features, creating an indoor and outdoor space akin to that of the unified design schemes of residential gardens of the modern era.



Los Angeles Police Department's Parker Center, 1955 (Brian Grogan, Historic American Landscapes Survey).

⁸³ See also the "Post World War II Branch City Halls and Administrative Centers" theme of the "Public and Private Institutional Development" context and the "High-Rise Corporate Office Building's theme of the "Commercial Development" context.

⁸⁴ Built by Becket, The Los Angeles Conservancy Modern Committee, ed. Chris Nichols, accessed 17 December, 2018. <https://www.laconservancy.org/sites/default/files/files/issues/Built%20By%20Becket%20-%20Full%20Brochure%20-%20lowres.pdf>.

In 1966, the County of Los Angeles completed the first phase of the Los Angeles Civic Center Mall, officially named the *El Paseo de los Pobladores de Los Angeles*, which was designed by Adrian Wilson Associates, J.E. Stanton, William F. Stockwell, and Albert C. Martin and Associates. Reflecting the Modern era’s belief in the power of design to palliate the stresses of modern life, the County’s plan for the project, was lauded as “...a brilliant example by planning an open Mall in its Civic Center complex – a place of trees, and fountains and benches where a rushing humanity may find at least a momentary tranquility.”⁸⁵



*Civic Center Mall, view west, 1966
(Los Angeles Public Library)*

In the same decade, the firm of Welton Becket and Associates designed The Music Center, a unified complex with a landscaped plaza that served as a grand temple of culture, connecting the Dorothy Chandler Pavilion, the Ahmanson Theater, and the Mark Taper Forum (plaza altered 2017-2019). The three buildings were united by a central sunken plaza that contained a shallow reflecting pool with a central sculpture. Like other designs of modern spaces that integrate the indoor and the outdoor, a light open colonnade that surrounds the Mark Taper Forum and Ahmanson Theater created a discrete space which is both open yet enclosed, consciously curating views to and from the Music Center by joining the elegance of the surrounding architecture, public art, open space, and greenery.⁸⁶



*Dorothy Chandler Pavilion rendering, 1963
(Los Angeles Public Library)*



Music Center model, 1964 (Los Angeles Public Library)

⁸⁵ Cecil Smith, “Civic Center to Be Marvel of Beauty,” *Los Angeles Times*, June 25, 1956, 2; Tom Goff, “Los Angeles Civic Center Mall Dedicated,” *Los Angeles Times*, May 19, 1966, B1.

⁸⁶ <https://www.laconservancy.org/locations/music-center-los-angeles-county>; Known as an example of Becket and Associates’ philosophy of “Total Design,” indicating that the firm designed nearly every aspect of the project from site plan and engineering to interiors and signage typography.

Commercial plazas of the Postwar era coincided with the development of corporate high-rise office buildings in Los Angeles, many of which engaged well-known architects and landscape designers.⁸⁷

Of the major projects in the redeveloped Bunker Hill, the Union Bank Plaza was the first. Built in 1966, the Union Bank Plaza (445 S. Figueroa St.) stands at 42 stories and was designed by A. C. Martin in association with Harrison and Abramovitz of New York. Its site planning is as significant as its architecture. The complex includes a landscaped plaza designed by Garrett Eckbo, and a sculpture ("Aquarius") designed by artist Jerome Kirk. The Union Bank tower covers only a small portion of its plot, with the remaining three-plus acres as landscaped plazas above street level and parking areas.⁸⁸ In June of 1967 the Central City Association referred specifically to the Union Bank in describing what it saw as a new trend in "ground-level beautification," with "a new generation of tower structures growing out of the bases of plazas and squares."⁸⁹



Union Bank Plaza, 2013 (Adrian S. Fine)



Union Bank Plaza, 2013 (Adrian S. Fine)

⁸⁷ See also "The Rise of Corporations and Corporate Types" context by Daniel Prosser for a discussion of high-rise corporate office buildings. Prosser's narrative further discusses many of the commercial buildings referenced here.

⁸⁸ *Los Angeles Times*, April 8, 1966 and March 4, 1968.

⁸⁹ *Los Angeles Times*, June 19, 1967.

Another major commercial plaza project is the Security Pacific National Bank Plaza, now the Bank of America Center (333 S. Hope Street), built in 1974. The architect was A. C. Martin, and the plaza was designed by landscape architect Peter Walker. As with the Union Bank, the Security Pacific occupies a large plot surrounded by open space. There is a significant slope to the plot, bounded by Third, Fourth, Hope and Flower Streets, which allows the tower to rise from “a series of park-like plazas” which “serve as a bridge between the upper and lower levels of Bunker Hill.”⁹⁰ These terraces permit city views, accompanied by fountains and a public sculpture by American sculptor, Alexander Calder.⁹¹



*Security Pacific National Bank Plaza with Calder sculpture, 2011
(The Cultural Landscape Foundation - tclf.org)*

Built in 1972, the Atlantic-Richfield, later Arco Plaza and now the City National Plaza (515 S. Flower Street) is more conventional in its location. It sits on a full block, bounded by Flower, Fifth, Figueroa, and Sixth Streets. The Richfield Oil Company of California had merged with the Atlantic Refining Company of Philadelphia in 1966. The purpose of the Plaza was to provide a new western headquarters for the combined firm on the site of the old Richfield Building. A. C. Martin was hired in early 1968, with Robert Davis as the project designer.⁹² The complex includes a plaza designed by landscape architects Sasaki, Walker and Associates, and a sculpture ("Double Ascension") designed by artist Herbert Bayer.



Atlantic Richfield Plaza, date unknown (ericsiegmund.com)

⁹⁰ *Los Angeles Times*, February 1, 1971.

⁹¹ *Los Angeles Times*, December 8, 1975.

⁹² Hines, *Architecture of the Sun*, 654; *Los Angeles Times*, January 28, 1968; January 7, 1972; September 3, 1972.

The two 52-story towers were dedicated in January of 1973.⁹³ The feature that attracted the most attention was the underground shopping center, described as the “Fanciest Basement in Town.”⁹⁴ It was said to have six and one-half acres of retail space on two levels, housing seventy stores and ten restaurants, and was accessed by escalators on the corners of Flower and Fifth and Flower and Sixth. A large space entitled the Fashion Court in the center extended through both levels to a height of thirty feet.⁹⁵



*Section through Atlantic Richfield Plaza, 1973
(Los Angeles Public Library)*

Linder Plaza (888 W 6th Street), completed in 1974, includes a stepped rooftop garden that features pools and foliage and was designed by landscape architect Robert Herrick Carter. The design is considered to be one of the best examples of Carter’s body of work.⁹⁶



Aerial of Linder Plaza, 2008 (ZIMAS, City of Los Angeles)

⁹³ *Los Angeles Times*, September 9, 1973.

⁹⁴ *Los Angeles Times*, October 1, 1972.

⁹⁵ *Los Angeles Times*, July 26, 1970 and October 1, 1972.

⁹⁶ “Linder Plaza,” Los Angeles Conservancy website, accessed September 8, 2019, <https://www.laconservancy.org/locations/linder-plaza>

Eligibility Standards for Post WWII Public, Civic, Institutional, and Commercial Plazas

Summary Statement of Significance:	Resources evaluated under this theme are significant in the area of Landscape Architecture. They are excellent and important examples of civic, institutional, and commercial plazas that reflect the postwar influence and design principles of the Modern style in Los Angeles, and are the work of noted landscape architects. Associated buildings are generally also significant in the area of Architecture as excellent examples of their respective styles and the work of noted architects.					
Period of Significance:	1945-1976					
Period of Significance Justification:	The period of significance begins in 1945, with the resumption of civic, institutional, and commercial construction after the end of WWII and the rise in popularity of the Modern style. It ends in 1975, with the decline in construction, particularly commercial office, resulting from overbuilding and economic recession.					
Geographic Location:	Citywide; many notable examples are located Downtown					
Area(s) of Significance:	Landscape Architecture, Architecture					
Criteria:	NR:	C	CR:	3	Local:	3
Associated Property Type:	Landscape/Designed Landscape/Plaza					
Property Type Description:	Public, civic, institutional, or commercial plaza consciously laid out by a master landscape architect. See also character-defining features below.					
Property Type Significance:	See Summary Statement of Significance above.					
Eligibility Standards:	<ul style="list-style-type: none"> ▪ Was originally constructed to function as a public, civic, institutional, or commercial plaza during the period of significance ▪ Is an excellent example of landscape architecture in the Modern style 					

<p>Character-Defining Features:</p>	<ul style="list-style-type: none"> ▪ Retains a significant number of character-defining features, such that the visual, spatial, and contextual relationships of the property may be understood and reflect the original design intent ▪ Typically also significant as the work of a master landscape designer ▪ Designed landscape may be significant as a contributing feature of the property ▪ In exceptional circumstances, a designed landscape may be significant in itself and evaluated separately from the property ▪ Use of contemporary and experimental materials of its period ▪ Use of irregular forms and asymmetry ▪ Use of low walls and planters ▪ Use of signature vegetation ▪ Use of distinctive paving patterns or materials ▪ May include public art such as sculpture, typically by noted artists ▪ May include low maintenance considerations in design (e.g., ground covers or hardscape materials, such as pebbles, flagstones and rocks) ▪ Linkage between building and landscape to extend the interior space to the outdoors ▪ May also be an example of an Ecological Landscape ▪ For the National Register, a property must possess exceptional importance if less than 50 years of age.
<p>Integrity Considerations:</p>	<ul style="list-style-type: none"> ▪ Should retain integrity of Location, Design, Setting, and Materials, and Feeling ▪ Retains sufficient integrity to convey significance ▪ Adjacent land uses may have changed ▪ Alterations may be acceptable so long as the overall original design intent remains intact or readable ▪ A sufficient number of original materials should be extant such that the historic fabric, character, and overall visual effect has been preserved

Theme: Ecological Landscapes, 1962-1980

The rapid development of Southern California in the decades immediately following World War II would serve as a national example of the consequences of unabated urban growth. In the Los Angeles metropolitan area, post-World War II population increases resulted in accelerated demands for housing. The rapid influx of new residents required the conversion of vast expanses of land on the city's outskirts to residential uses. Environmental concerns were often forsaken in the name of economic progress. By the mid-century, the environmental effects of growth, with origins as diverse as topography, backyard incinerators, and heavy industry, were acute in the city of Los Angeles. These environmental effects included air pollution such that eye irritations and respiratory ailments were typical among city residents. As early as 1943, the Los Angeles County Board of Supervisors appointed a Smoke and Fumes Commission to examine the air pollution problem in the city.⁹⁷

In subsequent years, the city's growth (and environmental consequences) showed no sign of abatement. The greater Los Angeles area continued to expand, resulting in rapid decreases in environmental quality. Behavioral factors had an important role. Given the vast territory of the metropolitan area, lengthy commutes between home and work became commonplace, which contributed to local air quality concerns. By the 1960s, Los Angeles would become synonymous with smog.

The effects of urban growth on communities throughout the nation led to an increased national awareness of environmental issues during the 1960s and 1970s. A poignant voice was naturalist Rachel Carson's *Silent Spring* (1962), which exposed the hazards of the pesticide DDT and the negative ecological impact of unabated human activities. By tracing the deadly path of DDT through ecosystems, Carson outlined a powerful vision of a delicately balanced and interconnected world. The book resonated deeply with a society in the midst of tremendous and often abrupt cultural shifts in the post-war era. As concerns continued to rise about environmental quality, *Silent Spring* served as a catalyst for the development of a national environment movement. Sensing urgency, Congress quickly passed numerous pieces of sweeping national legislation that were intended to address environmental concerns, the earliest of which included the Wilderness Act (1964), the Rare and Endangered Species Act (1966), the Wild and Scenic Rivers Act (1968). In 1970, Congress passed the National Environmental Policy Act and, soon thereafter, the State of California followed suit with the passage of its own environmental legislation, the California Environmental Quality Act. Also in 1970, the United States Environmental Protection Agency was established and 20 million people participated in the first Earth Day celebrations.

Landscape architects and designers, experienced in the management of living systems, were uniquely poised to address the era's emerging ecological awareness. In the 1950s, landscape architect Ian McHarg pioneered the use of detailed map overlays as a means of site analysis, as the founder of the University of Pennsylvania's Department of Landscape Architecture and Regional Planning. Using his

⁹⁷ *The Southland's War on Smog: Fifty Years of Progress Toward Clean Air, 1947-1997*, accessed September 9, 2019. <http://libraryarchives.metro.net/DPGTL/epa/1997-southlands-war-on-smog-aqmd.pdf>.

rigorous mapping techniques, McHarg intended to elevate ecology, often an afterthought, into a primary consideration in design. Ecological conditions, such as habitat and wetlands, were elevated to the forefront as designers and planners sought to integrate human and natural systems. Charged with the responsibility of ameliorating environmental degradation, landscape architects and designers provided a unique disciplinary perspective that combined design skills and ecological knowledge. In 1969, McHarg published his widely influential book *Design with Nature*, which introduced the concept of environmental planning and informed the work of generations of designers.

Many of the period's designers would explore ecological themes in their work and designed landscapes of the 1960s to 1980s often reflect the ecological concerns. Designed landscapes of the period typically incorporated a large-scale, comprehensive vision, taking account local ecological conditions into the design process. A designer might seek to preserve or restore a site's ecological health or select species with low water requirements for a dry climate.⁹⁸ Regionally appropriate plants and/or native species were deemed preferable to high-maintenance exotics.

Resource use was often a consideration in design. Materials referencing the natural world, such as stone, took preference over synthetic materials. Similarly, forms referenced the natural world or ecological themes. In some cases, hardscape elements were preferred over plant materials to conserve resources and limit water consumption. Designed landscapes of the era often revealed or otherwise incorporated a site's existing conditions, such as sun transits and views. Property types within this theme often reflect a program that is social and participatory, linked to the grassroots focus of the period's social justice movements. A concern with ameliorating the perceived alienation of modern lifestyles is primary. In some cases, designed landscapes sought to draw attention to degraded environmental conditions by taking on such ambitious projects as the large-scale reclamation of land impacted by industrial pollution.

Designed landscapes of the era often focused on revealing aspects of the relationship between humans and the natural world by emphasizing the interdependence of human and ecological systems. Alternatively, some designs referenced the vast power of ecological systems over human systems. Other designed landscapes remediated degraded environmental conditions with the intent to appear wholly "natural," with scant evidence of any designer. Designed landscapes of this era may also intersect with earthworks produced by environmental artists who sought to address similar ecological concerns in their work.

⁹⁸ French, *The California Garden*, 211.

Eligibility Standards for Ecological Landscapes

Summary Statement of Significance:	Ecological landscapes are significant in the area of Landscape Architecture, Social History, and/or Conservation. They are a direct response to concerns regarding ecology and the environment that emerged in the United States during the 1960s and 1970s. The rise of environmental design as an area of landscape architectural practice reflects a shift in historical perspectives regarding the role and ability of design to remediate natural systems. As site-specific design solutions, ecological landscapes in Los Angeles are distinct among national examples and may directly address ecological conditions or serve in an educational or public function, reflecting the national environmental movement’s grassroots origins during the late 20 th century.			
Period of Significance:	1962-1980			
Period of Significance Justification:	The period of significance begins in 1962 when the publication of Rachel Carson’s <i>Silent Spring</i> catalyzed the national environmental movement; 1980 is the end date for SurveyLA. Ecological landscapes continue to be developed to the present. Later examples may be identified and would be evaluated under this context even though the end date is now 1980.			
Geographic Location:	Citywide			
Area(s) of Significance:	Landscape Architecture, Social History, Conservation			
Criteria:	NR: A/C	CR: 1/ 3	Local: 1/ 3	
Associated Property Type:	Landscape/Designed Landscape/Environmental Garden			
Property Type Description:	Ecological landscape consciously laid out by a master gardener or landscape architect. See also character-defining features below.			
Property Type Significance:	See Summary Statement of Significance above.			
Eligibility Standards:	<ul style="list-style-type: none"> ▪ An environmental garden constructed during the period of significance and associated with a residential, commercial, civic, industrial, or institutional property ▪ Is an excellent example of an ecological landscape from its period and/or represents the work of a noted landscape architect or designer 			

<p>Character-Defining Features:</p>	<ul style="list-style-type: none"> ▪ Typically public in nature, the scale, function, and form of environmental gardens may vary considerably ▪ Retains most of the essential character-defining features from the period of significance ▪ Design may explore physical conditions including topography, weather, vegetation, and climate, or perceptual qualities such as space and light ▪ Design incorporates an ecologically sensitive or environmentally restorative focus that addresses or remediates degraded environmental conditions ▪ Typically includes carefully graded and paved hardscape elements ▪ Ample use of hardscape materials as a water-saving measure ▪ May include limited use of vegetation, moveable furniture, potted displays, earthwork, and berms ▪ Use of forms that reference the natural world or address ecological themes ▪ Use of natural materials over synthetic materials ▪ Use of regionally appropriate plants and/or native species ▪ Planting schemes may be selected to enhance local ecological systems ▪ May include an educational or interpretive area ▪ May provide opportunities for public expression or engagement ▪ May include sculpture or other forms of public art ▪ For the National Register must be of exceptional importance if less than 50 years of age
<p>Integrity Considerations:</p>	<ul style="list-style-type: none"> ▪ Should retain integrity of Location, Design, Setting, and Materials, and Feeling ▪ Retains sufficient integrity to convey significance ▪ Alterations may be acceptable so long as the overall original design intent remains intact or readable ▪ A sufficient number of original materials should be extant such that the historic fabric, character, and overall visual effect has been preserved ▪ Adjacent land uses may have changed

SELECTED BIBLIOGRAPHY

Ames, David L. and Linda Flint McClelland. 2001. "Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places." National Register Bulletin. U.S. Department of the Interior, National Park Service, Interagency Resources Division.

Birnbaum, Charles, et al. *Pioneers of American Landscape Design*. McGraw-Hill Professional, 2000.

Birnbaum, Charles A. and Cheryl Wagner, eds. *Making Educated Decisions: A Landscape Preservation Bibliography*. Washington, DC: U.S. Department of the Interior, National Park Service, Preservation Assistance Division, 1994, Updated October 2000.

Birnbaum, Charles A. "Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes." *Preservation Briefs* 36. Washington, DC: U.S. Department of the Interior, National Park Service, Preservation Assistance Division, 1994.

Birnbaum, Charles A., ed. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Historic Landscape Initiative, Heritage Preservation Services, Cultural Resource Stewardship and Partnerships. Washington, DC: National Park Service, United States Department of the Interior, 1996.

Burton, Pamela and Marie Botnick. *Private Landscapes: Modernist Gardens in Southern California*. New York: Princeton Architectural Press, 2003.

Canizaro, Vincent B. ed., *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*. New York: Princeton Architectural Press, 2007.

Carpenter, Edwin H. *Early Cemeteries of the City of Los Angeles*. Los Angeles: Dawson's Book Shop, 1973.

Design Aid Architects, *Cultural Landscape Report: Angelus Rosedale Cemetery, Los Angeles*. January 27, 2003. On file at the City of Los Angeles Office of Historic resources.

Dobyns, Winifred Starr. *California Gardens*. MacMillan and Company, New York, 1931.

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

Eckbo, Garrett. *Urban Landscape Design*. New York: McGraw Hill Company, 1956.

Fox, Helen Morganthau. *Patio Gardens*. New York: MacMillan and Company, 1929.

French, Jere Stuart. *The California Garden and the Landscape Architects Who Shaped It*. Washington, D.C.: The Landscape Architecture Foundation, 1933.

Gebhard, David and Shelia Lynds, eds. *An Arcadian Landscape. The California Gardens of A.E. Hanson, 1920-1932*. Los Angeles: Hennessey & Ingalls, 1985.

- Gebhard, David. "The Myth and Power of Place: Hispanic Revivalism in the American Southwest." In Canizaro, Vincent B. ed., *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*. New York: Princeton Architectural Press, 2007.
- Griffith, Carol and Michael Sullivan. *Places to Remember: Guidance for Inventorying and Maintaining Historic Cemeteries*. Phoenix, Arizona State Parks, 2013.
- Groth, Paul and Todd W. Bressi, eds. *Understanding Ordinary Landscapes*. New Haven: Yale University Press, 1997.
- Hise, Greg and William Deverell, eds. *Land of Sunshine: An Environmental History of Metropolitan Los Angeles*. Pittsburgh: University of Pittsburgh Press, 2005.
- Koetzli, Theodore. "Garden Linked with Dwelling." *Los Angeles Times*. April 28, 1929.
- McClung, William Alexander. *Landscapes of Desire: Anglo Mythologies of Los Angeles*. Berkeley: University of California Press, 2002.
- Padilla, Victoria. *Southern California Gardens: An Illustrated History*. Berkeley: University of California Press, 1961.
- Potter, Elizabeth Walton and Beth M. Boland. *National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*. Washington, D.C.: National Park Service, 1991.
- Rogers, Elizabeth Barlow. *Landscape Design: A Cultural and Architectural History*. New York: Harry N. Abrams, Inc., 2001.
- Sloane, David Charles. *The Last Great Necessity: Cemeteries in American History*. Baltimore: Johns Hopkins University Press, 1995.
- Streatfield, David. *California Gardens: Creating a New Eden*. New York, London, Paris: Abbeville Press, 1994.
- Thiene, Paul. "Old World Garden in a New World Landscape." *American Landscape Architect*. August 1929.
- Trieb, Mark. In *Preserving the Recent Past 2*. Edited by Deborah Slaton and William G. Foulks. Washington, DC: Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, 2000.