

ETHEL GUIBERSON/ HANNAH CARTER JAPANESE GARDEN
10619 West Bellagio Road
CHC-2016-4504-HCM
ENV-2016-4505-CE

Agenda packet includes:

1. [Final Staff Recommendation Report](#)
2. [Categorical Exemption](#)
3. [Under Consideration Staff Recommendation Report](#)
4. [Historic-Cultural Monument Application](#)
5. [Letters from the Public](#)

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Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2016-4504-HCM
ENV-2016-4505-CE**

HEARING DATE: February 2, 2017
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 10619 West Bellagio Road
Council District: 5
Community Plan Area: Bel Air-Beverly Crest
Area Planning Commission: West Los Angeles
Neighborhood Council: Bel Air-Beverly Crest
Legal Description: TR 7656, Lot 3

EXPIRATION DATE: February 28, 2017

PROJECT: Historic-Cultural Monument Application for the
ETHEL GUIBERSON/HANNAH CARTER JAPANESE GARDEN

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: Mark Gabay
626 N. Siena Way
Los Angeles, CA 90077

Regents of the University of California
1111 Franklin St., 6th Floor
Oakland, CA 94607

APPLICANT: Adrian Scott Fine, Los Angeles Conservancy
523 W. 6th St., #826
Los Angeles, CA 90014

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

FINDINGS

- The Ethel Guiberson/Hannah Carter Japanese Garden "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction" as an excellent and intact example of a Japanese-style residential garden.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The Ethel Guiberson/Hannah Carter Japanese Garden is located at 10619 West Bellagio Road, between Stone Canyon Road to the northeast and Siena Way to the southwest, in the Bel Air neighborhood of Los Angeles. It was originally designed in 1926 as a private garden retreat by the landscape architect Archibald E. Hanson. In 1959, Gordon Greene Guiberson purchased the property and commissioned renowned Japanese landscape architect Nagao Sakurai, in collaboration with Kazuo Nakamura, to transform it into a Japanese stroll garden, in memory of his mother, Ethel Guiberson.

The garden, completed in 1961, is historically associated with the now adjacent property at 626 North Siena Way, which up until 1964, was part of the same parcel. At that time, University of California Regent Edward W. Carter negotiated an agreement to subdivide the property: he and his wife, Hannah, would purchase the flat portion of the lot that fronted Siena Way and contained the main residence and accessory buildings, and the University of California, Los Angeles (UCLA)—using funds donated by Carter—would purchase the hillslope portion which fronted Bellagio Road and included the Japanese-style garden. Later, UCLA renamed the subject property the Hannah Carter Japanese Garden in honor of Edward Carter's wife.

Situated in a residential neighborhood, the subject property occupies an irregular lot just over one acre in size that slopes downhill to the north and east. The garden is accessed via a concrete walkway spanned by a bamboo reed gate that leads to the original entrance court located at the northeastern corner of the property. It features a walled entrance court with a traditional Japanese gate. Once inside the entrance, the garden is accessed via a bridge consisting of a single piece of natural stone which crosses a small pond and leads to the main path. The subject property showcases a network of pathways constructed primarily of lichen-covered, dark brown stone, as well as bridges that connect various areas and attributes of the garden. The center of the garden is primarily flat and features a koi pond fed from a waterfall to the north via a stream that traverses the property. A variety of trees, shrubs, and other vegetation are planted throughout the garden. The garden also exhibits an array of Japanese stone lanterns, water basins, and several one-story structures consisting of a stone bath house,

tea house, and *hokora* shrine. The garden also contains several extant features of the 1920s-era landscape plan, including a cascading waterfall and pond, tropical garden, barbecue area, and a small stone outbuilding.

Archibald E. Hanson (1893-1986), despite no formal architectural education, became a landscape architect following a trip to the California-Panama Exposition in 1915 and subsequently opened his own design-build landscape firm in Los Angeles. Influenced by his visits to the public gardens of Paris and London, Hanson designed estates as natural parks. Other projects of Hanson's in Southern California include the Doheny Memorial Library landscape at the University of Southern California and a scenic highway encircling the Palos Verdes Peninsula in conjunction with Charles H. Cheney. Hanson also worked with planned communities, including Rolling Hills and Hidden Hills, to create informal modern California gardens suitable for suburban areas.

Nagao Sakurai (1896-1974) was the first landscape architect to graduate from the Imperial University of Japan. Before emigrating to the United States in the 1950s, he served as the Chief Gardener at the Imperial Palace in Tokyo for twenty years. The plan for the subject property was one of Sakurai's first major projects in the United States, and the commission helped launch his career. Previously, he had designed the Zen garden within the Japanese Tea Garden at Golden Gate Park in San Francisco (1953). Sakurai later went on to design the Japanese Garden at Micke Grove Regional Park in Lodi (1965), the Japanese Tea Garden at Central Park in San Mateo (1966), and the Nishinomiya Tsutakawa Japanese Garden in Spokane, Washington, which was completed in 1974 following Sakurai's death.

Over the years there have been several alterations to the subject property with the most significant being a restoration of the central hillside and koi pond in 1969 following damage caused by heavy rain. Other changes include the alteration of the entrance court footprint; elimination of the parking area; enclosure of the entrance court; demolition of the original driveway; and addition of an entrance walkway and bamboo reed gate in approximately 2013.

The citywide historic resources survey, SurveyLA, identified the Ethel Guiberson/Hannah Carter Japanese Garden as individually eligible for listing or designation at the national, state and local levels as an excellent example of a Japanese-style garden.

DISCUSSION

The Ethel Guiberson/Hannah Carter Japanese Garden successfully meets one of the Historic-Cultural Monument criteria. The property "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction" as an excellent and intact example of a Japanese-style residential garden.

The Ethel Guiberson/ Hannah Carter Japanese Garden retains a high level of integrity from the periods of significance, 1926 and 1961, and continues to convey the distinctive aesthetic, character, and principles associated with Japanese landscape design. The subject property exhibits many of the characteristic features of a Japanese-style stroll garden and employs traditional Japanese design techniques through the symbolic use and placement of various landscape elements. Further, many of the original structures, features, and materials utilized were personally selected and imported from Japan and only plant species also grown in Japan were incorporated into the garden. In 1963, the Ethel Guiberson/ Hannah Carter Japanese Garden garnered recognition as the best exhibit at the World Garden and Flower Show, held at

the Pan Pacific Auditorium in Los Angeles, based on a re-creation of the garden designed by Kazuo Nakamura.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Ethel Guiberson/Hannah Carter Japanese Garden as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2016-4505-CE was prepared on January 17, 2017.

BACKGROUND

On December 15, 2016, the Cultural Heritage Commission voted to take the property under consideration. On October 27, 2016, a subcommittee of the Commission consisting of Commissioners Barron and Milofsky visited the property, accompanied by staff members from the Office of Historic Resources.

COUNTY CLERK'S USE

CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 360
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY City of Los Angeles Department of City Planning	COUNCIL DISTRICT 5
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PROJECT TITLE Ethel Guiberson/Hannah Carter Japanese Garden	LOG REFERENCE ENV-2016-4505-CE CHC-2016-4504-HCM
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PROJECT LOCATION
10619 West Bellagio Road, Los Angeles, CA 90077

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
Designation of the Ethel Guiberson/Hannah Carter Japanese Garden as an Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON Melissa Jones	AREA CODE 213	TELEPHONE NUMBER 978-1192	EXT.
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EXEMPT STATUS: (Check One)

	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
<input checked="" type="checkbox"/> CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category _____ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Ethel Guiberson/Hannah Carter Japanese Garden** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE January 17, 2017
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED)

SIGNATURE

DATE

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2016-4504-HCM
ENV-2016-4505-CE**

HEARING DATE: December 15, 2016
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

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Council District: 5
Community Plan Area: Bel Air-Beverly Crest
Area Planning Commission: West Los Angeles
Neighborhood Council: Bel Air-Beverly Crest
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Los Angeles, CA 90077

Regents of the University of California
1111 Franklin St., 6th Floor
Oakland, CA 94607

APPLICANT: Adrian Scott Fine, Los Angeles Conservancy
523 W. 6th St., #826
Los Angeles, CA 90014

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

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The garden, completed in 1961, is historically associated with the now adjacent property at 626 North Siena Way, which up until 1964, was part of the same parcel. At that time, University of California Regent Edward W. Carter negotiated an agreement to subdivide the property: he and his wife, Hannah, would purchase the flat portion of the lot that fronted Siena Way and contained the main residence and accessory buildings, and the University of California, Los Angeles (UCLA)—using funds donated by Carter—would purchase the hillslope portion which fronted Bellagio Road and included the Japanese-style garden. Later, UCLA renamed the subject property the Hannah Carter Japanese Garden in honor of Edward Carter's wife.

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Archibald E. Hanson (1893-1986), despite no formal architectural education, became a landscape architect following a trip to the California-Panama Exposition in 1915 and subsequently opened his own design-build landscape firm in Los Angeles. Influenced by his visits to the public gardens of Paris and London, Hanson designed estates as natural parks. Other projects of Hanson's in Southern California include the Doheny Memorial Library landscape at the University of Southern California and a scenic highway encircling the Palos Verdes Peninsula in conjunction with Charles H. Cheney. Hanson also worked with planned communities, including Rolling Hills and Hidden Hills, to create informal modern California gardens suitable for suburban areas.

Nagao Sakurai (1896-1974) was the first landscape architect to graduate from the Imperial University of Japan. Before emigrating to the United States in the 1950s, he served as the Chief Gardener at the Imperial Palace in Tokyo for twenty years. The plan for the subject property was one of Sakurai's first major projects in the United States, and the commission helped launch his career. Previously, he had designed the Zen garden within the Japanese Tea Garden at Golden Gate Park in San Francisco (1953). Sakurai later went on to design the Japanese Garden at Micke Grove Regional Park in Lodi (1965), the Japanese Tea Garden at Central Park in San Mateo

(1966), and the Nishinomiya Tsutakawa Japanese Garden in Spokane, Washington, which was completed in 1974 following Sakurai's death.

Over the years there have been several alterations to the subject property with the most significant being a restoration of the central hillside and koi pond in 1969 following damage caused by heavy rain. Other changes include the alteration of the entrance court footprint; elimination of the parking area; enclosure of the entrance court; demolition of the original driveway; and addition of an entrance walkway and bamboo reed gate in approximately 2013.

The citywide historic resources survey, SurveyLA, identified the Ethel Guiberson/Hannah Carter Japanese Garden as individually eligible for listing or designation at the national, state and local levels as an excellent example of a Japanese-style garden.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Hannah Carter Japanese Garden		Current name of property	
Other Associated Names:			
Street Address: 10619 West Bellagio Road		Zip: 90077	Council District: 5
Range of Addresses on Property:		Community Name: Bel Air - Beverly Crest	
Assessor Parcel Number: 4362002900	Tract: TR 7656	Block: BLK 4	Lot: 3
Identification cont'd: ARB 2			
Proposed Monument Property Type:	<input type="checkbox"/> Building	<input type="checkbox"/> Structure	<input type="checkbox"/> Object
	<input checked="" type="checkbox"/> Site/Open Space	<input type="checkbox"/> Natural Feature	
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1926; 1961	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? None
Architect/Designer: A. E. Hanson; Nagao Sakurai; Koichi Kawana	Contractor: Unknown		
Original Use: Landscape Garden	Present Use: Japanese Garden		
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Not Applicable - Open space		Stories: N/A	Plan Shape: Select
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Select	Type: Select	
CLADDING	Material: Select	Material: Select	
ROOF	Type: Select	Type: Select	
	Material: Select	Material: Select	
WINDOWS	Type:	Type:	
	Material: Select	Material: Select	
ENTRY	Style:	Style:	
DOOR	Type: Select	Type: Select	

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

	*Please see attached

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/> Listed in the National Register of Historic Places	
<input type="checkbox"/> Listed in the California Register of Historical Resources	
<input type="checkbox"/> Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/> Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="checkbox"/> Contributing feature <input type="checkbox"/> Non-contributing feature
<input type="checkbox"/> Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input type="checkbox"/>	Reflects the broad cultural, economic, or social history of the nation, state, or community
<input type="checkbox"/>	Is identified with historic personages or with important events in the main currents of national, state, or local history
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
<input type="checkbox"/>	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Adrian Scott Fine		Company: Los Angeles Conservancy / Coalition to Save the Home	
Street Address: 523 West 6th Street, Suite 826		City: Los Angeles	State: CA
Zip: 90014	Phone Number: 213-430-4203	Email: afine@laconservancy.org	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: Mark Gabay		Company: Charles Company	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Heather Goers		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|---|---|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Adrian Scott Fine
Director of Advocacy 8.29.2016 *Adrian Scott Fine*

Name: _____ Date: _____ Signature: _____

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Phone: 213-978-1200
Website: preservation.lacity.org

4. ALTERATION HISTORY

YEAR	PERMIT NUMBER	WORK PERFORMED	ARCHITECT/ ENGINEER	OWNER
1926	N/A	Initial construction completed	A. E. Hanson	H. R. Callender
1955	1955WL15684	Construct new deck	Forrest W. Taylor [contractor]	Mrs. Gene Markey
1955	1955WL15708	Decrease size of proposed deck and relocate	Forrest W. Taylor [contractor]	Mrs. Gene Markey
1957	1957WL21619	Construct new retaining wall fronting Bellagio Road	A. A. Patterson	Admiral & Mrs. Gene Markey
1960	1960WL31451	Supervised Grading	Westwood Pool Co. [contractor]	G. Guiberson
1960	1960WL34160	Construct new garden pool	Wm. M. Taggart	G. Guiberson
1960	1960WL34722	Construct new deck	Gerrit J. Henstra [contractor]	Gordon G. Guiberson
2013 (estimated)	N/A	<ul style="list-style-type: none"> • Entrance court footprint altered; parking area eliminated • Entrance court enclosed to east • Driveway demolished • Entrance walkway added; bamboo reed gate added 	Unknown	UCLA

7. WRITTEN STATEMENTS

A. Proposed Monument Description

Setting

The subject property is located at 10619 Bellagio Way in the Bel Air neighborhood of Los Angeles. It occupies an irregular lot which slopes generally downhill to the north and east. The property is situated on the west side of Bellagio Road, between Stone Canyon Road to the northeast and Siena Way to the southwest. The surrounding neighborhood is exclusively residential, the property is bounded on the north and south by single-family residences. To the west, the property abuts a residential lot fronting Siena Way.¹ The property fronts Bellagio Road to the east and is obscured from view by mature landscaping and a bamboo reed fence constructed in the *Katsura gaki* style which extends the length of the street frontage. The property is accessed via a concrete walkway set at the sidewalk which is spanned by a bamboo reed gate. The walkway leads to the original entrance court, which is located in

¹ The adjacent property at 626 Siena way occupies a separate parcel but is historically associated with the subject property. This nomination is for the Hannah Carter Japanese Garden at 10619 Bellagio Road only.

the northeastern corner of the property at the base of the hill. It features a small paved parking area and a walled entrance court with a traditional Japanese gate.

Overview

The garden's current conditions were first established in 1959 when a previously existing garden, first installed on the site in 1926, was re-styled as a Japanese garden. The garden contains several extant features of the 1920s-era landscape plan, including a waterfall and pond, barbecue area, and a small stone outbuilding. These elements were retained and incorporated into the design of the Japanese garden in 1959, which also included many architectural and landscape features that were selected in Japan specifically for the site.

The Hannah Carter Japanese Garden exhibits many of the characteristic features of Japanese-style "stroll" gardens, which were intended to serve as places of recreation and quiet contemplation for Japanese aristocrats and their guests. Strolling gardens utilized a network of pathways to create a series of constantly changing views of the surrounding landscape. The garden also employs traditional design techniques that communicate the values of Japanese culture and spirituality through the symbolic use and placement of various landscape elements. The general plan for the garden was intended to symbolize the cycle of life "from wild youth to sedate maturity," as visitors moved through the garden in a counterclockwise direction.²

The southwestern corner of the property, furthest from the entrance, contains a cascading waterfall and tropical garden. This area, now known as the "Hawaiian Garden," was developed in 1926 and predates the existing Japanese garden.

The northwestern corner of the site features a Japanese *hokora* shrine containing a carved wooden Buddha. To the east of the shrine is a second waterfall, which leads to a stream that traverses the property and runs generally downhill, emptying into a large central pond. Access across the top of the waterfall is provided by means of a stone bridge, which was hewn by hand and brought from Kyoto.³

A stone bath house and sunken bath is located along the northern border of the property, between the waterfall and the entrance gate. The bath house was first constructed in 1926 to provide the original garden with plumbing facilities and storage space. The structure was used as a bath house after the 1959 remodeling of the garden, when the sunken Japanese bath was added.

A paved barbecue area and wooden moon-viewing deck are situated east of the bath house. The barbecue was first constructed in 1926 and originally featured an outdoor grill and counters for food preparation. Since the 1960s, however, the area has been used to display bonsai. The elevated wooden platform adjacent to the barbecue area was added in 1959 and serves as a traditional Japanese moon-viewing deck.

The center of the garden is primarily flat and features a pond fed from the northern waterfall. This area serves as the primary focal point for both the landscape and the mid-range views created from within the garden. Many of the site's most important garden stones, stone lanterns, and water basins have been strategically placed around the pond to add visual interest and create miniaturized versions of the natural landscape.

A network of pathways connects the various areas and features of the garden. The pathways vary in width, design, and placement and are constructed primarily of lichen-covered, dark brown stone taken

² *UCLA Hannah Carter Japanese Garden*. With an essay by Koichi Kawana. Undated brochure published by UCLA.

³ Guiberson, 16.

from the Santa Paula Canyon, and also from medium-dark stones taken from quarries in Orange County.⁴ The stones were primarily left uncut and have been hand-selected and laid in patterns typically found in Japanese gardens, including the *tatami-ishi*, or stone mat pattern. Several pathways are also constructed of sandstone; these are original to the 1926 construction of the garden.

A variety of trees, shrubs, and other vegetation are planted throughout the site to create visual interest and enhance both mid-range and long-range views of the landscape. The plants surrounding the waterfall in the Hawaiian Garden area originate from the plantings first installed in the 1920s. This area is notable for its five species of tree ferns and twenty-five additional fern varieties, including the Australian tree fern (*Alsophila cooperi*), the Hawaiian tree fern (*Cibotium chamissoi* and *Cibotium glaucum*), the Tasmanian tree fern (*Discksonia antarctica*), the Lace fern (*Microlepia strigosa*), and the Leather fern (*Rumorha adiantiformis*).⁵

The plantings in the Japanese garden area consist entirely of species that are also grown in Japan. Plants and trees are grouped in odd numbers or asymmetrical arrangements to emphasize the Japanese principle of harmony and balance within the landscape. Many plants also symbolize values that are significant in Japanese culture and character, and their use and placement in the garden communicates these principles through the design of the landscape. For example, pine, bamboo, and plum trees symbolize longevity, patience, and vigor. A variety of these are represented in the garden, including Golden and Black bamboo (*Phyllostachys aurea* and *Phyllostachys nigra*), the Japanese black pine (*Pinus thunbergii*), and the Hybrid plum (*Prunus blireiana*).⁶

The garden also showcases an array of Japanese stone lanterns and water basins. Lanterns and water basins served a variety of functional, ornamental, and religious purposes in traditional Japanese gardens. Eleven lanterns and three water basins were selected and brought from Japan for the construction of the Japanese garden in 1959 and have been placed throughout the site. They range in origin from the 15th century to the 19th century. The lanterns feature representative examples of both basic types of lanterns: natural stone lanterns, which are primarily uncut and only reworked so they may be stacked; and cut stone lanterns, which feature more elaborate designs with symbolic and ornamental carvings. Their placement follows the traditional Japanese custom of siting lanterns by entrances or gates, along garden paths, and near water features or significant structures, such as tea houses or shrines.⁷

Documentation of the site's physical characteristics has been organized into eight areas, which have been identified and delineated based on their physical qualities and historic patterns of use. These areas are:

- Entrance Court and Gate
- Main Entrance
- *Koi* Pond
- Barbecue Area and Moon-Viewing Deck
- Bath House and Sunken Bath
- *Hokora* Shrine

⁴ Guiberson, 12.

⁵ *The UCLA Japanese Gardens: a garden that reminds one of Kyoto*, (The Friends of the University Garden: 1972), 16-19.

⁶ *Ibid.*

⁷ Guiberson, 13. See also See also David and Michiko Young, *The Art of the Japanese Garden* (North Clarendon, VT: Tuttle Publishing, 2005), 34.

- Garden House
- Hawaiian Garden

Each area is discussed in detail below.

Entrance Court and Gate

The main entrance for the garden is located at the northeastern corner of the property, where the bamboo fence terminates at a small entrance court. The court is surrounded on three sides by thick walls which form a U-shaped plan. It is likely that the walls surrounding the court are original to the 1920s garden plan and were most likely modified in the 1960s to accommodate the new gate and sheathed in new materials.⁸ The walls are clad at the base in black Japanese slate and finished in white smooth-finished stucco, rising to a gabled pantile roof laid with traditional black Japanese tiles. The court is paved with irregularly-shaped black stones, which were hand-split to display the interior fan shape of each piece.⁹ The pavement is flanked by pebbled garden areas, which display a large natural garden stone and a pine tree.

The rear wall of the court is punctuated by a large wooden gate, which serves as the primary entrance for the garden. It was made to order in Kyoto and exemplifies traditional Japanese construction techniques, using tongue-and-groove construction with pegs in lieu of nails.¹⁰ The simple design is modeled after a historic gate in Kyoto and consists of paneled double doors surrounded by a plain architrave, the sides of which rise to support the gabled tile roof. The open-eave construction of the roof displays exposed wooden rafters and brackets. A wooden sign hangs from the rafters of the gate's roof and depicts carved Japanese characters.

Main Entrance

Once inside the entrance, the garden is accessed via a bridge which crosses a small pond and leads to the main path. The bridge was found in Kyoto and consists of a single piece of natural stone. Several Japanese garden stones are located to the right of the path. The largest of these is the 400,000-year-old natural stone known as "jade rock," which changes color when dampened by water.¹¹ Water for splashing the rock is provided by a natural stone water basin, originally found at the bottom of a waterfall in Japan, where it had eroded to its natural basin shape.¹² The carved stone panel, one of the oldest pieces in the garden, is over a thousand years old and depicts Buddha seated in sixteen positions. A Japanese stone lantern dating from the 17th century sits next to the Buddha stone.

Koi Pond

The *koi* pond is situated in the center of the garden and serves as the visual and spiritual center of the site. Much of the landscaping in the garden is planned to direct the eye towards a view of the pond from various points, and different vantage points reveal different aspects of the pond's scenery. Many of the garden's most symbolic stones and plants are located here, where the pond serves as a miniature version of the natural landscape. The pond has an irregular, curvilinear border and is bounded on the northern edge by a black pebbled beach. The northwestern boundary of the beach is marked by a stone lantern set on a stone peninsula, which represents a lighthouse overlooking the sea.¹³ Following

⁸ A. E. Hanson, *An Arcadian Landscape: The California Gardens of A. E. Hanson, 1920-1932*, ed. David Gebhard and Sheila Lynds (Los Angeles: Hennessey & Ingalls, 1985), 17.

⁹ "Japanese Garden...A Place Where Peace Breaks Out," *Los Angeles Times*, August 20, 1991.

¹⁰ Guiberson, 11.

¹¹ "Japanese Garden...A Place Where Peace Breaks Out," *Los Angeles Times*, August 20, 1991.

¹² Guiberson, 14.

¹³ Guiberson, 13.

Japanese custom, a large, flat stone is laid at the border of the beach overlooking the pond. This “thinking” stone provides a place from which to contemplate the natural landscape. The eastern border of the pond is punctuated by a 15th-century stone pagoda set in a bed of white pebbles, which provides a focal point for long-range views of the landscape from other points in the garden.¹⁴ Next to the pagoda is the *kakei*, or “wild boar scarer,” a type of self-circulating water basin constructed of bamboo pipes and rock which scares away predator wildlife.

The pond is populated with *koi* and various water plants, including hyacinth (*Eichornia crassipes*), lotus (*Nelumbo nucifera*), and water lilies (*Nymphaea sp.*). Several natural garden stones have also been placed in the lake, the largest of which is the *Kibune-ishi*, or “noble ship” stone. Weighing over nine tons, the noble ship stone was brought from Kyoto and placed in the pond to symbolize a ship sailing the sea.¹⁵ Access across the pond and around its borders is made possible by a series of stepping stones laid in symbolic Japanese patterns, including the rectangular “devil casting stones,” whose asymmetrical arrangement allowed one to sidestep the devil. The eastern end of the pond is also traversed by a traditional log bridge, which was built by laying small logs at right angles atop two supporting logs and securing them with fill.¹⁶

Barbecue Area and Moon-Viewing Deck

The barbecue area and moon-viewing deck are located west of the main entrance to the garden. The barbecue patio was constructed in 1926 and retains the original grill and counters used for food preparation and storage. In keeping with the newly-created Japanese aesthetic, in 1959 the grill and L-shaped counters were covered with black and white pebbles set in a pattern of chrysanthemums and camellias. The area has been paved with pebbles laid in the Japanese “butterfly” pattern.¹⁷ A carved stone panel portraying the Buddhist *Kannon* is located to the north of the patio. The stone dates from the 18th century and was found in Tokyo.

The moon-viewing deck is a simple rectangular wooden platform which is recessed into the hillside west of the barbecue patio and enclosed on three sides by a wooden railing. The moon-viewing deck was constructed in 1959 and is representative of traditional Japanese viewing platforms. Moon-viewing platforms are frequently cantilevered over water or sloping terrain, and serve as places from which one can contemplate long-range views of the natural landscape.

Bath House and Sunken Bath

Located along the northern boundary of the property, the patio area and sunken bath were added to an existing structure in 1959 to create a Japanese-style spa reminiscent of the hot springs found in Japan.¹⁸ The bath house is a one-story structure located west of the moon-viewing deck and barbecue area. Constructed in 1926, the structure sits on a sloping grade and has been built into the hillside. The building was initially designed to provide plumbing facilities and storage space for the original garden and was later incorporated into the design of the Japanese bath area in 1959. It has a rectangular plan and is clad in roughly coursed Santa Susana sandstone. The Mission-style roof features asymmetrical gables and is covered in red clay tiles. A small awning-style window characterizes each elevation of the façade and is covered with a decorative metal grille. The building’s primary (northeast) and southwest façades also feature redwood batten doors with metal hardware.

¹⁴ The pagoda was subsequently removed.

¹⁵ Guiberson, 12.

¹⁶ Guiberson, 15.

¹⁷ Guiberson, 15.

¹⁸ Guiberson, 16.

A patio paved in black pebbles is located adjacent to the bath house. The borders of the patio area are defined by large natural stones set into the hillside. A Japanese stone lantern dating from the 19th century rests atop the stones. The lantern is designed in the “snow-viewing” style, which is characterized by its placement adjacent to bodies of water.¹⁹ A small waterfall cascades over the hillside stones and empties into the sunken pool, which is rectangular in shape and lined in black pebbles.

Hokora Shrine

The *hokora* shrine is a small one-story structure located at the top of the hillside in the northwest area of the property. Like the entrance gate, the shrine was built by Kyoto artisans using traditional tongue-and-groove construction and later reassembled on-site.²⁰ Originally, the term *hokora* referred to a storeroom raised on stilts used for the storage of Shinto treasures; it now commonly refers to auxiliary shrines constructed on a smaller scale and dedicated to local folk or religious figures.²¹ A carved stone panel, found in Kyoto, depicts a seated Buddha and is situated near the path to the shrine. The southern entrance to the shrine area is marked by a pair of stone lions, which were brought from Bangkok and date from the 18th century. The *hokora* sits atop an elevated platform of uncoursed light brown stone in the center of a paved area, which consists of pebbles laid in the traditional Japanese “butterfly” pattern.

The shrine is constructed of cryptomeria wood and rests on a wooden platform surrounded by a carved railing. The platform is supported by four posts, which rest on four individual foundation stones atop the elevated stone base. The shrine is accessed by a small flight of stairs, which lead to an enclosure formerly containing a carved wooden Buddha.²² The walls rise to an overhanging pyramidal roof, which is covered in cryptomeria bark and features an elaborate system of brackets and eaves. Railings and posts are accented by burnished bronze knobs, which were darkened by burning cedar leaves, a traditional Japanese technique.²³

Garden House

The garden house, or tea house, is a one-story structure located north of the Hawaiian Garden, at the western edge of the central pond. The building is rectangular in plan and is constructed in the style of traditional Japanese tea pavilions. The house is largely obscured from view by a cluster of bamboo and pine trees, and is deliberately inconspicuous in order to provide a feeling of sanctuary for the tea ceremony.²⁴ The garden house was designed and built in Japan before it was dismantled and shipped to the United States for reassembly on-site.²⁵

Situated on the sloping banks of the pond, the building rests on a wooden platform foundation supported by wooden posts and surrounded by a bed of white pebbles. The platform extends beyond the structure to create a balcony, which surrounds the house on three sides and is enclosed by a wooden railing. The structure consists of a wooden framework of uprights and cross beams and nonbearing wood and panel walls. The walls are topped by a gabled roof covered in thatch with overhanging eaves and exposed rafters. The façade of the house is characterized by an overhanging shed roof canopy supported by wooden brackets. Access to the garden house is gained through a series of sliding louvered doors which can be opened to integrate the interior space with the outdoors. The

¹⁹ Guiberson, 13. See also Young, 34.

²⁰ Guiberson, 17.

²¹ “Hokora,” Encyclopedia of Shinto, <http://eos.kokugakuin.ac.jp/modules/xwords/entry.php?entryID=249> (accessed July 2012).

²² The Buddha was subsequently removed.

²³ Guiberson, 17.

²⁴ *UCLA Hannah Carter Japanese Garden*.

²⁵ Guiberson, 17.

northern façade is punctuated by a double casement window shaded by a shed roof canopy. In the style of traditional Japanese pavilions, the multipane window is hung with rice paper and is covered by a decorative bamboo screen.

Hawaiian Garden

The Hawaiian Garden is a tropical garden situated at the southwestern corner of the property. This area predates the existing Japanese garden and stands as the largest remaining feature of the original 1920s-era garden. The highlight of the area is a waterfall which cascades down the hillside and empties into a small pool. Originally, the pool was stocked with goldfish; in recent years it has been used as a nursery for baby *koi*. The top of the waterfall is spanned by a redwood plank bridge enclosed on both sides with decorative iron balustrades. A high-backed redwood batten bench topped with a canopy sits near the bridge. The waterfall, bridge, and bench were constructed in 1926 and are some of the earliest surviving features from the original garden. The waterfall is surrounded by lush tropical landscaping that dates back to the original plantings of the 1920s. The vegetation in this area largely consists of a wide variety of ferns along with other plants that require shade and additional moisture.

Character-Defining Features

Two periods of significance have been identified for the Hannah Carter Japanese Garden. The first is 1926, when construction of the original garden as designed by A. E. Hanson was completed. The second is 1961, when the existing garden was converted into a Japanese-style stroll garden. The property retains a high degree of integrity and includes a number of character-defining features which reflect both the original design as envisioned by A. E. Hanson and the subsequent redesign by Nagao Sakurai as a Japanese garden. Character-defining features include:

- Hillslope topography
- U-shaped entrance court with stucco veneer and Japanese gate
- Network of meandering pathways which follow the contours of the landscape
- Paving of natural stone, sandstone, or pebbles
- Use of tropical ferns and plants native to Japan
- Odd-numbered, asymmetrical groupings of plants and trees
- Symbolic placement and use of garden features including stone lanterns, water basins, and natural and carved garden stones
- Natural stone bridges
- Waterfall
- Redwood bridge with decorative iron balustrades
- Redwood garden bench
- *Koi* pond with pebbled border
- Paved barbecue area with counters and cantilevered wooden moon-viewing deck
- Natural stone bath house with clay tile roof and redwood batten door with metal hardware
- Sunken bath surrounded by pebbled paving
- Japanese garden house with thatch roof and paneled walls

B. Statement of Significance

The subject property at 10619 Bellagio Road meets the following Historic-Cultural Monument criteria:

- The proposed monument embodies the characteristics of an architectural-type specimen inherently valuable for a study of a period, style, or method of construction

The Hannah Carter Japanese Garden is significant under this criteria as a highly intact example of the traditional techniques, methods, and materials utilized in Japanese-style garden design and their adaptation to the regional environment of Southern California by noted Japanese landscape architect Nagao Sakurai.

Development of Bel Air

The community of Bel Air was first developed beginning in 1922 by Alphonzo Edward Bell (1875-1947). The Bell family was already well-known for its contributions to the development of Southern California: Bell's father, James George Bell, owned the Bell Station Ranch (now the City of Bell) and was one of the founders of Occidental College, and his mother was descended from the Hollenbeck family; Ed Hollenbeck founded the First National Bank and developed parts of East Los Angeles.²⁶ Bell attended Occidental College and distinguished himself as a gentleman athlete, winning bronze and silver medals for tennis in the 1904 Olympics. While in school, Bell had inherited 110 acres of farmland from his uncle, which he subdivided and invested the profits in more land.²⁷ Following his graduation from college, after a short-lived pursuit of ministry as a career, Bell met and married his wife Minnewa. The couple settled at Bell Station, and Alphonzo Bell began purchasing land around the ranch and in Santa Fe Springs, where Bell persuaded the Union Oil Company to drill for oil on his property.²⁸ A lucky strike transformed Bell into one of the richest oil men in California: his Santa Fe Springs field would be producing a sixth of America's oil by 1923.²⁹

However, after one of the wells on his property caught fire, Alphonzo Bell felt his family was endangered by the drilling activities taking place near the family home. In 1922 Bell relocated his family to Beverly Hills, where they remained for several months while he and Frank Meline, a prominent real estate developer who brokered Beverly Hills lot sales for the Rodeo Land and Water Company, negotiated a deal to purchase the expansive La Quinta estate near Beverly Glen previously owned by Jake Danziger and Daisy Canfield Danziger. La Quinta consisted of an elaborate residence situated on several hundred acres of land, which was bounded generally by present-day Mullholland Boulevard to the north, Beverly Glen to the east, present-day Sunset Boulevard to the south, and Stone Canyon to the west. Bell retained the Canfield residence and a portion of the surrounding acreage for his family's use and, with the assistance of Frank Meline, subdivided the rest of the several-hundred-acre estate for residential development.

From the start, Alphonzo Bell knew that it might be a challenge to draw prospective residents to the new subdivision, which he christened "Bel Air." The area was still relatively isolated, the terrain still rugged and steep, and as Jeffrey Hyland explains, "No matter how much potential buyers might admire Bel-Air's dramatic hillsides and views, they needed to find schools for their children, visit their friends in Los Angeles, and purchase groceries and everyday supplies."³⁰ However, Bell also anticipated that the benefits of Bel Air would outweigh the challenges.

Bell realized that affluent Angelenos could now live in the hills, because automobiles were becoming more popular and mobility was greatly increased, and he recognized that views would be an important feature of any expensive home. With water, the empty hillsides could be transformed into garden

²⁶ Jan Loomis, *Westside Chronicles: Historic Stories of West Los Angeles* (Charleston, SC: The History Press, 2012), 36. See also Michael Gross's *Unreal Estate: Money, Ambition, and the Lust For Land in Los Angeles* (New York: Broadway Books, 2011).

²⁷ Gross, 100.

²⁸ Loomis, 37.

²⁹ Gross, 101, and Jeffrey Hyland, *The Legendary Estates of Beverly Hills* (New York: Rizzoli, 2008), 241.

³⁰ Hyland, 241.

paradises. Finally, Bell expected that properties closer to the Pacific Ocean would become greatly desirable, because that had cooler summer and fall temperatures and ocean breezes in this area before air conditioning.³¹

In addition to relying on the skills and expertise of developer and promoter Frank Meline, Bell commissioned a team of seasoned professionals to assist him in his development endeavours: engineer Wilkie Woodward, who carried out the actual subdivision of the land and addressed critical issues such as roads, utilities, and water drainage; noted architect Mark Daniels, who designed the Bel-Air Administration Building, the adjacent Bel-Air Tea Room, and many early residences, and also headed the architectural committee; and landscape architect Aurele Vermeulen, who planned the extensive plantings along the roads and was available to assist buyers with the landscaping of their estates.³²

The first batch of 128 fully-improved Bel Air lots between Sunset Boulevard and Bell's own estate ranged from three-quarters of an acre to more than ten acres and cost \$7,500 to \$30,000, and deeds required a minimum expenditure of \$15,000 on houses as well as a formal architectural review.³³ Each residence was fully customized to the owner; no model or spec houses were constructed. According to author and historian Jeffrey Hyland, "no detail was too small to escape Bell's attention."³⁴ The care taken in the design, planning, and execution of the subdivision extended to the selection of potential residents and their tastes, as well.

Bell subdivided the land into estates of one acre or more, and each property carefully followed the topography to that most homes would have an unobstructed view. To give Bel-Air a settled look from the start, workers planted thousands of trees and shrubs along the roads.

No detail was too small to escape Bell's attention. His architectural committee, which was headed by Mark Daniels, had to approve both an owner's architectural *and* landscape plans before construction of an estate could begin. Bell installed underground utilities at great cost, because he didn't want utility poles to line the roads and disturb the visual aesthetics. Bell even hired highly accomplished architect Carleton Winslow "to apply architectural artistry to the smaller details of the great estate [tract], improving the natural grandeur and woodland beauty."³⁵

Author Michael Gross adds that there was also a vetting process for purchasers.

"References are required," an offering explained, "and credentials are carefully investigated." Bell quietly directed that no sales be made on Sundays, and neither movie people nor Jews were allowed to buy. Nonwhites were also barred, as in next-door Beverly Hills.³⁶

Beyond the initial 200-acre tract, Bell offered to plan estates of any size in the outlying land.³⁷

"Purchases of other parts of the tract will have the opportunity of selecting the land which they wish to buy from any on the subdivision," noted the *Los Angeles Times*. "The topography of the several parts of the tract may be considered by this method."³⁸

³¹ Hyland, 241.

³² Hyland, 241.

³³ Gross, 102.

³⁴ Hyland, 242.

³⁵ Hyland, 242.

³⁶ Gross, 102.

³⁷ Hyland, 244.

³⁸ "Open Danziger Estate Today," *Los Angeles Times*, October 15, 1922.

Lot sales and construction commenced in late 1922, although Alphonzo Bell did not receive formal approval for the development of Bel Air from the City Planning Commission until August 1923.³⁹ Bell continued to develop Bel Air throughout the 1920s, completing the Bel-Air Administration Building, the Bel-Air Country Club, the associated Bel-Air Beach Club, and the Bel-Air Stables and bridle trails, as well as the East and West Gates and numerous landscaped improvements. Residential lot sales in Bel Air throughout the 1920s were steady, if not exuberant. Michael Gross characterizes the new residents of the fledgling subdivision as “relatively anonymous compared to the show-offs who were flocking to Beverly Hills, but numerous nonetheless...Not one of their names would ring a bell today. But they would afford houses that cost far more than Bell’s minimums; by 1927, several six-figure residences were rising in Bel Air.”⁴⁰

Despite his early successes, the stock market crash of 1929 and the subsequent economic depression effectively halted Bell’s dreams of developing Bel Air. Land sales in the subdivision fell dramatically and oil production at Bell’s Santa Fe ranch was declining; without his oil revenue, Bell quickly became overextended in his real estate ventures.⁴¹ In 1931, after several years of legal battles, financial and development struggles, and personal and family difficulties, Alphonzo Bell effectively retired, handing sales in Bel Air and its beach club to Charles B. Hopper.⁴²

Author Michael Gross argues that Bell’s retirement proved to be a turning point for Bel Air.⁴³ Indeed, Hopper lifted many of the restrictions on potential residents originally enforced by Bell which, along with additional subdivisions, ultimately ensured the success of the development. Hopper realized that the economic effects of the Great Depression had limited homebuying power, even among wealthy and upscale residents, and Bel Air would have to expand its offerings to remain competitive with nearby Beverly Hills. As Hopper noted, “there simply weren’t enough people of great means to populate both areas.”⁴⁴ Hopper’s recognition of the limited market for such properties motivated him to open up additional roads into the lateral canyons of Bel Air, which created new tracts for subdivision, and land sales began to regain their momentum by 1933.⁴⁵

In 1941 Alphonzo Bell sold his Bel Air estate, now known as the Capo di Monte, and moved his family to the Bel-Air Club. Following World War II, an ailing Bell transferred control of the Alphonzo E. Bell Corporation to his son, Alphonzo Bell, Jr., who sold the remaining undeveloped land in western Bel Air to developers to alleviate potential financial burdens to the family. Postwar real estate developers were eager to capitalize on the mid-century building boom, and building activity in the area skyrocketed. However, the character of development in the postwar years exhibited a marked departure from the early residences of Bel Air. Lots and homes alike were smaller and easier to maintain, and expressed many of the newfound architectural styles popularized in the postwar era. As time went on and styles and tastes changed, properties within Bel Air were redeveloped, and the character of the community evolved to include more modern interpretations of traditional architectural styles. Today, Bel Air is composed of a variety of residences which reflect design and planning principles dating from the subdivision’s initial development in the 1920s to the present day.

³⁹ Hyland, 243.

⁴⁰ Gross, 105.

⁴¹ Hyland, 245.

⁴² Gross, 110.

⁴³ Gross, 110.

⁴⁴ Gross, 111.

⁴⁵ Gross, 113.

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The lot comprising the subject property was first recorded in 1925 as part of Tract No. 7656. Initially, the lot encompassed nearly two acres of land which fronted both Bellagio Road to the east and Siena Way to the west. Due to the disparity in topography between the portion of the lot facing Siena Way, which was flat, and the portion facing Bellagio Road, which was steeply sloped, the lot historically functioned as two separate parcels.

In 1925 Harry Rea Callender, an insurance broker and real estate developer, purchased the site in Bel Air with an eye towards creating a place where he could escape the pressures of daily life. Callender and his wife, Ada, already owned a home in Windsor Square, so instead he asked noted landscape architect A. E. Hanson, who had previously designed the garden of the Callenders' Windsor Square home, to design a private garden retreat on the Bel Air lot. "I don't want to build a house on it," Callender explained, saying, "I'd just like to have a place where I can get away by myself...and forget about everything."⁴⁶

A. E. Hanson's plan for the Callender property called for a rustic, park-like retreat with several improvements designed for recreational purposes. Nicknamed "The Oaks," the garden was entered at the bottom of the hill off Bellagio Road, where Hanson designed a small entrance court constructed of Santa Susana sandstone.⁴⁷ Once inside, a network of pathways connected the entrance to a small picnic area a short distance up the hillside, which featured a barbecue grill and counters for food preparation. Further up the hill, Hanson designed a small rubble stone outbuilding containing plumbing facilities and a small room where, as Hanson described it, "Mr. Callender could take a nap."⁴⁸ All of the facilities, pathways, and terraces were constructed of sandstone, a material which the Callender garden shared with Harold Lloyd's Greenacres estate, Hanson's other major project at the time.⁴⁹ Although Hanson commenced work on both The Oaks and Greenacres almost simultaneously, due to the size and scope of the property the Greenacres project took much longer to complete. The Oaks, completed first, influenced the design of parts of the Greenacres estate, including the property's monumental waterfall, and Hanson brought Harold Lloyd to The Oaks to show him how the feature would look *in situ*.⁵⁰

At The Oaks, Hanson's plan for the 10-foot waterfall at the southern end of the garden represented the most significant alteration to the existing landscape. The waterfall's design cut back into the bank to allow the water to cascade down the hillside into a small pool, which was powered by an electric pump and stocked with goldfish. Hanson also constructed a small redwood bridge with iron railings which spanned the top of the waterfall and provided a view across the golf course and the city beyond. He also added a covered redwood garden bench at a spot near the waterfall where one could enjoy the view.

In selecting plantings and trees for the garden, Hanson incorporated the preferences of his client, Harry Callender. Callender had spent time in Northern California and was particularly fond of the native plants found in the redwood forests north of San Francisco. Hanson consulted with noted horticulturalist and nurseryman Carl Purdy, who specialized in native regional plants, regarding Northern California plants that could be used in the garden. While not all of the plantings survived due to the arid climate of

⁴⁶ Hanson, 17-18.

⁴⁷ No reference is made to the portion of the property fronting Siena Way in A. E. Hanson's autobiography discussing the development of the original garden for Harry Callender; as the entrance to the Callender garden was located on Bellagio Road, it is believed that the western portion of the lot facing Siena Way remained vacant and undeveloped during this period.

⁴⁸ Hanson, 17.

⁴⁹ "Sandstone by Tons For Two Homes," *Los Angeles Times*, February 28, 1926. See also "Many Workmen Busy on Large Gardening Jobs," *Los Angeles Times*, March 14, 1926.

⁵⁰ Hanson, 31.

Southern California, a selection of ferns and other tropical plants remain in the area surrounding the waterfall, as well as the California live oaks which gave the garden its name.

Unfortunately, Harry Callender passed away in 1928, only a short time after the execution of Hanson's design for The Oaks was completed. Following her husband's death, Ada Patterson Callender eventually sold the property in 1937 to Willard E. Shepherd and his wife, Helen Lawson Shepherd, for a reported \$40,000.⁵¹ Shepherd, an industrialist with his own tractor company, hired architect William J. Gage in 1938 to design a residence on the previously undeveloped portion of the property fronting Siena Way.⁵²

In 1943, Willard E. Shepherd died unexpectedly at the age of 53. The following year his widow sold the property to Mr. and Mrs. Harry G. Atwood, who were relocating from Peoria, Illinois.⁵³ The property changed hands again in 1951 when it was purchased by Lucille Parker Wright, wife of "baking powder king" Warren Wright, who had established the Calumet Baking Powder Company as well as the Calumet Farm racing stables in Lexington, Kentucky.⁵⁴ Thoroughbreds from the stable frequently raced at Santa Anita and Hollywood Park, and it is likely that that this motivated the purchase of the Siena Way property. Several months after the transfer, Warren Wright died after a long illness, and Lucille Wright assumed management of Calumet Farm. It was announced in an interview in the *Los Angeles Times* that she would now divide her time between Kentucky and Southern California, spending six months of the year in Lexington and six in Bel Air.⁵⁵ In 1952 Lucille Wright married Gene Markey, journalist, screenwriter, and producer of motion pictures for Twentieth Century-Fox. The couple continued to divide their time between several homes, including the residence in Bel Air.

In 1959, the Markeys sold the property to Gordon Greene Guiberson and his wife, Verabelle. It was the Guibersons' stewardship which transformed the Callenders' original rustic retreat on the adjoining hillside into a distinctive Japanese stroll garden; Guiberson, a manufacturer who had made his fortune in the Texas oil industry, possessed a lifelong affinity for horticulture.⁵⁶ It was a passion he shared with his mother, Ethel Guiberson, a landscape aficionado who had founded the Beverly Hills Garden Club as well as serving as president of the California Garden Clubs, Inc. before her death in 1943. Ethel Guiberson had been particularly interested in Japanese gardens during her lifetime, and following her death Gordon Guiberson was inspired to create a Japanese-style garden in her memory.

Guiberson was committed to creating a Japanese garden that would be as authentic as possible. To that end, he and his wife travelled across the United States, visiting and studying Japanese-style gardens. They also made two trips to Japan to visit the parks and gardens of the country's palaces, shrines, and temples, paying particular attention to the sites of Kyoto, Osaka, and Tokyo. While there, they also personally selected many of the rocks and other features for the garden and arranged for them to be shipped to the United States, including the stone water basins, lanterns, bridges, and carved stones, such as the pagoda and Buddha stones. The main gate and the tea house, both of which were constructed by Japanese artisans using traditional Japanese construction techniques, were also found overseas. These larger elements were designed and built in Japan, then disassembled and shipped across the Pacific before being reassembled on-site in Bel-Air. Other elements were designed after

⁵¹ "Six Bel-Air Sales Total \$77,750," *Los Angeles Times*, June 6, 1937.

⁵² "Home to Contain Fourteen Rooms," *Los Angeles Times*, March 27, 1938.

⁵³ "Estate Sale Tops \$90,000," *Los Angeles Times*, November 19, 1944.

⁵⁴ "Mrs. Warren Wright of Calumet Farms and Gene Markey to Marry," *Los Angeles Times*, September 19, 1952.

⁵⁵ "Warren Wright's Wife Called 'Mrs. Calumet,'" *Los Angeles Times*, December 26, 1951.

⁵⁶ "Gordon Guiberson; Built UCLA Garden," *Los Angeles Times*, November 3, 1982.

features the Guibersons had seen while in Japan, including the woven bamboo fence surrounding the property, which is modeled after the fence surrounding the Katsura Imperial Villa in Kyoto.⁵⁷

Gordon Guiberson took equal care in selecting the artisans who would install the landscape at the Bel-Air site. He commissioned renowned Japanese landscape architect Nagao Sakurai to design a plan for the garden, and construction began on the Bel Air site in 1959. Gordon Guiberson later recalled that “the preliminary planning and design, selection of additional stones in Southern California, as well as the search for appropriate trees, shrubs, and plants, stretched over months. Actual construction lasted over a year and a half; it was accomplished by three Japanese artisans who spoke no English and lived on our property, assisted by a crew of fine Mexican laborers.”⁵⁸ One of the original workers, Gabriel Aguilera, who went on to supervise the garden for over thirty years, later recalled that Sakurai had to communicate through a translator and worked from a plan “kept entirely in his head.”⁵⁹

Sakurai also collaborated with Kazuo Nakamura, a garden designer from Tokyo who designed the features that were constructed in Japan and then reassembled on site, including the entrance gate, the garden house, and the *hokora* shrine. Nakamura was also responsible for updating some of the extant garden features from the Hanson era, including the barbecue counter. While Nakamura never gained the same level of widespread recognition as Nagao Sakurai, his re-creation of the Guiberson garden at the World Garden and Flower Show in 1963 garnered praise along with several local commissions.⁶⁰ Nakamura later went on to design several public gardens in Hawaii, including the rock garden at Lili’uokalani Gardens in Hilo (1976), and also the nearby Happiness Gardens.

Guiberson, Sakurai, and Nakamura approached the selection of materials and plantings with the same disciplined approach to authenticity: no plant was used unless it also grew in Japan.⁶¹ While this allowed for many plants and trees of foreign origin, many species native to Japan were also included, such as the black pine, flowering cherries, flowering magnolia, and the Japanese maple.⁶² The surviving plants from the Hanson era were limited to an area around the waterfall, which Guiberson named “The Hawaiian Garden.”

The Guiberson garden was completed in 1961, and almost immediately began to play host to a number of public tours and special programs. For the next several years, the site served as a cultural and educational resource for local charities and community groups who sold tickets to tours of the garden to raise funds and used the site as a venue for programs related to Japanese culture.⁶³ The garden was further recognized in 1963 when the World Garden and Flower Show, held at the Pan Pacific Auditorium in Los Angeles, featured an exhibit designed by Kazuo Nakamura which re-created the Guiberson garden on-site in the exhibit hall.⁶⁴

In the years following the garden’s completion, Gordon Guiberson fielded multiple offers to sell the property, but he declined to do so. However, in 1964, a confluence of events occurred that resulted in the acquisition of the Guiberson garden, then considered “one of the most foremost Japanese gardens

⁵⁷ Gordon Guiberson, *A Garden That Reminds One of Kyoto: The Japanese Garden of Mr. & Mrs. Gordon G. Guiberson at Bel-Air, California* (Privately printed, 1962), 11.

⁵⁸ Guiberson, “Dedication.”

⁵⁹ “Japanese Garden...A Place Where Peace Breaks Out,” *Los Angeles Times*, August 20, 1991.

⁶⁰ “Japan Garden Judged Best at Flower Show,” *Los Angeles Times*, February 23, 1963.

⁶¹ Guiberson, 18.

⁶² “In Bel-Air, a garden of old Japan,” *Los Angeles Times*, October 7, 1962.

⁶³ “Teahouse and Shrine Setting for Program,” *Los Angeles Times*, June 4, 1962.

⁶⁴ “Garden Art on View at Pan Pacific,” *Los Angeles Times*, February 23, 1963.

in the United States,” by the University of California-Los Angeles.⁶⁵ By 1964, the Chancellor of UCLA, Dr. Franklin D. Murphy, had expressed an interest in acquiring the garden for use by the university for several years, in order to “build some beauty and felicity” into the UCLA campus. “I was always bothered by the fact that Harvard and other universities had wonderful gardens,” Murphy said, “and UCLA had absolutely nothing.”⁶⁶ Coincidentally, while Chancellor Murphy had been pursuing the purchase of the Guiberson garden, University of California Regent Edward W. Carter had been house-hunting with his new wife, Hannah. The Carters were interested in the home at 626 Siena Way, and as Regent, Edward Carter was familiar with the University’s desire to purchase the adjoining garden.

Carter negotiated an agreement that would subdivide the property: he and his wife, Hannah, would purchase the flat portion of the lot that fronted Siena Way and contained the main residence and accessory buildings, and UCLA – using funds donated by Carter – would purchase the hillslope portion which fronted Bellagio Road and included the Japanese-style garden.⁶⁷ The lot was officially subdivided along these historical boundaries as part of the sale of the property. UCLA assumed ownership and stewardship of the adjoining garden at that time, which was later renamed the Hannah Carter Japanese Garden in honor Carter’s wife.

For the next several years, the property served as both an educational and cultural resource for the university. The garden was used as a teaching tool for courses in botany and landscape architecture, and was also the site of frequent university social events.⁶⁸

In early 1969, heavy winter rains washed out the hillside in the center of the garden, destroying pine trees and bonfire maples and killing most of the *koi* population in the pond.⁶⁹ The University asked noted landscape architect Koichi Kawana (1930-1990) to design the necessary reconstruction.⁷⁰

Kawana’s sensitive reconstruction of the central hillside restored the garden to its original plan. In the following decades, the garden benefitted from the continued stewardship of Gabriel Aguilera, one of the original workers who participated in the initial installation of the Japanese garden in 1959 and continued to work as head gardener for over thirty years.⁷¹ Today, the garden stands as a rare and remarkably intact example of Japanese garden design in the United States.

Edward Carter later conveyed title to the property at 626 Siena Way to UCLA in 1971, subject to a life estate. The Carters continued to reside at 626 Siena Way until Edward Carter’s death in 1996; following his passing, Hannah Carter remained in the home until 2006; UCLA assumed stewardship of the subject property when she vacated the residence that year. (Hannah Carter later died in 2009 at the age of 94.) In 2010, the University sought to sell the property; however, the interpretation of several subsequent revisions to the original agreement between the Carters and UCLA sparked a series of legal battles between the University and the Carter heirs. The Hannah Carter Japanese Garden and the residence at 626 Siena Way were both eventually sold in a sealed-bid auction in 2016.⁷²

⁶⁵ “One of Tops in U.S.: UCLA Purchases Japanese Gardens,” *Los Angeles Times*, March 14, 1965.

⁶⁶ “Details Concerning Edward Carter Gift of Garden to UCLA Disclosed,” *Los Angeles Times*, November 5, 1969.

⁶⁷ “Details Concerning Edward Carter Gift of Garden to UCLA Disclosed,” *Los Angeles Times*, November 5, 1969. See also “UCLA Purchases Japanese Gardens,” *Los Angeles Times*, March 14, 1965.

⁶⁸ “Details Concerning Edward Carter Gift of Garden to UCLA Disclosed,” *Los Angeles Times*, November 5, 1969.

⁶⁹ “Japanese Garden...A Place Where Peace Breaks Out,” *Los Angeles Times*, August 20, 1991.

⁷⁰ *UCLA Hannah Carter Japanese Garden*.

⁷¹ “Japanese Garden...A Place Where Peace Breaks Out,” *Los Angeles Times*, August 20, 1991.

⁷² “UCLA Sells Landmark Japanese Garden for \$12.5 Million,” *Los Angeles Times*, June 3, 2016, <http://www.latimes.com/local/lanow/la-me-ln-ucla-garden-20160603-snap-story.html> (accessed June 21, 2016.)

Japanese-Style Gardens

The development of the Hannah Carter Japanese Garden embodies the evolving significance of Japanese culture and garden design in Southern California over the course of the 20th century and emphasizes its return to favor in the years following World War II.

From the turn of the century until 1941, Japanese garden design was the subject of widespread public interest. Beginning with the display of the Ho-o-den pavilion at the World's Columbian Exposition in Chicago in 1893, Japanese gardens and their related architectural features, such as tea houses and shrines, had been widely exhibited at international expositions. The Panama-Pacific International Exposition, which took place in San Francisco in 1915, was particularly influential in exposing residents of the West Coast to Japanese culture. Buoyed by the economic success of the exposition gardens, many entrepreneurs opened commercial tea gardens.⁷³ As author Kendall Brown explains, "The Japanese-style gardens were exotic...but safely so. With little effort, risk or money relative to traveling to Japan, visitors to commercial gardens could feel that they had traveled to a strange, new culture."⁷⁴ Wealthy private citizens who had also been inspired by the exhibition displays could afford to commission their own Japanese gardens, such as the garden designed by Kinzuchi Fujii for Ellamae Storrier-Stearns at her Pasadena estate in the late 1930s.

Public sentiment shifted drastically, however, following the attack on Pearl Harbor by Japanese forces in 1941. As one of the few remaining tangible symbols of Japanese culture during World War II, Japanese gardens were frequently the target of hostility and vandalism. To avoid this potential threat, some public gardens were renamed and depicted as "Chinese" or "Oriental" gardens.⁷⁵ Following the conclusion of World War II in 1945, the American public was slow to embrace Japanese Americans and Japanese culture. However, by the mid-1950s, American servicemen were returning home from Japan, and they brought with them a knowledge of Japanese culture they had acquired while living overseas. The postwar economic boom coincided with the public's renewed fascination with Japan and resulted in the demand for more consumer goods and services related to Japanese culture. Incorporating Japanese design principles into American homes and gardens became increasingly popular. Frequently, books and magazines devoted to the topic advised homeowners not only on the principles of Japanese garden design, but also on how to adapt them to regional climates and concerns.⁷⁶ The result was an increase in "Japanese-style" gardens, a uniquely American interpretation of a traditional form. According to Kendall Brown, Japanese-style gardens in particular frequently served as a vehicle through which universities could demonstrate their internationalism or multiculturalism.⁷⁷ Brown relates the messages communicated by schools in their introductory pamphlets for such gardens: "These gardens teach students about Japanese culture. More importantly, they symbolize the institution's cultural sophistication even as they beautify its physical environment."⁷⁸ The competition for such gardens reached its peak in the 1960s, when the University of British Columbia built the large Nitobe Memorial Garden. Other schools soon followed suit, including the Oberlin Conservatory of Music in Ohio, the Furman University in Greenville, South Carolina, and the University of Hawaii in Honolulu.

⁷³ Melba Levick and Kendall H. Brown, *Japanese-Style Gardens of the Pacific West Coast* (New York: Rizzoli, 1999), 20.

⁷⁴ Levick and Brown, 20.

⁷⁵ "Landscaping America: Beyond the Japanese Garden – Timeline," Discover Nikkei, <http://www.discovernikkei.org/en/nikkeialbum/albums/142/> (accessed August 2012).

⁷⁶ Levick and Brown, 11.

⁷⁷ Levick and Brown, 23.

⁷⁸ Levick and Brown, 23.

A. E. Hanson

Archibald E. Hanson was born in 1893 in Chino, California, where he completed just two years of high school before entering the workforce. Several early jobs – including a stint with California plant expert Theodore Payne in Los Angeles⁷⁹ – exposed Hanson to working with the natural landscape, but it was a visit to the California-Panama Exposition in 1915 that convinced him to become a landscape architect. His fledgling career was interrupted by World War I, however, and he was sent to France with the American armed forces. While on leave, Hanson visited the public gardens of Paris and London, and although he possessed no formal architectural education, after he returned to Los Angeles in 1919, Hanson opened his own design-build landscape firm with offices in Hollywood and Beverly Hills.⁸⁰ Many of his early landscapes were informed by the gardens he had seen across Europe; Hanson designed estates as natural parks, with discrete formal gardens adjacent to the main residence or tucked separately into the grounds.⁸¹ Hanson was a skilled marketer of his own work, and as a result he began to receive larger and higher-profile commissions, including the commission for the landscape plan for the Harold Lloyd estate, Greenacres.

A tour of Europe in 1927 influenced his style and added a level of sophistication to his designs, which is reflected in his Country Place Era gardens including La Toscana (now Sotto il Monte) and the Archibald Young garden.⁸² During the Depression years Hanson maintained his practice with civic work, designing Doheny Memorial Library landscape at University of Southern California. He joined the Palos Verdes Corporation as General Manager in 1932. There he collaborated with Charles H. Cheney to create a scenic highway encircling the Palos Verdes Peninsula. Palos Verdes led to more development work with planned communities, including Rolling Hills and Hidden Hills, where Hanson's aesthetic evolved to embrace the creation of informal modern California gardens for suburban communities. Hanson authored two books about his work.

A. E. Hanson died in 1986.

Nagao Sakurai

Nagao Sakurai was the first landscape architect to graduate from the Imperial University of Japan, and he later went on to serve as the Chief Gardener at the Imperial Palace in Tokyo for twenty years. He first came to the United States in 1938, after being selected by the Japanese government to design the exhibit for Japan at the 1939 Golden Gate and New York International Expositions.⁸³ After the expositions concluded Sakurai went back to Japan and continued to work as a landscape architect, returning to the United States several times before finally immigrating in the 1950s. The plan for the Guiberson garden was one of Sakurai's first major projects in the United States, and the commission helped launch his career. Previously, he had designed the Zen garden within the Japanese Tea Garden at Golden Gate Park in San Francisco (1953), and as Sakurai's career progressed he became one of the leading designers of postwar Japanese-style gardens in the United States, at a time when Japanese culture was just beginning to regain acceptance after World War II.⁸⁴ Sakurai later went on to design the Japanese Garden at Micke Grove Regional Park in Lodi (1965), the Japanese Tea Garden at Central Park

⁷⁹ "A. E. Hanson," The Cultural Landscape Foundation, <http://tclf.org/pioneer/ae-hanson> (accessed July 2016).

⁸⁰ "A. E. Hanson."

⁸¹ Charles A. Birnbaum and Stephanie S. Foell, eds., *Shaping the American Landscape: New Profiles From the Pioneers of American Landscape Design Project* (Charlottesville: University of Virginia Press, 2009), 127.

⁸² "A. E. Hanson." The following discussion of Hanson's later work is excerpted from the Cultural Landscape Foundation's online biography, "A. E. Hanson," The Cultural Landscape Foundation, <http://tclf.org/pioneer/ae-hanson> (accessed July 2016).

⁸³ "Nagao Sakurai," The Cultural Landscape Foundation, <http://tclf.org/pioneer/nagao-sakurai> (accessed July 2012).

⁸⁴ "Nagao Sakurai."

in San Mateo (1966), and the Nishinomiya Tsutakawa Japanese Garden in Spokane, Washington, which was completed in 1974 following Sakurai's death.

Koichi Kawana

Born in 1930 in Hokkaido, Japan, Koichi Kawana attended university in Japan before coming to the United States in 1952. He earned an M.S. in political science and an M.F.A. in environmental design from the University of California, Los Angeles, in 1959 and 1964, respectively, in 1979, he received his Ph.D. in landscape architecture from Pacific Western University.⁸⁵

He maintained a long relationship with UCLA beginning in the 1950s as a student, continuing into the 1960s as a teaching fellow for the Art Department, and becoming a principal architect in 1963 with the University's architecture and engineering office, a position he held until his retirement in 1989.⁸⁶ While engaged with his UCLA duties, such as reconstructing the Hannah Carter Japanese Garden after a mudslide in 1969, he was also an active private practitioner, founding Environmental Design Associates, a Los Angeles-based design firm in 1966.⁸⁷ He pioneered the use of an area's native plant materials in the design of traditional Japanese gardens and believed that "no garden should be constructed in a foreign environment without being closely related to its surroundings. The degree of authenticity of a Japanese garden depends on the creativity and the statement of the designer, as the basic principles of such a garden are assimilated to the unique local environment."⁸⁸ Kawana was responsible for the design of several important civic gardens across the country, including the Donald C. Tillman Water Reclamation Plant in Van Nuys (1984), where he designed a traditional Japanese garden that is nourished by reclaimed water. Kawana also designed the Shofu-en Japanese Garden at the Denver Botanic Gardens (1978), the dry garden at the Bloedel Reserve on Bainbridge Island, WA (1986), and the garden at the Pavilion for Japanese Art at the Los Angeles County Museum of Art (1988). One of his most enduring projects was the Seiwa-en garden at the Missouri Botanical Gardens in St. Louis, where he supervised the design, construction, and development of the garden from 1972 until his death in 1990.

Conclusion

The Hannah Carter Japanese Garden is significant as an excellent and intact example of residential landscape design in Los Angeles. While interest in Japanese culture and landscape design flourished in the years following World War II, very few residential gardens developed during this period exhibit the same scale and detail as the subject property. As such, the garden represents a relatively rare and highly intact example of Japanese-style garden design in Southern California developed outside of an institution. The property also reflects the influence of three prominent landscape architects of the 20th century: A. E. Hanson, Nagao Sakurai, and Koichi Kawana. The garden and its associated components and landscaping have retained most of their character-defining features dating from the periods of significance and continue to convey the distinctive aesthetic, character, and principles associated with Japanese landscape design.

⁸⁵ "Koichi Kawana; Designed Gardens," *Los Angeles Times*, September 19, 1990. See also "Koichi Kawana," The Cultural Landscape Foundation, <http://tclf.org/pioneer/koichi-kawana> (accessed July 2012).

⁸⁶ "Koichi Kawana," The Cultural Landscape Foundation.

⁸⁷ "Koichi Kawana," The Cultural Landscape Foundation.

⁸⁸ "Koichi Kawana," The Cultural Landscape Foundation.

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HISTORICAL PHOTOS



**View of original entrance court at 10619 Bellagio Way, around 1926.
Photo from *An Arcadian Landscape: The California Gardens of A. E. Hanson, 1920-1932*.**



View of waterfall looking east, first constructed around 1926.
Photo from *An Arcadian Landscape: The California Gardens of A. E. Hanson, 1920-1932*.



Hannah Carter (far left) in the garden, 1973. Courtesy of HannahCarterJapaneseGarden.com.

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Tract Streets to be Linked With Beverly Boulevard

Several hundred acres of land which border on Beverly Glen, and which comprise the property widely known as the Danziger estate, have been placed on the market as a subdivision. Bel-Air, as the tract is now known, is open to

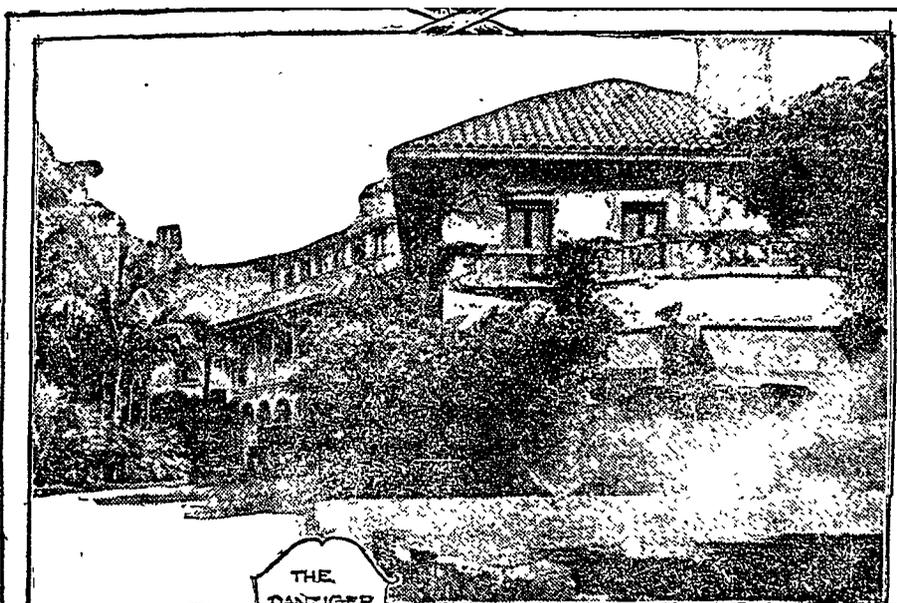
telephone systems. All wires, pipes and conduits are to be placed underground. Polo grounds, golf courses, tennis courts, a club building and a theater are to be placed in the tract according to the announcement of the Meline Company. The estate now has several miles of bridle paths. These are to be increased to more than twice their present length.

Several miles of roads had been built in the estate prior to its purchase by the selling syndicate, and these are to be widened to sixty feet. It has not been decided definitely what surface will be placed on the new roads but they are to have a concrete base. Wilkie Woodard is to superintend the construction of the roads and bridle paths.

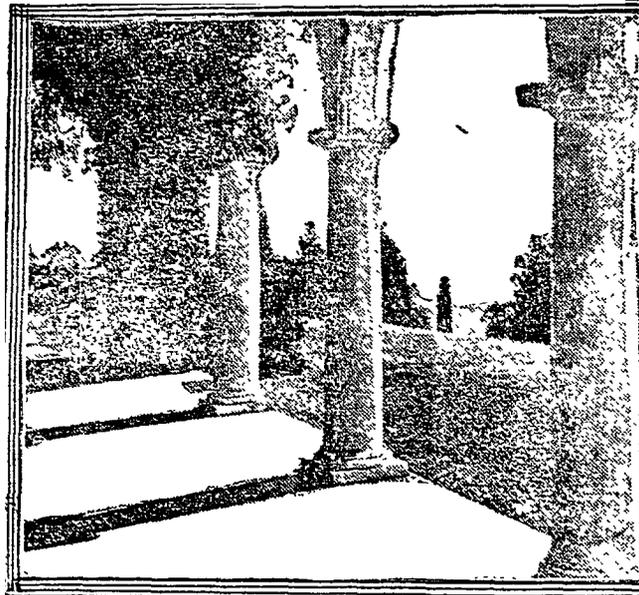
CLOSE TO NEW HIGHWAY

The front of the property will be very close to the proposed Beverly Boulevard. At the west entrance of the tract a park has been mapped out, and this will be offered to the city as a municipal park. All of the tract is within

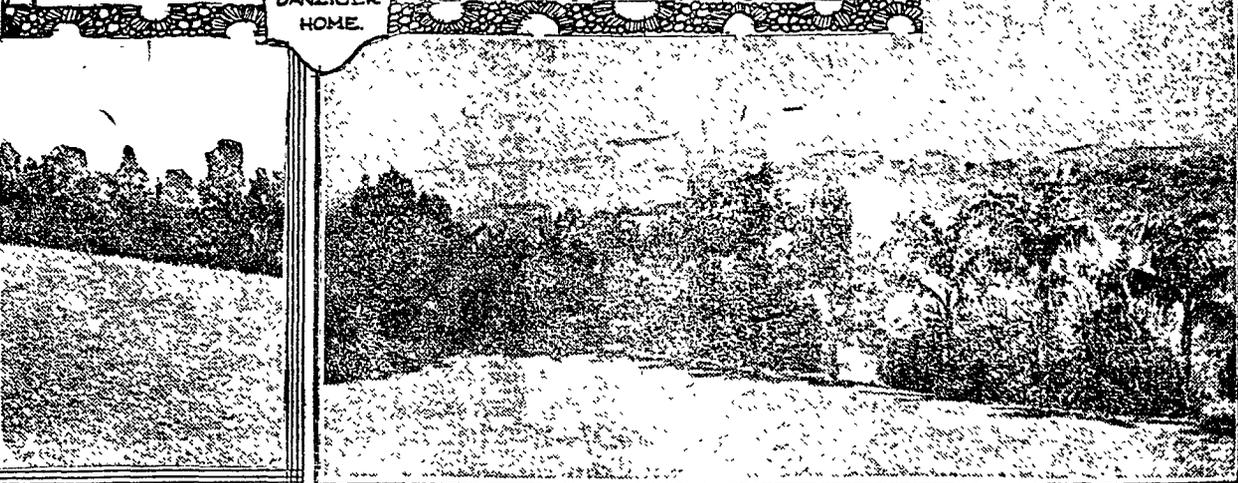
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VIEW OF THE VALLEY.

Views of Danziger Estate

This estate, west of Beverly Hills, is being opened by the Frank Meline Company today. Bel Air, as the estate is now known, was recently acquired by a syndicate for \$2,500,000.

the public today, according to an announcement made by the Frank Meline Company, agents for the property.

Bel-Air has been arranged for sale along unusual lines. The first unit of the estate containing 200 acres and the Danziger home and eighteen acres which go with it are the only parts of the property which will be sold by prearranged plots, according to the announcement. Purchasers of other parts of the tract will have the opportunity of selecting the land which they wish to buy from any on the subdivision. The topography of the several parts of the tract may be considered by this method.

FIVE SQUARE MILES

The subdivision extends two miles from east to west and two and a half miles from north to south. Back of Bel-Air the city is constructing the Stone River Dam. This insures the tract with an adequate water supply in future years. The tract will be improved with sewage, water, electrical and

the incorporate limits of Los Angeles. This park has in it a number of old and beautiful sycamore trees which the subdividers have been anxious to preserve.

All of the property is higher than that south of it. The elevation of the property becomes greater from south to north. At the summit the elevation is 880 feet above sea level. This is in the grounds surrounding the home which was built in 1915 by the Danziger family. From the grounds about this house a view of the entire city from the east city limits to the ocean is provided. No obstructions bar the observation to the south of the home so that the lower plain extending to the summits of the Baldwin Hills, may be seen. On a clear day it is possible to see Santa Catalina Island, Homes in Culver City, Venice and Santa Monica are readily visible.

COST HUGE SUM

The opening of the tract which is announced for today culminates a series of negotiations which

have been in progress for some months. The sale of the property of the selling syndicate was finally effected a short time ago when Mrs. Daisy Canfield Danziger sold the property for a sum reported to be \$2,500,000.

SANDSTONE BY TONS FOR TWO HOMES

*Vast Amount of Material
to be Hauled to Beverly
Hills and Bel-Air Estates*

Calling for the use of more than 5000 tons of sandstone for steps, terraces and waterfalls, extensive landscaping work has just been started at the new Harry R. Callender estate in Bel-Air and at the new estate of Harold Lloyd in Beverly Hills, it was announced yesterday by A. E. Hanson, landscape architect. The sandstone is being taken from quarries near Chatsworth, leased by the Belyea Truck Company, which concern has been retained to transport the material to both sites.

The grounds of the new \$1,000,000 Harold Lloyd estate in Beverly Hills will be landscaped along lines similar to the Callender estate, Mr. Hanson said, using a total of approximately 3500 tons of sandstone. The landscaping work at the Lloyd property will take up the major portion of a year, he added.

Corner Site in Hollywood is Purchased

The sale of the northwest corner of Sunset and Gordon streets for the account of August and Emma Kopp for a consideration of \$70,000 is announced by the D. Owens Realty Company.

The property consists of a two-story brick structure containing stores and apartments, fronting fifty feet on Sunset Boulevard with a depth of 111 feet on Gordon street, and occupied.

E. O. Brown, the purchaser, has acquired the property as an investment, it being his first investment of close-in Hollywood business property.

Many Workmen Busy on Large Gardening Jobs

With fifty expert workmen employed, indications are that the landscaping work now under way at the Harry R. Callender estate in Bel-Air and at the \$1,000,000 estate of Harold Lloyd in Beverly Hills will be completed ahead of schedule. It was announced yesterday by A. E. Hanson, landscape architect. Huge pieces of sandstone are being delivered to the estates from the quarries near Chatsworth.

According to Mr. Hanson, a total of more than 5000 tons of sandstone is to be used in the landscaping work, and the huge tonnage of material will be transported entirely by automobile truck and trailer, assuring safe delivery with a minimum of damage. Use of the sandstone for steps, terraces and waterfalls on the estates sets a precedent in landscaping in Southern California, he said.

South American Concern Places Big Order Here

An order has just been placed by the Andes Copper Mining Company of South America with the Llewellyn Iron Works for approximately 300,000 pounds of special mining machinery to be shipped to their mine located in Chile, South America.

The securing of this order by Llewellyn Iron Works was made possible owing to the fact that the local harbor has developed to such an extent the last few years that shipment can be made to foreign ports in competition with eastern manufacturers. Up to this time all of this special mining machinery has been manufactured in the East.

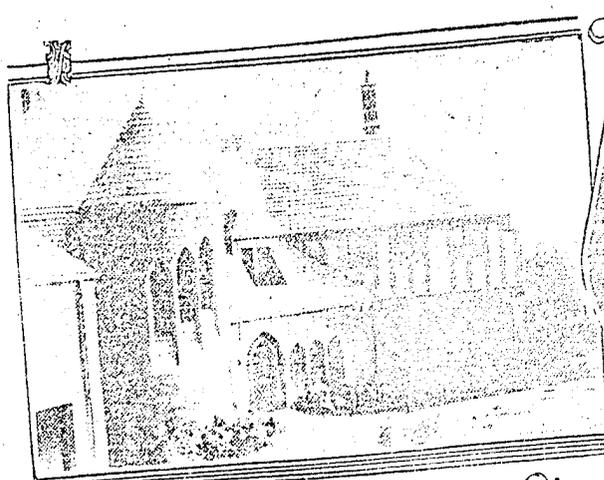
Scenes Depicting Beauty of Typical High-Class Southland Residential Development

Los Angeles Times (1923-Current File); Jan 9, 1927;

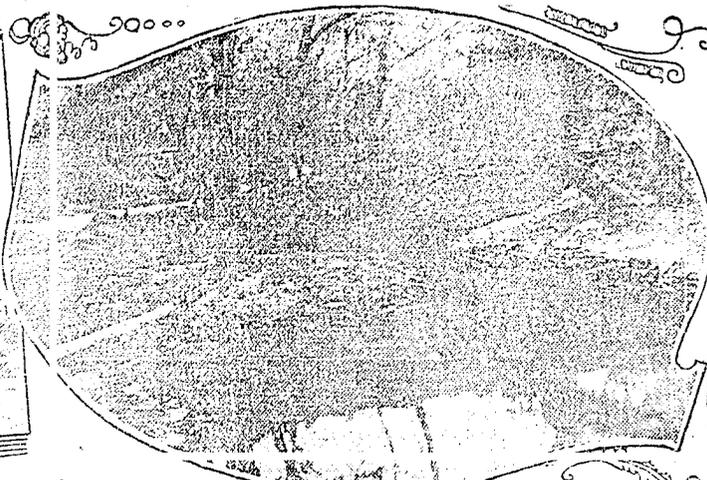
ProQuest Historical Newspapers: Los Angeles Times (1881-1988)

pg. E4

Scenes Depicting Beauty of Typical High-Class Southland Residential Development



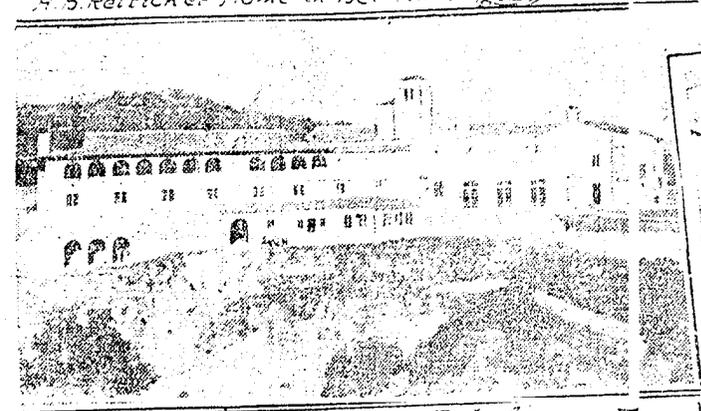
H. B. Retticker Home in Bel-Air



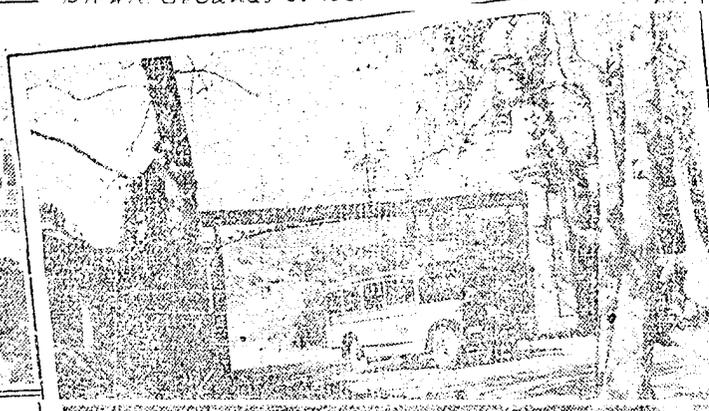
Scene on Picnic Grounds at Bel-Air



Walter S. Lysle Dwelling



Bel-Air Country Club



Bus at Bel-Air Entrance



Stephen Vavra Home in Bel-Air



On the H. R. Callender Estate



Patio of Lem Brunson's Residence

Radio Star Plans \$25,000 Residence on Valley Site

Hal Berger, radio star, who recently bought an estate on the Lankershim property in San Fernando Valley, has plans underway for the construction of a \$25,000 residence of the English farm house type. The property is on Laurel Crest at Berry Drive.

Dudley Nicols, film writer and a Motion Picture Academy award winner, who bought an estate adjoining the Berger property, will build a \$15,000 home of modernistic design.

Both residential projects were reported by Morey and Eaton, developers of San Fernando Valley areas.

Cottage City Property Bought

Purchase of Cottage City property by the General Petroleum Corporation from Mr. and Mrs. Albert Cohn of Los Angeles and Carlsbad, for a reported price of \$80,000, has been announced by Fred A. Leach, Laguna Beach realty dealer.

The property has dimensions of 740 by 100 feet. Part of the land will be utilized as site for a super-service station to be constructed at an estimated cost of \$15,000.

The remaining portion of the area, now occupied by cottages, has been leased to Albert H. Fanning.

Six Bel-Air Sales Total \$77,750

Sales at Bel-Air registered \$77,750 over the recent holiday, according to Charles B. Hopper, general sales agent.

A major sale transferred ownership of "The Oaks," former residence site of Ada P. Callender, which was sold to Willard E. Shepherd, president of the Shepherd Tractor and Equipment Company. The reported price was \$40,000 for the two-acre site.

A site near the country club was sold for \$17,500, while four estates in the single residence center near Sepulveda Boulevard brought \$7500, \$4250, \$4750 and \$3750, respectively.

Construction Primer

This column is conducted by the California House and Garden Exhibition, 5900 Wilshire Boulevard. Queries addressed to "Construction Primer," in care of Real Estate Editor of The Times, will be answered without charge or obligation when accompanied by stamped, self-addressed envelope.

Question: We are thinking of using a red trim on the house we are re-painting, and we would like to know what shade is being used for work of this kind.

Answer: Chinese red is filling a multitude of decorative purposes today for doors, shutters and trim. It is made of equal parts of carmine and English vermilion.

Q.: Is the plywood that is used on the inside and outside of the modern-type house in the House and Garden Exhibition a composition material?

A.: That plywood is constructed of thin sheets of real wood, cemented together with the grain of each ply at right angles to the grain of the adjoining plies so that it will not split, shrink or warp. It can be sawed in any direction and thin panels can be curved for arches. Where plywood is used next to outer walls a coat of linseed oil applied to the surface next to the studding will prevent any penetration of moisture. Descriptive literature will be mailed on request.

Q.: What type of roofing would you suggest for a flat roof which covers a large area?

A.: The metallic split-sheet type of roofing would be practical for roofs of large spans. The term "split-sheet" for roofing means that the sheet of roofing thirty-six inches wide is one-half surfaced and one-half unsurfaced. The unsurfaced

part of the first sheet applied is covered by the surfaced part of the second sheet, to provide a double coverage over the entire roof area. The first layer is securely fastened to the roof with galvanized nails, blind nailed, over which hot asphalt is applied and the top sheet imbedded. The result is a roof of unusual strength and wearing quality. Additional information may be had on request.

Q.: What kind of material is the pressed-wood wall covering which I have seen used for modernization?

A.: The wall covering to which you refer is a combination of pressed wood fiber, processed in the factory by applications of fillers and enamels, and baked in electrically heated and controlled ovens to make a hard, washable and permanent surface. It may be obtained in seven standard colors, and several sizes. Literature will be sent on request.

Q.: Is there such a thing as movable fixtures for garden lighting?

A.: Equipment is now available designed to meet the needs of those who wish lighting equipment they themselves may install. Moderately priced, beautifully designed and finished, and made in a practical manner of good material, this series of fixtures will create many fascinating lighting effects. Being portable, they respond to various lighting needs and moods and may be moved to follow the gardens bloom.

Realty Dealer's 1937 Sales to Date Total \$1,689,000

Recording an increase of \$514,000 over the corresponding period last year, Edgar Selecman, realty dealer, yesterday announced that his total sales of city and suburban real estate during the first five months of 1937 reached a combined valuation of \$1,689,000, in closed and pending escrows.

During the month of May alone, Mr. Selecman's transactions involved \$233,065 worth of city and country property. In the opening five months of 1936, his broker's volume of sales amounted to \$1,175,000.

HOME TO CONTAIN FOURTEEN ROOMS

Los Angeles Times (1923-Current File); Mar 27, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1988)
pg. E4



HOME TO CONTAIN FOURTEEN ROOMS

Georgian-colonial home being built on a site of a little more than two acres at 626 Siena Way, Bel-Air, for Mr. and Mrs. Willard E. Shepherd. It will contain fourteen rooms and six baths. Architect W. J. Gage designed it.

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Real Estate and Industry

Farm Building Boost Forecast

As a result of the high level of farm incomes, most of the 7,000,000 United States farm families are better able now than at any time in the nation's history to improve their dwellings and other farm structures, James W. Follin, managing director of the Producers' Council, stated at a farm building maintenance and utilization conference.

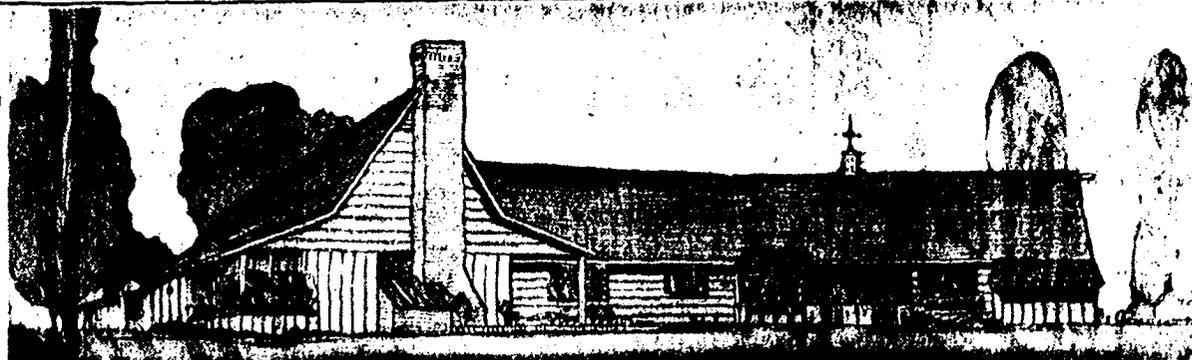
The volume of new construction on farms during 1944 should range between \$145,000,000 and \$185,000,000 as compared with an annual average of \$230,000,000 in 1938-40, according to an estimate prepared by the market analysis committee of the council, Follin said. "The committee also has forecast a farm construction volume of \$500,000,000 for the first 12 months after the end of the war, with the total rising to an average of \$585,000,000 during the following five years, based on postwar price levels," he continued.

Realty Activity Pace Disclosed

Figures reflecting real estate activity in Los Angeles County during October totaled 46,771, according to a compilation reported yesterday by the Security Title Insurance & Guarantee Co.

In the list of 19 southernmost California counties, with total of 88,891 filings, San Diego County was second, with 8507, and San Joaquin County was third, with 4903.

Alameda County was first in Northern California with 6780 filings, while San Francisco County was second, with 5575.



NEWLY DESIGNED—Above-pictured, seven-room, modern form-type residence will be built in Sherman Oaks for Mr. and Mrs. Lou Sterling when building materials are available. It was designed by Architect L. G. Scherer.

Wood and masonry will be utilized in its construction. The dwelling's estimated cost is around \$9500. Among its features will be motion-picture, radio and television equipment, according to architectural plans.

House Bought by Cary Grant

One of the largest recent residence-property deals; it was disclosed in the past week, was purchase of a dwelling of English Cotswold design in Bel-Air by Cary Grant, motion-picture star, from Mr. and Mrs. George Miller for a consideration understood to be around \$100,000. Lawrence Block Co., Inc., Beverly Hills realtors, represented buyer and sellers.

Four Dwellings Transferred

Transfer of four Beverly Hills residences included the following deals, according to report yesterday by the George Elkins Co., realtors:

Dwelling at 9167 Chermelita Ave., sold to Mrs. R. A. Wittenberg by Mrs. Geneva Wood for \$27,000; home at 325 S. Almont Drive bought by Harold McMahon from Henry Flischer for \$14,000; dwelling at 713 N. Roxbury Drive sold to Mrs. E. K. Shaw by Dr. J. Warner Chandler for \$26,500. The residence at 321 La Peer Ave. was sold to Mr. and Mrs. Alfred M. Fritschle by A. B. Hewicker for \$15,000. W. L. Pollard represented the seller.

Three Properties Bring \$60,500

Sale of three properties in the Beverly Hills district for sums totaling \$60,500 was announced yesterday by the Guy Price Co., realtors.

William Wilhelm purchased the two-story residence at 326 Comstock Ave. from Israel Bien for \$32,500. Ida M. Taylor sold a two-story dwelling at 1143 N. Doheny Drive to Guy-Price Jr. for \$21,500. Charles S. Goldstein bought a \$6500 site at 308 Linden Drive from E. F. Scheuing.

Residential Property Transfers Reported

The Georgian Colonial residence at 11055 Sunset Blvd., listed at \$45,000, was sold by Virginia H. Ware to A. H. Soll. It was reported by the Ted Sackett Co., realtors. The company also announced sale of an apartment building at 10817 Lindbrook Drive to Raymond C. Jones for \$37,500.

Producer Group's Officers Installed

Installation of recently elected officers of the Southern California chapter, Producers Council, took place at a meeting at the Clark Hotel in the past week. The new officers are as follows:

Warren E. Hoyt, president, succeeding John Vandenburg; Paul Keenan, vice-president; B. A. Lum, treasurer; Kenneth C. Gaines, secretary.

Herbert J. Powell, president, Southern California chapter, American Institute of Architects, conducted the installation ceremony. Vandenburg presided.

The chapter, which is a branch of a national organization of manufacturers of building materials and equipment, is deeply interested in postwar steps for

building activity which, it is believed, will have an important part in solving unemployment problems.

Estate Sale Tops \$90,000

The Colonial residence on a two-acre site at 626 Siena Way, Bel-Air, was sold by Mrs. Willard Shepherd to Mr. and Mrs. Harry G. Atwood of Peoria, Ill., for approximately \$95,000, it was announced yesterday.

The site's equipment includes a swimming pool, waterfall, summer kitchen and barbecue in a setting of extensive landscaping.

Willard J. Lewis, Beverly Hills realtor, represented the seller. The Walter Horne Co. represented the buyer.

Rancho Purchased

Sale of Rancho del Valle, near the Ridge Route, to John F. Mawson by Franklin W. Robinson for \$10,000 was one of a group of realty deals recently announced by Coldwell, Banker & Co.

NEW CALIFORNIAN

Warren Wright's Wife Called 'Mrs. Calumet'

BY JEANE HOFFMAN

Kentucky still has an edge on California as a racing State, what with the Derby and its famous blue grass, but as of 1952 and the opening of Santa Anita, California has made a notable acquisition: Mrs. Warren Wright, more familiarly recognized by racing fans as "Mrs. Calumet."

Mrs. Wright — who assumed management of her husband's vast stable empire upon his death—will live in Bel-Air six months of the year from now on—and if the horses remain in



Kentucky it's no reflection on California. They're a little hard to move. For it's no one-horse establishment that slim Lucille Wright has taken over, but a million-dollar racing empire.

Watched Calumet Grow

"I'm back in harness, running Calumet as I think Warren would have wished it," smiled the Kentucky-born beauty who for four months slept in a hospital chair to be near her husband until his death last year. "I think I'm probably better qualified than anyone else. For 18 years I watched Calumet develop from a hobby that neither of us knew much about, to the leading money stable of the country for seven of the past nine years."

Calumet, of course, means Citation and Coaltown to fans—and a full-time job to the pretty, gray-haired widow. Under her management are: 150 people employed on the 1100-acre farm at Lexington, Ky., (including 95 grooms in the spring); 120 horses (65 mares, 45 foals, 7 studs); corn, poultry, alfalfa and tobacco crops, and the running of the large Colonial home, stables and offices.

It's her decisions which put the green light on such matters as purchase of outside stock, stud fees, which stake races to enter, etc., and she personally signs every check and voucher.

Lucky to Have Joneses

"I'm fortunate to have Ben and Jimmy Jones as trainers—they've been with us 15 years and are friends on whose judgment I depend greatly," said Mrs. Wright. "But the responsibility of decision still lies with me. Our farm manager, for instance, makes the actual purchase of any stock we buy. But I first inspect the horse's history and, sight unseen, decide what to buy on the basis of pedigree and performance. This year I purchased some brood mares because I wanted outside blood-

lines. Citation goes into stud this spring at a \$5000 fee and his book is already full for the next three years."

Citation, naturally, is the kingpin of Calumet, and while much interest has been generated by the Santa Anita appearance of his full brother, Unbelievable, Mrs. Wright refuses to get excited. The kid brother will have to prove himself first. "Horses are just like people," she pointed out. "One star in a family is about average. Citation was a champion from the moment he was born. He always had the look of an eagle in his eyes."

Mrs. Wright never bets on a stake race—"I figure I put up enough of a gamble just entering the horse," and rarely bets over \$20 anytime. Her greatest thrill? Seeing Whirlaway win the first Derby for Calumet. But her proudest moment came when Citation, Coaltown, Armed, Faultless, Wistful, Bewitch, Fervent, Two Lea and Ponder were all racing at Hialeah at the same time in 1948. All nine were champions, all bred by Calumet, and all racing at the same time—a feat probably never duplicated in racing history.

Extra Expenses

Having a successful stable has its headaches as well as headlines. Take the number of people who are willing to help Mrs. Wright spend her stake-and-potatoes dough. "People write in asking me to help pay the mortgage, put their children through college, bail brother Joe out of jail. One fellow even threatened to poison our mounts—he'd had some bad luck following them.

The FBI personally answered his letter.

Fans read about Calumet winning a \$50,000 stake race and immediately assume we're \$50,000 ahead. It doesn't work out that way. I can't tell you what's left, but 10% goes to the trainer, 10% to the jockey, there's the government's cut and initial expenses of the horse's upkeep. That's why I'm always glad when I get a trophy," sighed Mrs. Wright. "At least I can keep the trophy!"

Caliente to Reopen With 10-Race Card

AGUA CALIENTE, Mex. Dec. 25—Caliente will open its 1952 meeting of 52 or more days next Sunday with a 10-race program after being dark for 21 days.

Many important improvements have been made on the course during the past three weeks. A notable addition to the track facilities is the installation of an additional American Totalizator board which will register the exact odds and moneys bet in the daily double and quiniela. Caliente is the only track west of New York with this ultra-modern equipment.

New Strip Laid

A completely new racing strip has been laid. 2000 tons of sand being used. This gives the Border course one of the safest paths in racing. Another improvement for the fans' comfort is the glassing in of the clubhouse terrace with windows on rollers that may be closed when it's cold and opened during warm days.

About 700 horses are stabled here for the New Year's meeting.

Mrs. Warren Wright of Calumet Farms and Gene Markey to Marry

BY HEDDA HOPPER

The many friends of Lucille Wright and Gene Markey will be surprised and delighted to learn that Lucille and Gene will be married in New York next week.

She is the widow of the baking powder king, Warren Wright, and owns Calumet Farms, famed race horse stable in Kentucky. Gene is an ex-newspaperman and screen writer who served on Adm. William (Bull) Halsey's staff in World War II.

This will be Gene's fourth marriage, his previous wives being Joan Bennett, Hedy Lamarr and Myrna Loy.

Mrs. Wright purchased a beautiful home in Bel-Air a year ago. Among Calumet Farms winners in recent months were Hill Gall at the Kentucky Derby and Two Lea in the Hollywood Park Gold Cup.



Gene Markey



Mrs. Warren Wright

Teahouse and Shrine Setting for Program

In Bel-Air behind a big gate built in Kyoto the Japanese strolling garden of Mr. and Mrs. Gordon G. Guiberson unfolds hillward, along acres of footpaths, through pines and flowering trees, by waterfalls, a teahouse and a shrine of hand-hewn timber which took 1,200 man-hours to build.

It is in this setting that guests of the Japan America Society will sip tea Sunday and hear a program of Haiku, Japanese court poetry.

The event is the society's scholarship tea and final program of the season with proceeds dedicated to assisting Japanese students in the Los Angeles area, according to Katsuma Mukaeda, executive secretary.

The poetry readings will be by Dr. Earl Miner, author and Fulbright lecturer at Kyoto and Osaka Universities in 1960-61.

Among patrons are Japanese Consul Gen. Matao Uriu, Messrs. and Mmes. Victor M. Carter, Donald W. Douglas Jr., Eugene D. Flaherty, Arthur Y. Fujiwara, Masaaki Ishibashi, Morijo Ito, Saburo Kido, Ko Miwa, J. Marion Wright and Mukaeda.

Others are Frank L. Pellissier, Drs. and Mmes. H. James Hara, Yoriyuki Kikuchi, Ralph P. Merritt, Franklin D. Murphy, Rufus B. von KleinSmid and Dr. H. Carroll Parish and the Marquis and Marchioness Hironobu Kacho.

In Bel-Air, a garden of old Japan: An overall beauty from fine details

Atkinson, Robert E

Los Angeles Times (1923-Current File); Oct 7, 1962;

ProQuest Historical Newspapers: Los Angeles Times (1881-1988)

pg. A22

by Dr. Robert E. Atkinson



Hand-hewn stone bridge crossing stream above waterfalls comes from Kyoto. Other stones lining banks came from quarries near Mt. Baldy and from Santa Paula Canyon, Ventura County



Snow-viewing lantern of modern design is always placed near water. A drift of white pebbles at its base evokes memories of frost. Four types of lanterns are found in garden



Log bridge over pond might be crossed by bather on way to natural hot spring in Japan. Two long logs are topped by smaller logs, then paved with a fine-aggregate concrete

In Bel-Air, a garden of old Japan

● One of the most beautiful Japanese hill gardens of the *shin* (elaborate) type to be seen anywhere outside the Orient has just been completed in Bel-Air. It was built by Gordon G. Guiberson in memory of his mother, Ethel L. Guiberson of Beverly Hills, a pioneer garden worker in California.

Guiberson designed the garden himself after many trips to Japan, where he studied the most famous private and public gardens and the landscape settings of shrines and temples. He also personally selected in Japan the rocks, antique water basins, stone lanterns, pagodas and the tea ceremony house which give the garden its remarkable authenticity. To realize all this, along with the choice of additional materials — plant and structural — from Southern California, took many months.

Only plants that actually grow in Japan were used, though many of these are of foreign origin. Redwood and California live oak, Monterey and pinon pine are among the tree types of imported plants. Japanese natives to be found there are black pine, flowering cherries, flowering magnolia and Japanese maple.

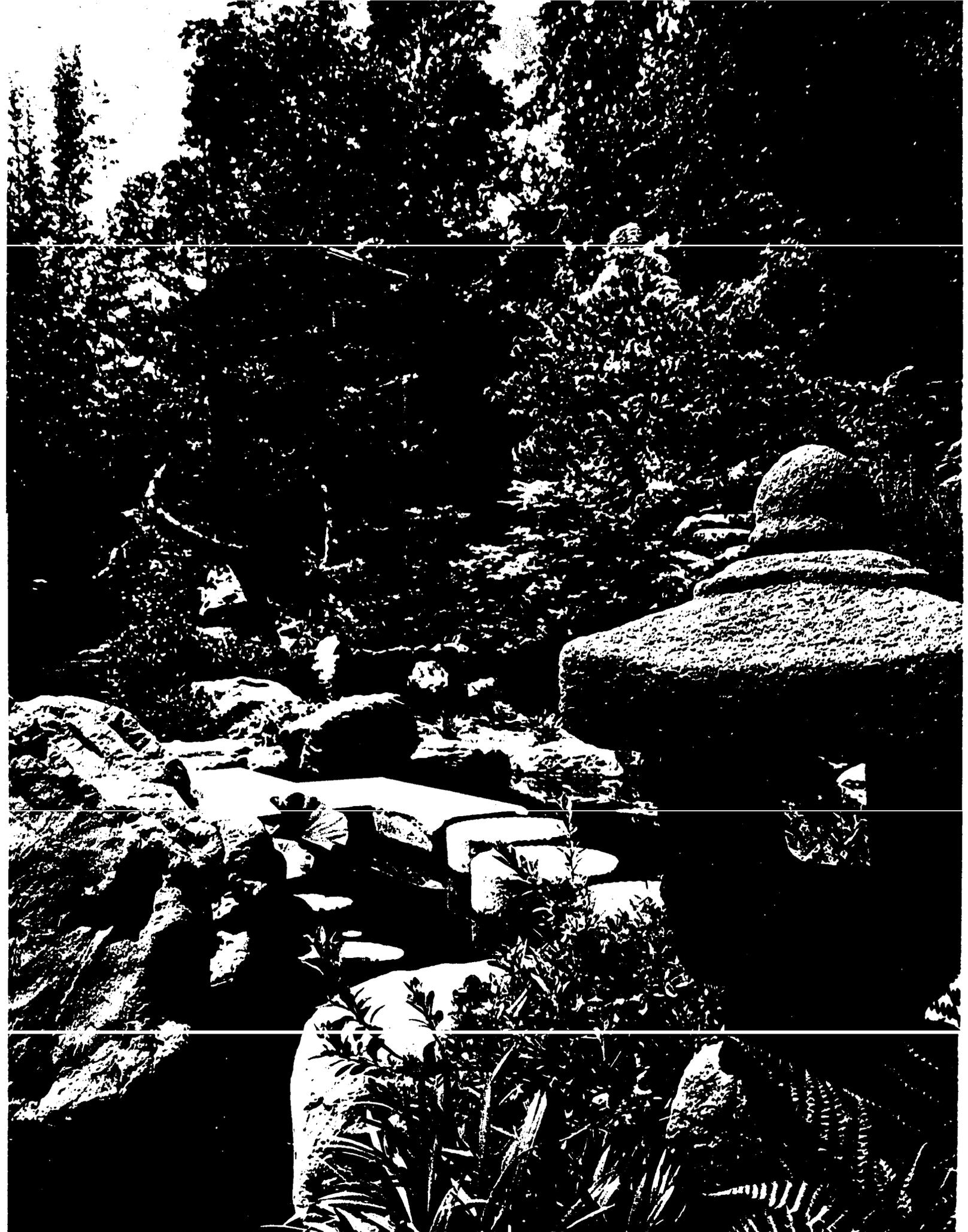
In winter and spring, the garden is a blaze of color from azalea species carefully selected to span a prolonged blooming season. First to flower are the Belgian indicas, starting in November, then again in February and March. Next come the kurumes, followed by the Southern indicas, and lastly the late-blooming macranthas, which give color until late in May.

Three species of camellias are to be found in the garden as well as



Garden house, on facing page, is for the tea ceremony (limited to five persons) or simply for contemplation, thus its small size and partial screening. In right foreground is lantern of type set up at temples and shrines to receive donations. At left, in pool, is portion of 9½-ton boulder from Kyoto called "Kibune-ishi," or "Noble Ship Stone." In the photo above is the main entrance gate to the Gordon Guiberson garden, patterned after that of the famed Ichida estate near Kyoto and made in that city, using pegs instead of nails. Black rock at base of walls is found only in mountains near Nara

CONTINUED ON PAGE 24



Horst Ahlberg photographs

An overall beauty from fine details

Paving patterns are rich in variety and typical of attention lavished on slightest detail in the Japanese garden. This mosaic of polished beach pebbles would be prosaic if it were not for the three stepping-stone "islands" to enliven them



the closely related *thea (tea)* and *ternstroemia*. *Camellia sasanqua* blooms from October to December. *C. japonica* starts in November and continues through April, and *C. reticulata* often has flowers opening in May.

Bamboos in variety are used to screen the tea house so that it is partially hidden from every angle. This is a valid technique used in Japanese garden design. Stones are often sunk deep in the earth so they're only partly visible and stone lanterns shielded by a veil of leaves. This principle was expressed by the great Haiku poet, Matsuo Basho, when he asked, "If everything is expressed, what remains?"

From the giant bamboo to the pygmy type used as a ground cover, the garden abounds in bamboo. You can find the rare black and the striped stem type, along with the more common golden goddess and *Bambusa ventricosa*, known as Buddah's belly. In shady areas where bamboo would fail, he has chosen the bamboo palm, *Raphia excelsa*, and heavenly bamboo, *nandina*, for dramatic effect.

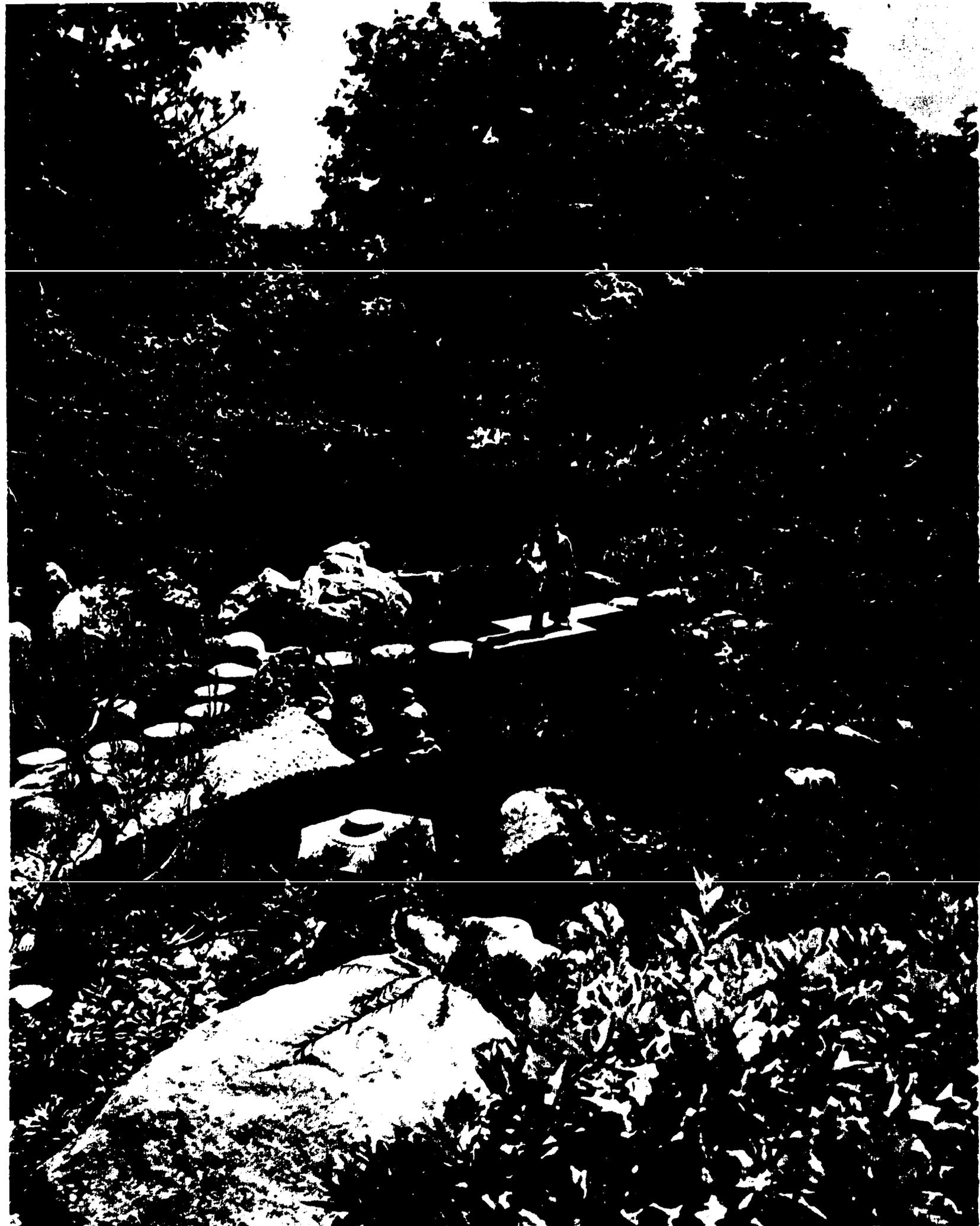


Tiny lantern is a lighthouse on shore of pond and "beach" is formed of flat black pebbles with tiny pebbles carefully filling the joints



Large pond, seen on the opposite page, is focal point of garden, and many large carp thrive in its cool green depths. Path from main gate crosses it via ancient millstones and rectangular "devil casting stones," so named because a person pursued by devil could step aside at jog, causing pursuer to fumble into water. Steps seen in photo above form a "tatami-ishi" or "stone-mat" pattern. In Japan, moss would grow in joints. Stone water basin in left foreground is filled with pebbles

Horst Ahlberg photographs



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Unit to See Japanese Garden

Los Angeles Times (1923-Current File); Feb 3, 1963;

ProQuest Historical Newspapers: Los Angeles Times (1881-1988)

pg. WS_A18

Unit to See Japanese Garden

BEVERLY HILLS —

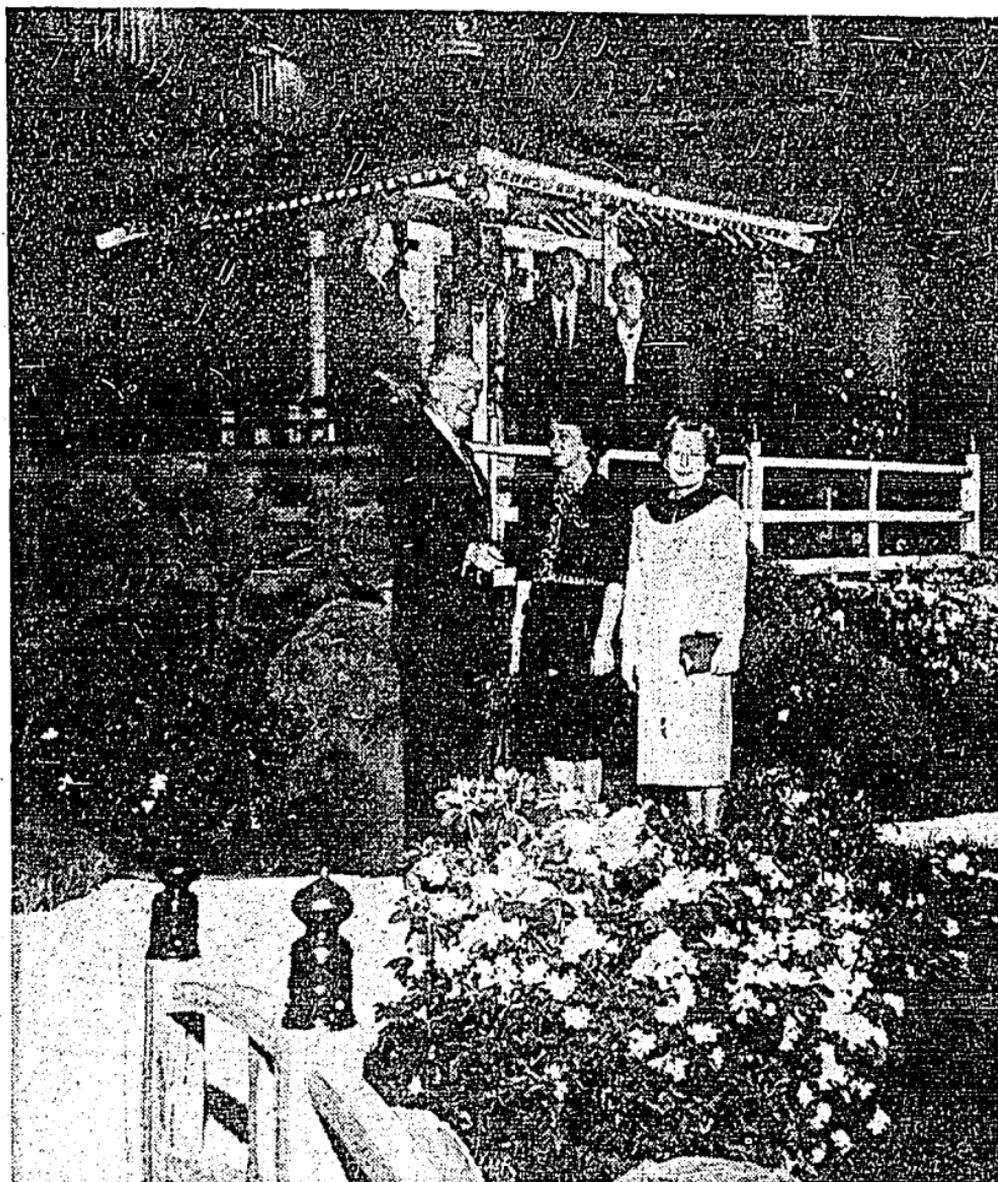
The Beverly Hills Garden Club members will take a sentimental journey Wednesday, Feb. 6, according to Mrs. Maurcie de Packh, president.

They will meet at the Gordon G. Guiberson home in Bel-Air at 10 a.m. to tour their famed Japanese garden.

The garden is dedicated to the memory of Mr. Guiberson's mother, Mrs. S. A. Guiberson Jr., who organized the Beverly Hills Garden Club in 1932 and was its first president.

To create an authentic Japanese garden, Mr. and Mrs. Guiberson made several trips to the Orient and visited many Japanese gardens throughout the United States.

They personally selected the water basins, lanterns, bridges, pagoda, rustic tea ceremony house and the appropriate trees, shrubs and plants.



ADMIRING Hokora shrine in Japanese strolling garden at World Flower Show in Pan Pacific Auditorium are Mr. and Mrs. Gordon Guiberson, center front and rear; and garden club presidents, Herbert Sturdy, left foreground, Men's Garden Club, and Mmes. Gordon K. Smith, Ralph McKinnon, Maurice de Packh, from left.

Garden Art on View at Pan Pacific

The natural art of the traditional Japanese garden dominates the World Garden and Flower Show which opened Friday at Pan Pacific Auditorium.

At one end of the exhibit hall is a display by Eastman Kodak Co., "Pathways of the Pacific," complete with waterfall, bridge and reflecting pool, while at the other is a traditional Japanese strolling garden patterned after that at the home of Mr. and Mrs. Gordon Guiberson in Bel-Air.

Priceless Artifacts

The Hokora shrine was moved from the Guibersons' estate for the exhibit designed by Kazuo Nakamura, as were black pines, white azaleas in full bloom, and priceless artifacts, including a 500-year-old Buddha and stone Chinese animal figures dating back to the 18th century.

Mr. Guiberson's interest in Japanese gardens can be traced back to his mother, the late Ethel L. Guiberson who organized and was president of the Beverly Hills Garden Club, and to whom the Guibersons' garden is dedicated.

Symbolic Ceremony

A ceremony Friday morning, symbolic of the purification of the shrine in the Nakamura exhibit, was performed by four Buddhist monks.

The Times' exhibit at show is an outdoor pavilion designed by Arthur Elrod. Copies of "Home Magazine Gardening," just off the press, are available at the exhibit. —MM

Japan Garden Judged Best at Flower Show

A spectacular Japanese garden—90 ft. long and 80 ft. wide—which features a Buddhist temple shipped here in pieces from Kyoto, Japan, was judged the best exhibit at the World Flower and Garden Show at the Pan-Pacific.

The garden created by Kazuo Nakamura of Kyoto is one of the largest ever prepared for exhibit anywhere.

Another exhibit at this year's flower and garden show which continues through March 3, is The Times Home Magazine aluminum pavilion.

Available at The Times display are copies of the recently published Home Magazine Gardening—a 148-page book on year-round gardening in Southern California.



GARDEN SETTING—A part of the Guiberson Japanese Garden in Bel-Air is inspected by two coeds from UCLA. Gardens have been purchased for UCLA

with funds donated by Edward W. Carter. Garden, designed by a Japanese landscaper, was built by craftsmen from Japan. It was completed in 1963.

Times photo

ONE OF TOPS IN U.S.

UCLA Purchases Japanese Gardens

BEL-AIR—The regents of the University of California have acquired the Guiberson Garden here, considered one of the foremost Japanese gardens in the United States.

The regents purchased the garden from Mr. and Mrs. Gordon Guiberson with funds previously donated by Edward W. Carter of this community, chairman of the Board of Regents.

Mrs. Guiberson, who now resides in Westwood with her retired oilman husband, said he got the idea for the garden while touring Japan. It was completed in 1963 from plans drawn by a Japanese architect who brought a work crew from Japan.

Constructed on a sheltered hillside off Bellagio Road, the garden includes

a tea house, a hokora shrine, stone water basins and natural and carved stoned imported from Japan.

UCLA will use it in connection with instruction in several departments, including architecture, art, botany and theater arts.

Carter has also advised UCLA that he intends to make a gift of his home at 626 Siena Way, adjacent to the garden, for use as a university residence no later than one year after his death.

"We are delighted that the Guiberson Garden has been added to the resources of the university," said Chancellor Franklin D. Murphy, "and we are deeply grateful to Regent Carter for his continuing generosity to his alma mater."

Details Concerning Edward Carter Gift of Garden to UCLA Disclosed

BY WILLIAM TROMBLEY
Times Education Writer

The stately, white Georgian house at 626 Siena Way in Bel-Air caught the fancy of Hannah Carter as she shopped for a new home in the summer of 1964, several months after she had married Los Angeles business executive and University of California Regent Edward W. Carter.

One thing troubled Mrs. Carter, however. On a one-acre lot, descending from the back lawn of the home to Bellagio Road 100 feet or so below, stood an unusual Japanese garden.

The house and garden belonged to Gordon Guiberson, a wealthy oilman.

Guiberson has said he spent about \$300,000 on the garden alone. Mrs. Carter was afraid it would be too expensive to maintain.

But when she told her husband about the property, Carter recalled in an interview last week, "I laughed and said I remembered the home well."

Much Dickering

The reason was that former UCLA Chancellor Franklin D. Murphy had been trying to acquire the garden for the university for several years and Carter, chairman of the Board of Regents at the time, was aware of the many offers and counter-offers that had been made.

Thus began discussions which resulted in the acquisition by the university of the garden while the Carters wound up with the house.

Details of the transaction were the subject of a lengthy article Tuesday in UCLA's Daily Bruin, accompanied by an editorial which, while not alleging illegality or wrongdoing, raised a question about any personal transaction between a regent and the university.

Dr. Murphy, now board chairman of Times Mirror, wanted to acquire the garden as part of his efforts "to build some beauty and felicity" into the UCLA campus, he said in an interview.

Near Campus

Dr. Murphy said he thought the garden could be used for some academic purposes and also for social occasions. The property is located one half mile from the campus, across Sunset Blvd.

With this in mind Dr. Murphy said he approached Guiberson in 1963, but the discussions came to nothing.

By the time Mrs. Carter first saw the property the price was \$325,000.

Carter recalled, "I called Franklin Murphy and told him, 'I think I've found a way to get the garden you've always wanted.'"

This was the way:

Carter "negotiated him (Guiberson) down to \$250,000, which I think is somewhat of a bargain," he said.

However, Carter actually paid Guiberson only \$75,000 for the house and slightly less than an acre of land.

Part of Pledge

Carter then gave the University of California 4,500 shares of Broadway-Hale stock (Carter is president of Broadway-Hale), then worth \$203,625. Part of this money was used to fulfill a pledge Carter had made on the Pauley Pavilion, UCLA's new basketball arena and field house.

UC then used the rest of the money—\$178,750—to purchase the Guiberson garden and the slightly more than one acre of land on which it was located.

University records show that \$75,000 was paid for the land and \$103,750 for the garden's artifacts and for plumbing and electrical equipment in the garden. Regent Carter acquired a house worth at least \$125,000 and close to an acre of land for \$75,000.

UC President Charles J. Hitch said Tuesday the university did not appraise the artifacts. Hitch, who was not connected with UC at the time, said he did not know why there was no appraisal but added, "I don't believe it is customary to have appraisals made on gifts."

Carter explained the \$75,000 price on the house and its lot by saying "I retained only a life interest in the house," signing

what he called "an enforceable contract" which states the university is to receive the house after his death, to use as it wishes.

The figure of \$75,000 for the house and its land was arrived at by applying Internal Revenue Service "life estate tables," according to Carter and tax attorney Henry Diehl.

It has been learned that several members of the Board of Regents and others have been questioned by Internal Revenue Service agents.

"I went to UCLA and I've always thought of doing something substantial for UCLA," Carter said. "This seemed a good way to do it and also serve my own best tax interests."

Tax Interests

Carter and his tax attorneys arranged the transaction so that his tax interests were served in several ways:

—Carter gave UC stock which the university sold to pay for the garden. Had Carter sold the stock and then given cash to UC he would have had to pay a capital gains tax on his stock profits.

This way, Carter pointed out, the university gets the full value of the stock.

—At the same time Carter claimed the stock gift as a tax deduction and he got the house and land for his use for the rest of his life for \$75,000. This figure was arrived at by applying Internal Revenue Service guidelines, Carter said.

"You can criticize the tax laws," Carter said, "but I believe I have a responsibility to make the best deal for my family and I always do."

UCLA Chancellor Charles E. Young, who was vice chancellor at the time and was familiar with details of the transaction, stated, "I don't think there is anything improper about it."

Gates Locked

A low, ivy-covered fence separates the garden from the Carters' lawn. At each end of the fence there is a gate to which Carter has the keys. But he said he has not been in the garden for eight months, except to shoo away trespassers.

The visitors' entrance to the garden is on Bellagio Road—a wooden gate with a sign which reads "entry by appointment only."

Few visitors have been in the garden since last winter, when heavy rains caused the entire middle section to give way.

The cost of repairing that damage will be \$60,000 to \$70,000, according to Mrs. Mildred Mathias, director of the UCLA Botanical Garden.

The flood repair costs and annual expenditures

of about \$30,000 to maintain and operate the garden mean the University of California will have spent more than \$200,000 on the garden by the end of this year.

Dr. Murphy said the garden is worth the cost if only because it provides "an additional felicity" for the campus.

"I was always bothered by the fact that Harvard and other universities had wonderful gardens . . . and UCLA had absolutely nothing, except a not very adequate faculty club," he said.

A booklet published by UCLA says the garden is used "as an adjunct to the teaching programs of several UCLA departments."

Inquiries revealed two courses that utilize the garden—a UC Extension course in Japanese architecture and landscape design, taught by Koichi Kawana to adults, and an undergraduate course in ornamental plant materials taught by botany Prof. Vernon Stoutemyer.

Prof. Colin Young, chairman of the theater arts department, recalled that students once used the garden as a background for a film they were making.

Use of Garden

Mrs. Mathias said that use of the garden "is not extensive for actual teaching" but said she considered it "a valuable addition to the educational process" because it provides "a quiet, off-campus place where we can take students for functions that are academically-related."

Chancellor Young said that before last winter's slides the garden was used frequently for parties of 40 to 60 people "for faculty recruiting and things of that nature."

Guests were shuttled to these events by station wagon or bus, Young said, since there is parking space for only five or six cars at the garden.

"It's worth the upkeep," Young stated.

Institutional Support

The UCLA Public Information Office said 5,000 people visit the garden each year. Some of these are tourists who have a special interest in Japanese gardens, while others are senior citizens and other groups on tour.

Dr. Murphy had this to say about the garden transaction:

"Traditionally, trustees of universities have been benefactors of universities. That's no surprise.

"I'm sure there's a place where it has to be at arm's length," he continued. "But it's going too far to

say a regent or a trustee can't help support his institution.

"If the trustee is benefited and the university is benefited and you're not fobbing something off, I would defend it."

Carter said last week, "Murphy was eager to get the garden and the regents thought it was a great idea and congratulated me after the deal was made."

The garden transaction was approved by the regents' finance committee and by the full board in mid-December, 1964. Carter disqualified himself from voting on the matter.

"The whole context of it was a noncontroversial, happy thing," Carter said. "It didn't occur to me it might become a source of embarrassment later."

Places to Go: Oasis of Zen Serenity Blooms at UCLA Japanese Gardens

Murphy, William S

Los Angeles Times (1923-Current File); Oct 21, 1982;

ProQuest Historical Newspapers: Los Angeles Times (1881-1988)

pg. WS2

Places to Go

By William S. Murphy

Oasis of Zen Serenity Blooms at UCLA Japanese Gardens

Hidden away amid luxurious Bel-Air estates is one of California's most beautiful gardens that is open to the public. It was created in 1961 by Gordon Guiberson and his wife, who studied famous gardens in Japan. Engaging Nagao Sakurai, a landscape architect, to design it, they ultimately spent \$1.5 million to complete the project. The main gate, teahouse, bridges and shrine were built in Japan and reassembled here by Japanese artisans. Symbolic rocks and antique stone carvings were also imported.

The estate was acquired by Edward W. Carter, who donated the garden to UCLA in 1965 when he was chairman of the Regents of the University. Now designated the Hannah Carter Japanese Garden, it is used in several teaching programs at UCLA.

A focal point of the garden is a pool with colorful *koi* swimming among water lilies. The carp, which often live more than 200 years, in Japan are passed from generation to generation. A stream cascades gently into the pond from the hillside above. The key

elements of the garden are water, stones and plants. From ancient times the Japanese people have had an affinity for the sea, and the water is symbolic in garden design.

The Japanese garden is not formal, but includes asymmetric forms and details. Displaying the Zen influence, it is intended as a place where visitors can find solitude and meditate while listening to the tinkle of the water, the sound of the wind and the birds trilling from the trees above. The beauty of the garden can be encompassed in the word, serenity.

The UCLA Japanese Gardens, 10619 Bellagio Road, can be reached by driving north from Sunset Boulevard on Stone Canyon Road, which is just west of Hilgard Avenue, a gateway to the UCLA campus, and then west on Bellagio to the address. The gardens are open by reservation only at the UCLA Visitors Center, 825-4574. Admission is free. Hours are Tuesdays 10 a.m. to 1 p.m. and Wednesdays noon to 3 p.m. Fridays are set aside for groups.



WILLIAM S. MURPHY / Los Angeles Times

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Gordon Guiberson; Built UCLA Garden

Gordon Greene Guiberson, a businessman, sportsman and horticulture enthusiast who built the Japanese gardens in Bel-Air that later became part of the UCLA campus, has died of a heart attack at his home in Hillsborough. He was 72.

Guiberson was president of Guiberson Corp., a Dallas manufacturer of tools and products for the oil industry, until his retirement in 1964.

It was about that time that Guiberson sold his Bel-Air home to Edward W. Carter, then chairman of the University of California Board of Regents and president of the Broadway-Hale department store chain. Carter donated 4,500 shares of Broadway-Hale stock to UCLA toward the purchase of the lush one-acre gardens adjoining the home. UCLA officials had for several years been interested in acquiring the gardens, located about a half-mile from the main campus, as a way of building "some beauty and felicity" into the campus.

Guiberson had a lifelong devotion to horticulture; he was a founding member of the Los Angeles Men's Garden Club.

He was an avid sportsman who served on the board of directors of the Del Mar Turf Club in the early 1950s. During his retirement, he developed and managed three hunting and fishing lodges in British Columbia.

Guiberson maintained homes in La Jolla, San Francisco and Hillsborough. He died Oct. 29.

UCLA's Hannah Center garden: a quiet corner brings Kyoto to Bel-Air: Hannah Carter Japanese Garden

MARGARET HALL KAPLAN

Los Angeles Times (1923-Current File); Jun 10, 1984;

ProQuest Historical Newspapers: Los Angeles Times (1881-1988)

pg. AA1

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microfilm.

The tea house in the Hannah Carter Japanese Garden is the site of the tea ceremony, a ritual that is part of the practice of Zen Buddhism in Japan. The koi pond is a focal point of the garden.

Photo by MARGARET HALL KAPLAN

UCLA's Hannah Center garden: a quiet corner brings Kyoto to Bel-Air

By MARGARET HALL KAPLAN
Special Sections Writer

Natural beauty and ancient symbolism are in eloquent harmony amid the solitude of a Japanese tea garden.

The tea garden represents the essence of Japanese culture—a unified whole comprised of a seamless series of invaluable parts.

The UCLA Hannah Carter Japanese Garden at 10619 Bellagio Road, Bel-Air, projects an authentic atmosphere of Japanese thought and beauty. Donated to the university in 1965 by Edward W. Carter, the garden was built by the Gordon Guibersons in memory of his mother, Ethel L. Gulberson, who helped found the Beverly Hills Garden Club.

The garden was under construction from 1959 to 1961 at an estimated cost of \$1.5 million.

In preparation for the project, the Guibersons researched many Japanese tea gardens, especially some of the most renowned in Kyoto.

(The sign over the garden's entrance gate proclaims this in Japanese: "A Garden That Reminds One of Kyoto.")

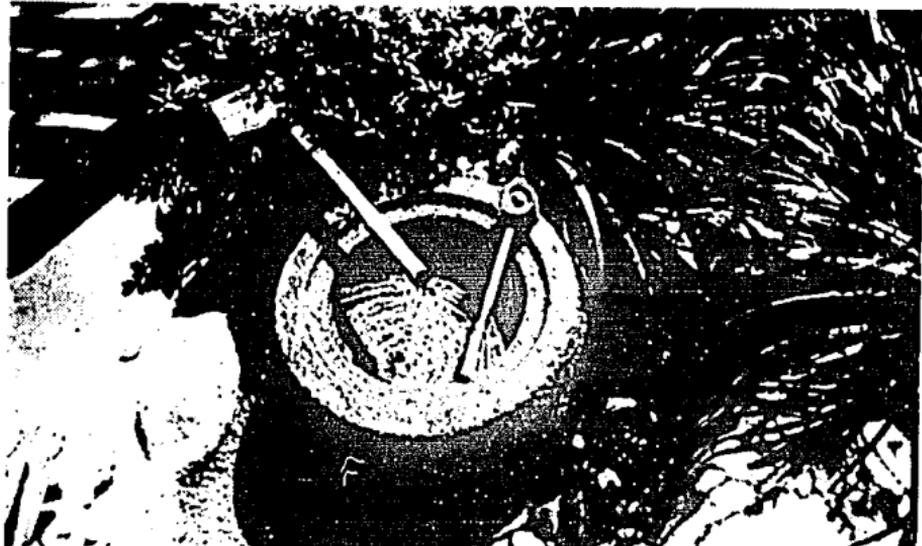
Nagao Sakurai, a principal Japanese landscape architect, was employed by the Guibersons to design the garden. Sakurai's attention to detail was meticulous and insightful.

The main structures—the tea house, bridges, entrance gate and shrine—were built in Japan then reassembled here by Japanese artisans.

The antique stone carvings and water basins placed throughout the garden also are imported from Japan. Nearly all the trees and plant species are indigenous to the island country.

However, reminders of the garden's California setting have not been neglected. Old native coast live oaks that preceded the endeavor complement the design. And scattered at strategic points are 400 tons of lichen-covered brown stone quarried from the Santa Paula Canyon in Ventura County.

In a whimsical tip of his hat to the California love of the outdoors, Sakurai created a barbecue area highlighted by stone patterns of Japanese chrysanthemum and camellia symbols, a pavement pebbled in a tradi-



A washing of the hands to purify oneself for various locations in a Japanese tea garden is part of the traditional observances. Jean Schilling, with UCLA Visitors Center, demonstrates the procedure, above. Turn to page 30 for an additional photo.

Photos By MARGARET HALL KAPLAN

Hannah Carter Japanese Garden

Continued from Page 1

tional butterfly pattern and a wall meant to represent the curve of a rattlesnake.

The garden was severely damaged by rains in 1969, but was restored by UCLA under the guidance of the university's principal architectural associate, Koichi Kawana.

Current maintenance is the responsibility of Gabriel Aguilera, who helped the Guibersons create the original garden. Aguilera's sensitive interpretation of the nuances of meaning inherent to the concept of a Japanese tea garden has preserved the integrity of the plan.

More important than the forms or colors of the garden is its embodiment of Japanese philosophical and religious elements.

Water, stones and plants merge in this symbolism, reflecting the precepts of Zen Buddhism, the prevalent religion in Japan.

Among the Zen ideals represented in the garden are asymmetry, reverence for the natural as opposed to the artificial; masking part of a whole concept to better grasp abstractions, and the attributes of maturity, simplicity, tranquility and austerity.

The garden's small size is said to encompass a symbolic walk through a lifetime. Theoretically, the full gamut of experience, from impetuous youth to wise old age, is given a spot for contemplation.

A focal point of the design is the koi pond, with many of these large carp swimming among the water lilies.

Koi are long lived, sometimes up to 200 years. Although the carp in this pond are relatively inexpensive, the

most prized species are often priced up to \$100,000.

The tea house, overlooking the pond, away from the garden's center, is removed to show its purity from the materialistic world. Small and sparsely furnished, the tea house is the site of the tea ceremony, a ritual that has been part of the practice of Zen in Japan since the 16th Century.

Situated behind the tea house is the Hawaiian garden, which does not follow the strict guidelines of a Japanese tea garden. The Hawaiian garden includes 30 species of ferns, 7 species of palms and a variety of tropical plants and flowers. The pool in the Hawaiian garden is used as a breeding pond for koi.

The tea garden rises on a continuing elevation, with visitors stopping at the moon-viewing deck, the bath house and sunken hot tub, and then finally at the family shrine.

Although the Hannah Carter Japanese Garden adheres to an ancient tradition, it draws personal, spontaneous emotions from every visitor.

The garden's purpose is to inspire a meditative review of life, not dictate how to live it. As the Japanese say, "If everything is expressed, what remains?"

The garden is normally open for self-guided tours by reservations only, 10 a.m. to 1 p.m. Tuesday and noon to 3 p.m. Wednesday. This year, because of the Olympics, the garden will be closed through the summer.

Fall reservations are now being taken. Call the UCLA Visitors Center at (213) 825-4574 for further information.

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microfilm.

The UCLA Hannah Carter Japanese Garden as viewed from the tea house, which is set above the garden to symbolize its purity. See story, Page 1.

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[← Back to Original Article](#)

Koichi Kawana; Designed Gardens

September 19, 1990

A memorial service is scheduled Monday for Koichi Kawana, the well-known landscape architect, at one of the gardens he designed.

The tribute will be held in the Japanese garden at the Donald C. Tillman Water Reclamation Plant in Van Nuys' Sepulveda Basin at 10 a.m. Kawana's 6.5-acre garden there, fashioned after gardens designed for 18th- and 19th-Century feudal Japanese lords, is nourished by reclaimed water.

Kawana died Thursday at his Santa Monica home of cancer. He was 60.

One of 10 gardens Kawana designed across the country, the Tillman facility was envisioned as an aesthetic alternative to the sewage plant, which was built in a primarily residential area.

Its Japanese tea house, bridge, plants and black pine trees have proven a popular public attraction.

His 14-acre Japanese Garden in St. Louis was featured in the August issue of National Geographic magazine.

Kawana, born in Hokkaido, Japan, to a poor family, was a principal architect at UCLA from 1963 until he retired last October. He was in charge of the reconstruction of UCLA's Hannah Carter Japanese Garden, which was damaged in extensive flooding in 1969. He studied at Yokohama City University in his native land, came to the United States in 1952, and earned bachelor's and master's degrees at UCLA, where he was a teaching fellow in the Department of Art from 1960 to 1963. He also earned a doctorate degree in landscape architecture from Pacific Western University.

Survivors include his adoptive father, H. Carroll Parish of Santa Monica, and a brother and two sisters in Japan.

Japanese Garden . . . A Place Where Peace Breaks Out

Author: Benson, Sheila.

Publication info: Los Angeles Times (pre-1997 Fulltext) [Los Angeles, Calif] 20 Aug 1991: 1.

[ProQuest document link](#)

Abstract: In 1965, Broadway Department Store magnate and then-UC Regents Chairman Edward W. Carter donated the garden to UCLA, several of whose departments use it as a teaching tool. When the deluges of 1969 tore down hillsides, ripped out pines and bonfire maples and killed most of the pool's koi (who can live to be 200), its reconstruction was designed by renowned landscape architect and designer Koichi Kawana. A professor at UCLA, Kawana, who died last September, also designed the LACMA Japanese Garden, as well as a 14-acre Japanese garden in St. Louis. Walk through the UCLA Japanese garden with [Gabriel Aguilera], and this ordered world becomes a little less of a mystery. Lean and courtly, the Jalisco-born Aguilera is legendary. Officially the garden's manager, in reality he has been the keeper of its spirit and its health for 30 years. In times of water rationing and budget cuts, Aguilera prunes and doctors and improvises, keeping everything going, somehow, with Jay Ross, his single assistant. Aguilera may worry that the huge gold and black and red koi are almost suffering from too-infrequent changes of their water, but he nurtures them with the same care he gives to trees whose symmetry he hand-shaped from the day he put them in the ground from 15-gallon cans. Holding that bronze finial, I remembered [Crawford]'s story and looked at it closely. Of the eight or so identical bronze knobs around the railing, it alone was burnished from hundreds of hands that had reached for it, gratefully, at the top of the hill climb. And I smiled to be reminded again of Will Crawford and his gentle cautionary tale. * The UCLA Hannah Carter Japanese Garden is open Tuesdays, 10 a.m. to 1 p.m., and Wednesdays, noon to 3 p.m. Because of the tiny parking area, reservations are necessary: UCLA Visitors Center (213) 825-4574.

Links: [Linking Service](#), [Click here to order Full Text from OCLC ILLiad](#)

Full Text: Imagine a place in Los Angeles where the cardinal virtues are considered to be humanity, justice, politeness, wisdom and fidelity. (Nope, not CAA.) Where every corner is shaped to reflect just such a philosophy and decades have gone into the master plan. (No, not Disney's "Seven Dwarfs Holding Up the World.") Where the air is cool and the only sound is water running over rounded stones or the bonggggging sound as a bamboo water pipe tips back to hit a waiting stone—the better to frighten wild boars. Wild or otherwise, who wouldn't welcome that device? Or a visit to such an airing-out spot? Amazingly enough, just such a secret garden has flourished for 30 years within blocks of the wheelings and dealings of the Hotel Bel-Air. And in among such pricey real estate, this two-acre Eden is open to the public, although in small numbers and by appointment, to be sure. Last week, when the heat and the cupidity got really oppressive, I tried the perfected surroundings of this oasis-UCLA's Hannah Carter Japanese Garden. Its effect turned out to be profound; long after the sounds of water on stones was gone, the hush of the place—quiet except for BMWs downshifting on Bellagio Road below—worked to unknot the mind. The city has any number of pocket havens, with every kind of stimulation: UCLA's Franklin Murphy Sculpture Garden, the Los Angeles County Museum's new Japanese garden, the downtown New Otani's rooftop gardens, the J. Paul Getty Museum's gardens. But for quiet and introspection, you couldn't touch the UCLA Japanese Garden. To wander the place with only three other visitors was to feel like another century's ruling class, who kept their great private gardens private. As the brochure suggests, a Japanese garden's general plan is supposed to embody the cycle from wild youth to sedate maturity, in sequence. Thus the teahouse can be found on the downward, meditative, mature end of things, while the stone bath house and the outdoor, stream-fed sunken bath are a splash on the wild side. It takes perhaps a half hour to really begin to see the garden, to slow down a harried Westerner's abrupt glance so that details sink in. I

suspect it takes generations to begin to understand such a garden's symbolism, even superficially; to grasp such matters as the aesthetic behind the pond's different pines: the "view-perfecting pine," the "cascade screening tree," the "stretching pine." Then there's the significance of the rocks and boulders, 400 tons of them brought here from Japan and placed by Japanese architect Nagao Sakurai, working through a translator and from some sure plan he kept entirely in his head, according to Gabriel Aguilera, part of the crew who helped set each plant and massive stone. That was in 1959, when the garden was being created for oil man Gordon Green Guilberson, in memory of his mother, and in the general style of a Kyoto garden. It is a masterful accomplishment, although one can only wonder what Sakurai made of a request to keep the barbecue area; he did the best he could by inseting its counter walls with stone chrysanthemums and camellias. Fine old bonsai now take the curse off its California countertops. In 1965, Broadway Department Store magnate and then-UC Regents Chairman Edward W. Carter donated the garden to UCLA, several of whose departments use it as a teaching tool. When the deluges of 1969 tore down hillsides, ripped out pines and bonfire maples and killed most of the pool's koi (who can live to be 200), its reconstruction was designed by renowned landscape architect and designer Koichi Kawana. A professor at UCLA, Kawana, who died last September, also designed the LACMA Japanese Garden, as well as a 14-acre Japanese garden in St. Louis. Walk through the UCLA Japanese garden with Aguilera, and this ordered world becomes a little less of a mystery. Lean and courtly, the Jalisco-born Aguilera is legendary. Officially the garden's manager, in reality he has been the keeper of its spirit and its health for 30 years. In times of water rationing and budget cuts, Aguilera prunes and doctors and improvises, keeping everything going, somehow, with Jay Ross, his single assistant. Aguilera may worry that the huge gold and black and red koi are almost suffering from too-infrequent changes of their water, but he nurtures them with the same care he gives to trees whose symmetry he hand-shaped from the day he put them in the ground from 15-gallon cans. Walk past a huge boulder near the start of the life-journey and it looks ancient and beautiful but unremarkable. Using a dipper tucked neatly out of sight, Aguilera splashes it with water from a rock-basin. Wet, the 400,000-year old stone, called "jade rock," becomes celadon green. Outside the main arched entry gate, Aguilera kneels to show a detail underfoot: these black rocks were each hand-split to reveal their prized fan shape. At the peak of the climb is the family shrine and, reaching it, my hand grasps one of the handsome, dome-shaped bronze finials that decorate the railing, and another memory floats up. One of my father's closest friends was a fellow-New York artist, an illustrator named Will Crawford, whose distinctive quavery line drawings and gently funny historical cartoons decorated Harper's and the old Life magazine in the '20s and '30s. There were endless stories about Crawford, who knew every kind of Indian lore, who could handcraft a bow and arrows, whose white mustache was always faintly yellowed from his pipe, and whose puckishness was unmatched. Caught in a rainstorm as he was going home late one night, Crawford took refuge in a little alley doorway and, characteristically, took that moment to light his pipe. Reaching down to the dry bricks at knee level, he struck a match, then thought, "I bet I'm the only person who's ever struck a match just here." He held the match low, and saw the bricks scarred with perhaps two dozen other marks at just that height. And he roared at his high-flown notion of singularity. Holding that bronze finial, I remembered Crawford's story and looked at it closely. Of the eight or so identical bronze knobs around the railing, it alone was burnished from hundreds of hands that had reached for it, gratefully, at the top of the hill climb. And I smiled to be reminded again of Will Crawford and his gentle cautionary tale. * The UCLA Hannah Carter Japanese Garden is open Tuesdays, 10 a.m. to 1 p.m., and Wednesdays, noon to 3 p.m. Because of the tiny parking area, reservations are necessary: UCLA Visitors Center (213) 825-4574. Illustration PHOTO: The Hannah Carter Japanese Garden at UCLA . . . the only disturbance is the noise of BMWs down-shifting on nearby Bellagio Road.

Publication title: Los Angeles Times (pre-1997 Fulltext)

Pages: 1

Number of pages: 0

Publication year: 1991

Publication date: Aug 20, 1991

Year: 1991

Section: Calendar; PART-F; Entertainment Desk

Publisher: Tribune Publishing Company

Place of publication: Los Angeles, Calif.

Country of publication: United States

ISSN: 04583035

Source type: Newspapers

Language of publication: English

Document type: NEWSPAPER

ProQuest document ID: 281522321

Document URL:

<http://libproxy.usc.edu/login?url=http://search.proquest.com/?url=http://search.proquest.com/docview/281522321?accountid=14749>

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Last updated: 2011-09-15

Database: Los Angeles Times

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LANDSLIDE: At risk

UCLA's Hannah Carter Japanese Garden Facing Uncertain Future

[Hannah Carter Japanese Garden \(/landscapes/hannah-carter-japanese-garden\)](#), Los Angeles, CA

By Judy M. Horton
Published January 23, 2012

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LANDSLIDE UPDATES

02.27.12 [Collaboration Proposed between Coalition and UCLA \(/landslides/collaboration-proposed-between-coalition-ucla\)](#)

01.23.12 [UCLA's Hannah Carter Japanese Garden Facing Uncertain Future \(/landslides/hannah-carter-japanese-garden-facing-uncertain-future\)](#)



Photo by Judy M. Horton

One of the pre-eminent examples of Post-war, residential Japanese style gardens – the Hannah Carter Japanese Garden – is under threat. The garden was designed in 1959 by Nagao Sakurai and Kazuo Nakamura, and subsequently purchased through a gift to the University of California, Los Angeles (UCLA), with the understanding that the university maintain the site in perpetuity. The university now plans to sell the garden and they have removed important character-defining elements including a five-tiered stone pagoda.

History

In 1923, Los Angeles landscape architect [A. E. Hanson \(/http://tclf.org/content/ae-hanson\)](#) created a Hawaiian inspired rural retreat, for his client Harry Calendar, in the exclusive Bel Air subdivision. In 1959, after the property's sale to oilman Gordon Guiberson, noted Japanese garden designer [Nagao Sakurai \(/http://tclf.org/pioneer/nagao-sakurai\)](#) was commissioned to create a [Japanese style \(/http://tclf.org/content/japanese\)](#) garden on the steep one-and-one-half-acre hillside located below the residence. Sakurai, a recent immigrant to the U.S. had previously designed the Imperial Japanese Gardens at the 1939 international expositions in San Francisco and New York. By 1961 Sakurai and Kazuo Nakamura, a renowned garden expert from Kyoto, had transformed the casual California country place into an exquisite Japanese garden.

Sakurai and Nakamura sculpted a dramatic garden, inspired by those in Kyoto, into the steep hillside, using 400 tons of lichen-covered stones from Santa Paula Canyon north of Los Angeles, and another several hundred stones from rock quarries at Mt. Baldy east of the city. Many of the garden's elements were imported from Japan. The entry gate, family shrine and teahouse overlooking the pond, were built in Japan, dismantled, and

then reassembled onsite by Nakamura and his Japanese craftsmen. Stone objects brought from Japan edge the paths: lanterns, water basins, carved stones, and natural stones of symbolic significance. Additional prominent design elements from Japan include the Buddha stone, a flat carved stone representing the Buddha seated in 16 positions; a 9.5 ton ship-stone; and a five-tiered stone pagoda.



Photo by William Noble

The entry to the garden lies at the base of the hillside. Paths extending upward into the garden lead to a central koi pond edged by a black pebble beach. Stepping stones and stone



Photo by Maynard L. Parker, courtesy of The Huntington Library, San Marino, California

bridges provide passage across the water. A wide variety of plantings, many of them with Japanese origins hug the water's edge, including sculptural specimen pines, bamboo, magnolia, maple and camellia trees, while water lilies bloom on the pond's surface. A stone pagoda was positioned at the bottom edge of the pond, with a Japanese teahouse overlooking the pond from its western edge. At the garden's highest point sits the family shrine that shelters a hand-carved gilt Buddha (one of the items removed). Remnants of A. E. Hanson's original [Country Place](#)

[Era](http://tclf.org/content/country-place-era-garden) (http://tclf.org/content/country-place-era-garden) estate design, including the Hawaiian garden, with its original plantings and a 20-foot waterfall remain on the west side of the slope. At the garden's easternmost edge, Hanson's stone bathhouse with outdoor sunken bath is part of the landscape's continuum that includes a moon-viewing deck that comesling with Nakamura's barbeque area and its stone mosaic counter which depicts chrysanthemums and camellias.

The Garden was obtained by the University of California in 1964, through a gift by Edward W. Carter, Chair of Regents of the University. Through an agreement with Carter in 1982, the garden was renamed in honor of his wife, Hannah. At the same time Carter made known his desire that the University establish a \$500,000 endowment to maintain the garden indefinitely. In 1969, extensive flooding resulted in a mudslide that damaged the historic garden. UCLA Campus Architect and professor [Koichi Kawana](http://tclf.org/pioneer/koichi-kawana) (http://tclf.org/pioneer/koichi-kawana) oversaw the reconstruction of the space, which was funded by the friends of the UCLA gardens. Kawana would go on to become the leading designer in California of Japanese style gardens in North America in the 1970s and 1980s.

Threat

Although the University accepted the gift of this garden and the responsibility to maintain it in perpetuity, the garden will be for sale to the highest bidder in early February 2012. Brad Erickson, UCLA's executive director of campus service enterprises, has stated that the sale is needed to fund endowments and professorships specified in the Carter gift. On January 17, 2012, UCLA removed valuable objects from the garden including the five-tiered stone pagoda and the wooden Buddha.



Photo by R. Michael Rich

How you can help:

Write to UCLA Chancellor Gene Block, chancellor@ucla.edu (mailto:chancellor@ucla.edu) and the University of California Regents regentsoffice@ucop.edu (mailto:regentsoffice@ucop.edu) urging a halt to the sale, and return of the objects. Ask that UCLA work with interested organizations and individuals to secure a public-private partnership to maintain and operate the Hannah Carter Garden for future generations to both learn from and enjoy.

Links

[Save the Hannah Carter Japanese Garden](http://www.hannahcarterjapanesegarden.com/) (http://www.hannahcarterjapanesegarden.com/)

[California Garden and Landscape History Society](http://www.cqlhs.org/) (http://www.cqlhs.org/)

[California Preservation Foundation](http://www.californiapreservation.org/main_1.html) (http://www.californiapreservation.org/main_1.html)

[Garden Conservancy \(http://www.gardenconservancy.org/\)](http://www.gardenconservancy.org/)

[Los Angeles Conservancy \(http://www.laconservancy.org/issues/issues_uclagarden.php4\)](http://www.laconservancy.org/issues/issues_uclagarden.php4)

[Letter from Dr. Kendall H. Brown, Professor of Asian Art, Department of Art, California State University \(http://hannahcarterjapanesegarden.com/KendallBrown.pdf\)](http://hannahcarterjapanesegarden.com/KendallBrown.pdf)

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ABOUT THE AUTHOR:

Judy M. Horton is the President of the California Garden and Landscape History Society (CGLHS).

POST YOUR OWN COMMENT

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LOCAL / L.A. Now

UCLA sells landmark Japanese garden for \$12.5 million



By **Teresa Watanabe** · Contact Reporter

JUNE 3, 2016, 4:20 PM

Ending a long-running legal dispute, UCLA announced Friday that it has sold a landmark Japanese garden and home in Bel-Air for \$12.5 million to real estate developer Mark Gabay.

Under terms of the sale between Gabay and the UC regents, the Hannah Carter Japanese Garden must be maintained in its current state for 30 years from the date of sale, although public access is not required.

That guarantee helped end a dispute with the donors' children, who sued UCLA to halt the sale until provisions could be made to prevent the immediate destruction of the garden.

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The Bel-Air home and garden were donated to UCLA in 1964 by Edward W. Carter, a former UC regent who launched the Broadway department store chain, and his wife, Hannah Locke Carter.

The house on Siena Way was built in the Georgian Colonial style, and the garden on Bellagio Road is considered one of the finest examples of classic Japanese landscaping. It was created by Nagao Sakurai and Kazuo Nakamura.

Escrow is scheduled to close on or before July 12.

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A winding, rock-edged pond, crossed by two bridges (left and center), is focus of garden. Tall trees screen road beyond. Rustic

It's not Kyoto or Nikko, it's right in Los Angeles

Usually not open to the public,
but you can see it on March 13

Few Southern California residents are aware of the existence of this lovely, authentic Japanese garden right in Los Angeles. It follows the elaborate style of Kyoto; its design, most of its structures, and most of its rocks, lanterns, and other objects came from Japan. Last year the garden became the property of UCLA.

A research facility of the university, it is open to the public only on certain occasions. A rare chance for many people to see the gardens will occur on a tour Sunday, March 13 (donation, \$2.50). Write the California Arboretum Foundation, Box 688, Arcadia, or call 447-0070.



teahouse sits half hidden on slope above

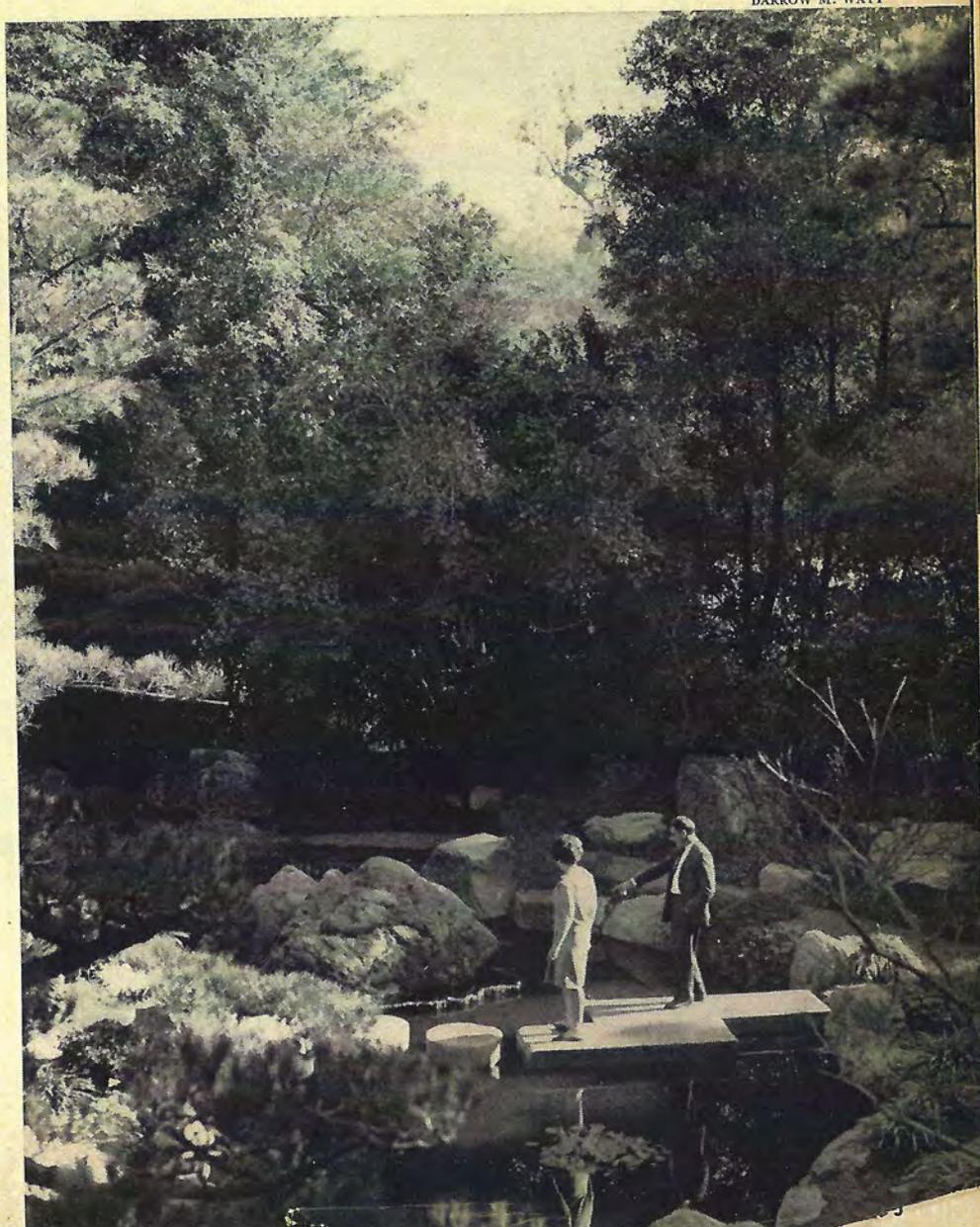
A walk here reveals several characteristics of the Japanese garden: It is meant to be moved through, not just seen from one point. The garden looks as if it had been here forever; actually, it was installed scarcely four years ago. And it looks much more spacious than its acre-plus size. Turn the page for more about the garden.

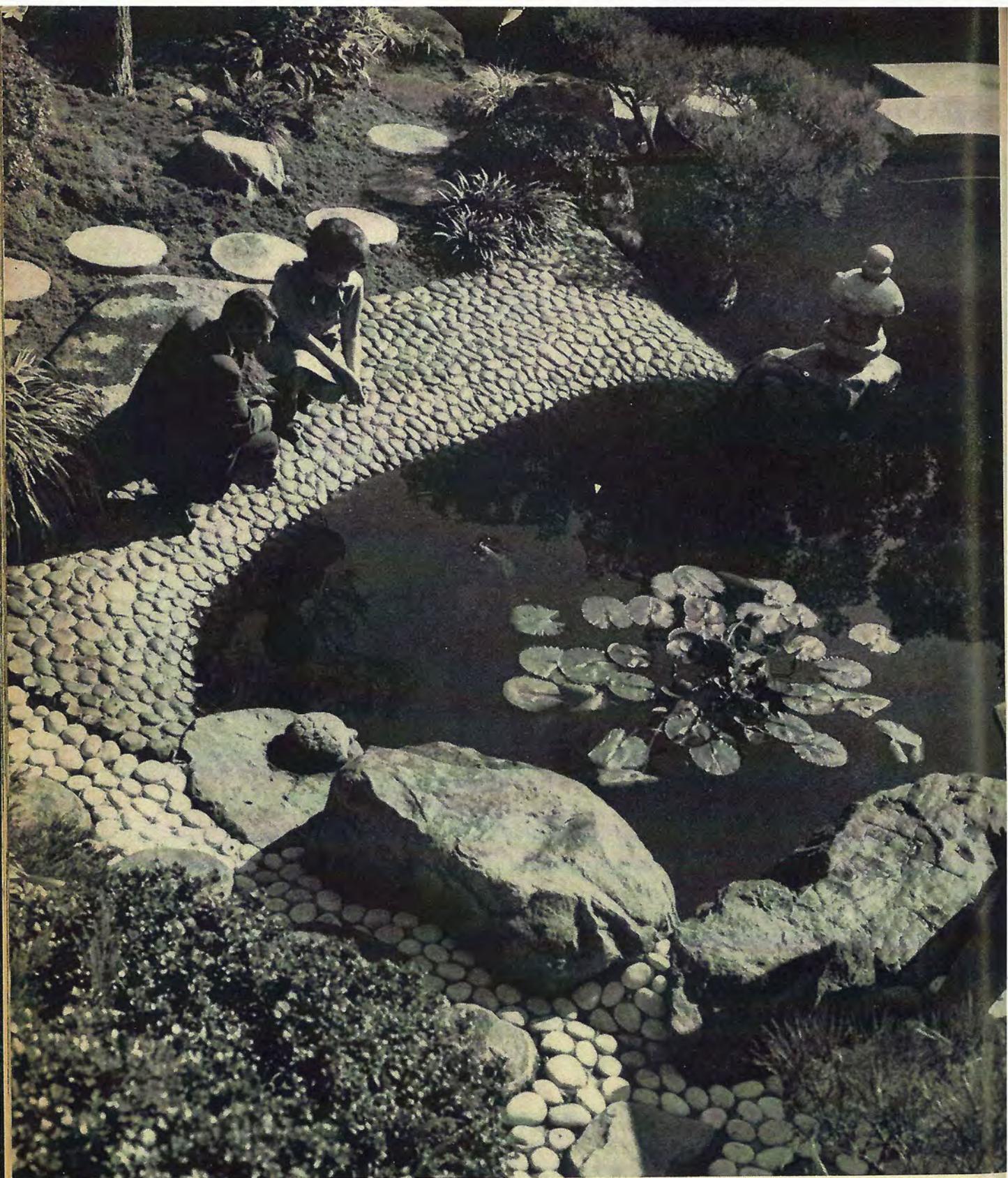
Right. *Hillside and forestlike planting produce continual play of light and shade. Stone slab bridge zigzags with legendary purpose: Sidestep quickly and any devil pursuing you will fall and drown in pond*



Bark-roofed shrine in highest section is nailless, rests free on foundation stones

DARROW M. WATT



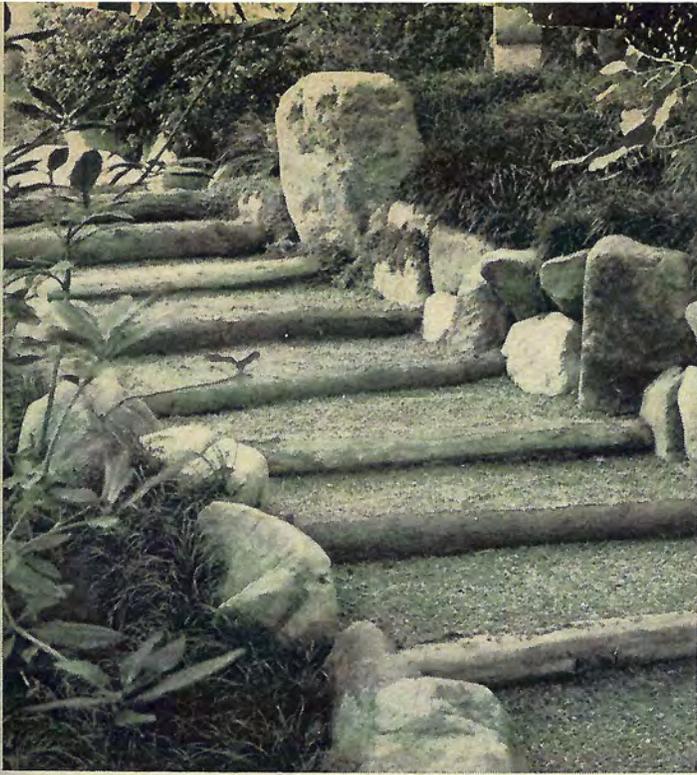


A garden composition for the downward look: reflection of trees, blue water lilies, and colorful, darting carp (they snap at oat

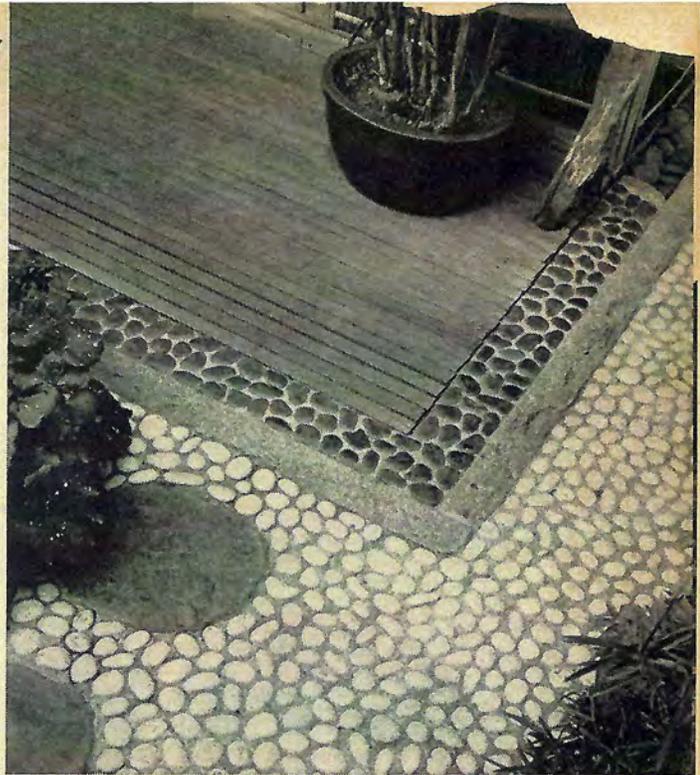
cereal rings tossed from beach of hand-set dark pebbles). Beach promontory's lantern symbolizes a lighthouse beside the sea

The details are the delights

Creating a real Japanese garden in the American Far West is too much of an undertaking for most home owners. But at least one aspect of the Japanese garden does offer useful ideas: the composition of small details to delight the



Garden walk climbs gently, 3 or 4 inches per step—width of juniper and cryptomeria log risers. Surface is pea gravel over tamped earth

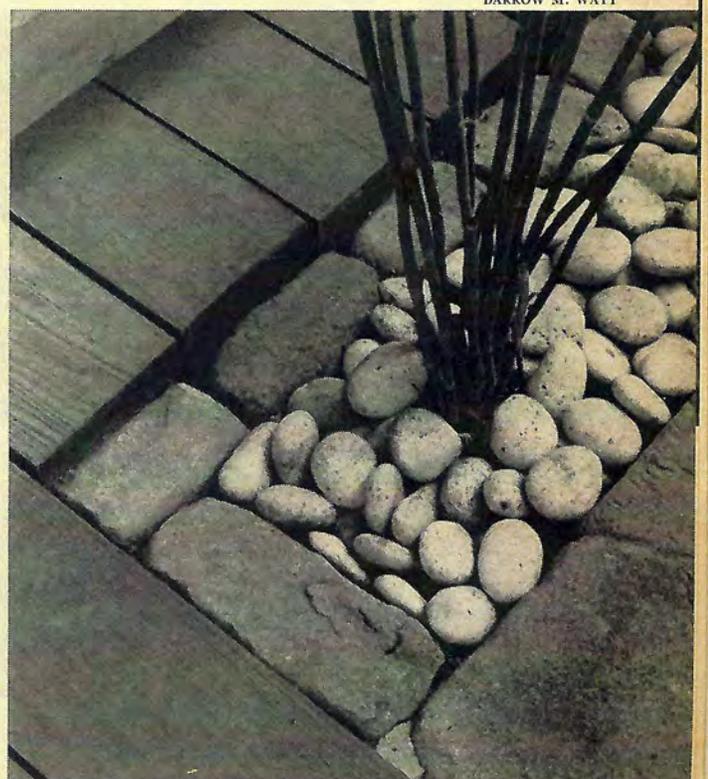


At teahouse, deck meets earth gracefully. Band of black pebbles in cement merges with loose pebbles at upper right

DARROW M. WATT



Sodegaki ("sleeve fence") is a favorite Japanese device to lessen the abruptness of view around a corner. This one is log and tied bamboo



Moon-viewing deck meets earth with this bed for horsetail plant. Larger stones, loose-set, match width of deck boards

*Beach
to sea*

eye as you walk through. On these and the next two pages we picture, chiefly in downward views, some adaptable features seen in the University Japanese Garden. The Japanese garden designer creates a sequence of miniature compositions along

the way—to slow your walk and to fill it with surprises: ingenious paving designs, juxtapositions of rock and wood or rock and planting, basins of water, a stone lantern, a piece of sculpture. He might introduce movement: a waterfall or the drip

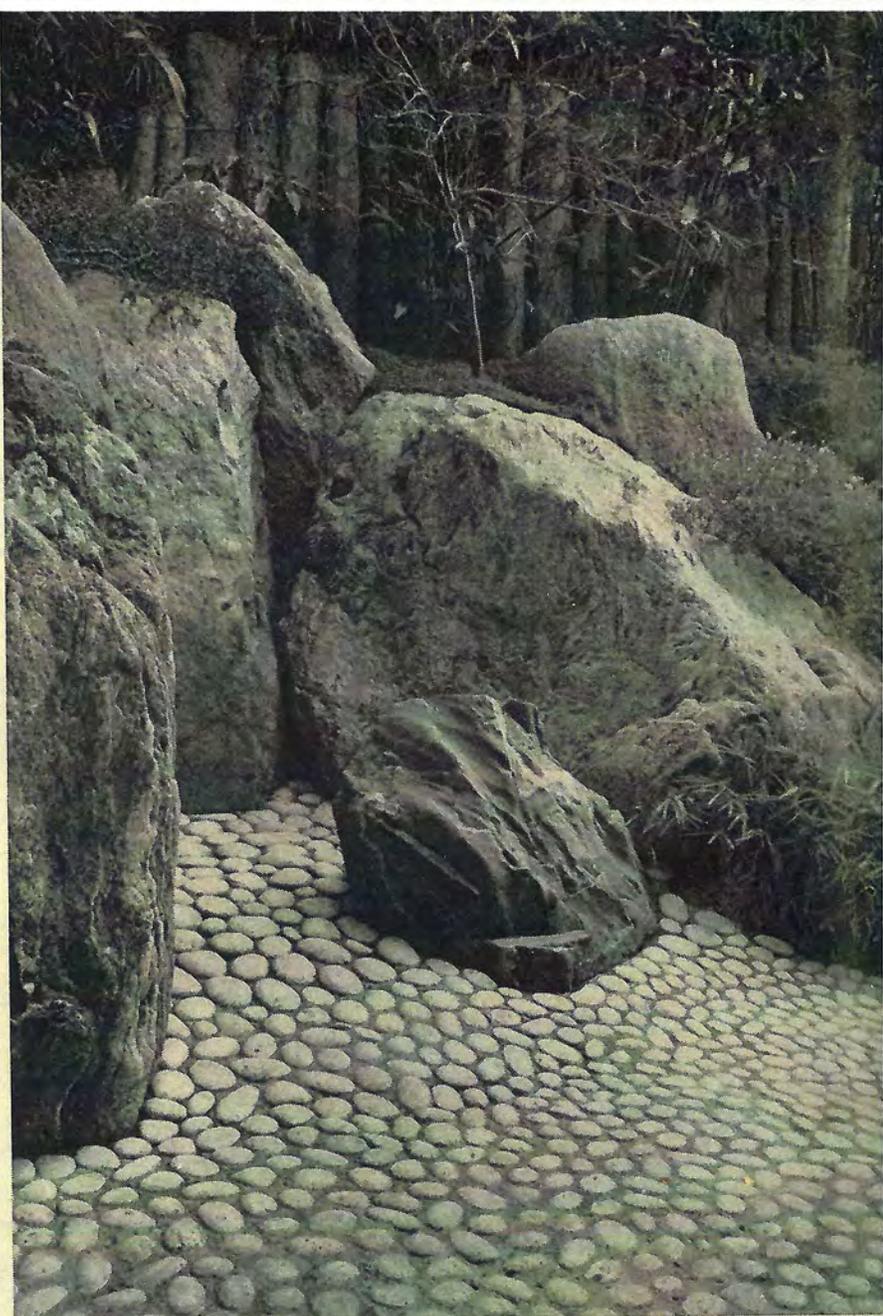
of water, or something like the wild boar frightener (next page)—which presumably here frightens California raccoons. The garden is designed, by the most sophisticated art, to evoke a natural scene. It achieves tranquility by background

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of an
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Pebbles make a dry watercourse



White pebbles set in cement symbolize a torrent of water flowing under teahouse



Above teahouse, dry watercourse originates in symbolic rock waterfall. The pebbles are small where the water would be most turbulent, large where it would be placid

and central planting that is predominantly green. Flower color is used sparingly as an occasional accent, or only seasonally. This month you'll see the last of a hillside full of azalea blooms; later on in spring, flowering plums and cherries will provide some striking bursts of color.

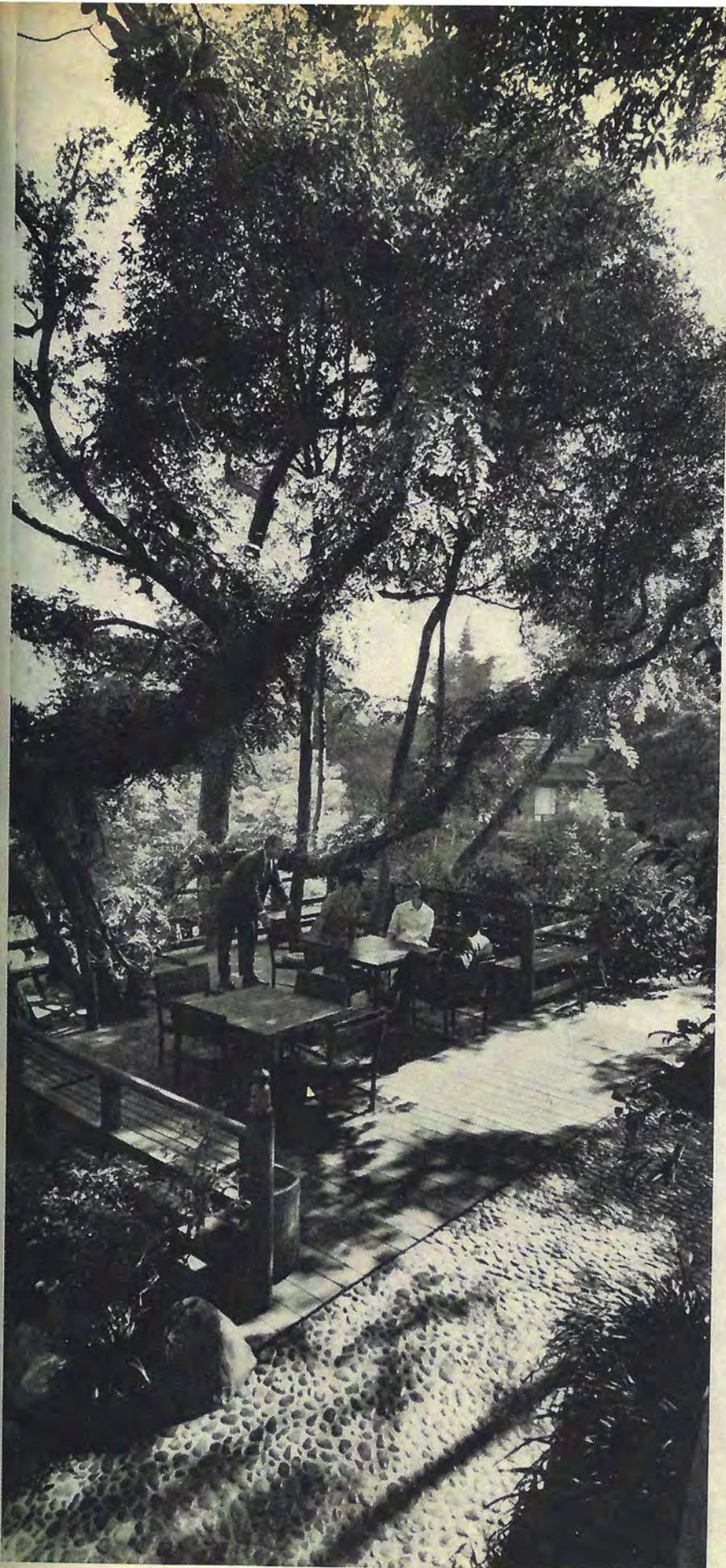
Since it often must fit into constricted space, the Japanese garden is also designed to avoid the appearance of clutter even when the garden is complex. It does this by means of two simple landscaping principles: Adjacent garden materials don't compete for your attention if they are natural materials. Unity is enhanced if all the landscape elements are in scale with one another; then, even if the scale is small, the small garden still looks spacious.



Wild boar scarer. Water drips into a section of pivoted bamboo (left); when full,



it empties (right), then falls back onto rock with clonk that unnerves wild boar



pebbles
be placid

lk onto a
ild boars
UNSET

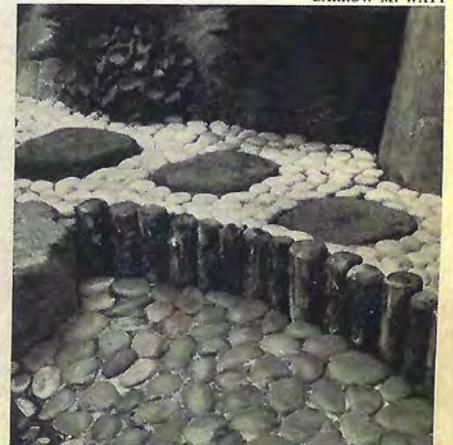
Moon-viewing platform is poetic name for deck oriented to east (and to rising full moon). This one overlooks pond area below, is shaded by wisteria on dead oak limbs

The waterfall mist
traps a rainbow



Adjacent Hawaiian garden (beyond tea-house seen at left) has this waterfall

DARROW M. WATT



Meticulous detail: Conifer stakes retain the earth between two levels of pebble paving



GARDENS

Images of Japan

The Orient in Bel-Air

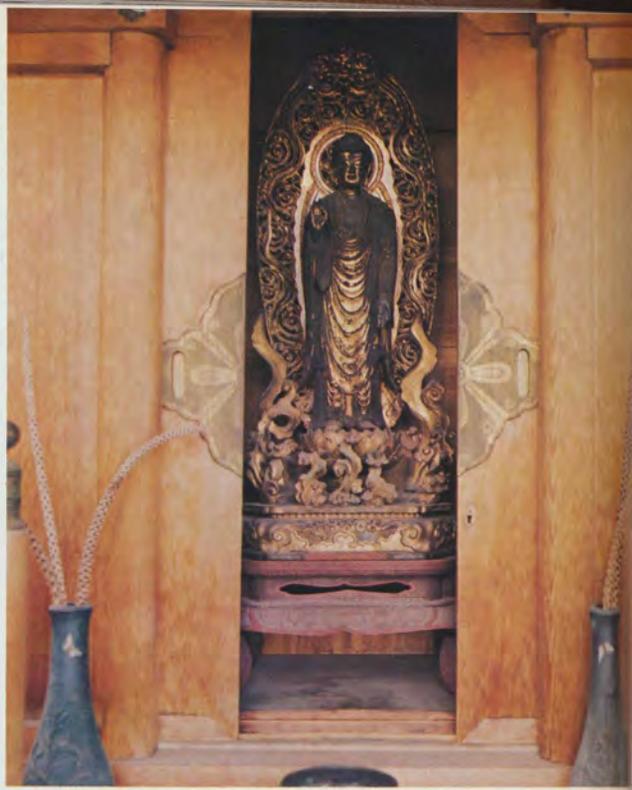
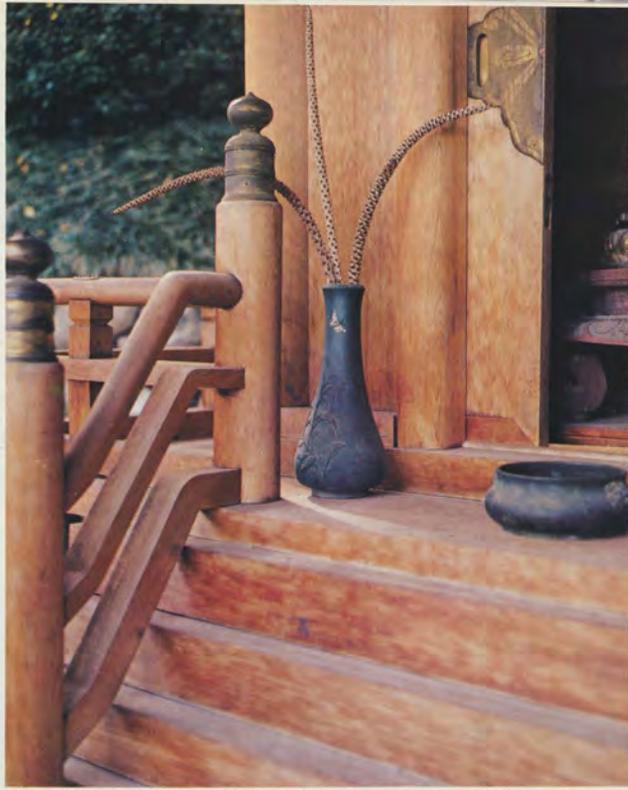
PHOTOGRAPHY
BY CHARLES S. WHITE



A Japanese garden of the Edo period grows adjacent to the Bel-Air hillside residence of Mr. and Mrs. Gordon Guiberson. Acquired by UCLA, it now serves as a serene sanctuary and a vital teaching adjunct. LEFT: An overview pictures the appealing landscape; many authentic elements were selected by the Guibersons in Japan. ABOVE: The Main Gate was built in Kyoto, then dismantled and reassembled on the site.

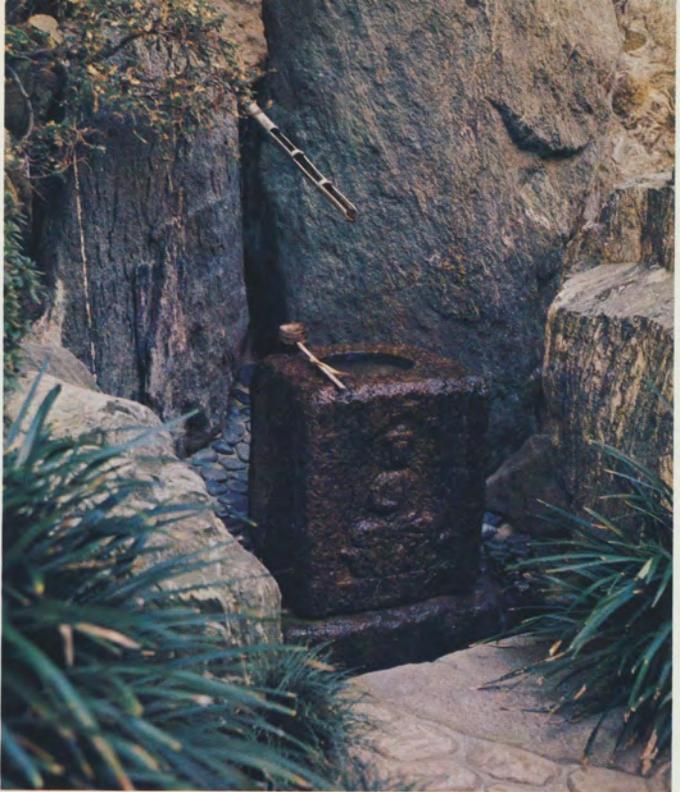
BELLAGIO ROAD may, at first, sound like a little-known byway in an obscure Italian hill town. It is, as a matter of fact, a street in Bel-Air, one of the finest residential areas of Los Angeles. And if that sounds improbable, more improbable still is the fact that 10619 Bellagio Road is the location of one of the largest and most carefully planned Japanese gardens outside of Japan.

How did this come about? It was conceived as a living memorial to Ethel L. Guiberson, who had been particularly interested in Japanese gardens during her lifetime, by her son and daughter-in-law. It was planned.



ABOVE AND BELOW: A *hokora* shelters an ancient carved and gold-leafed Buddha; the ornamental bronze knobs atop the stairway railing posts were smoked by burning cedar leaves. Antique vases hold palm inflorescences. The roof of the family shrine is covered with layers of Japanese cedar bark, and the woods were hand-hewn by Japanese artisans, and no nails were used. In the foreground below, stolid 18th-century Chinese stone lions stand guard.

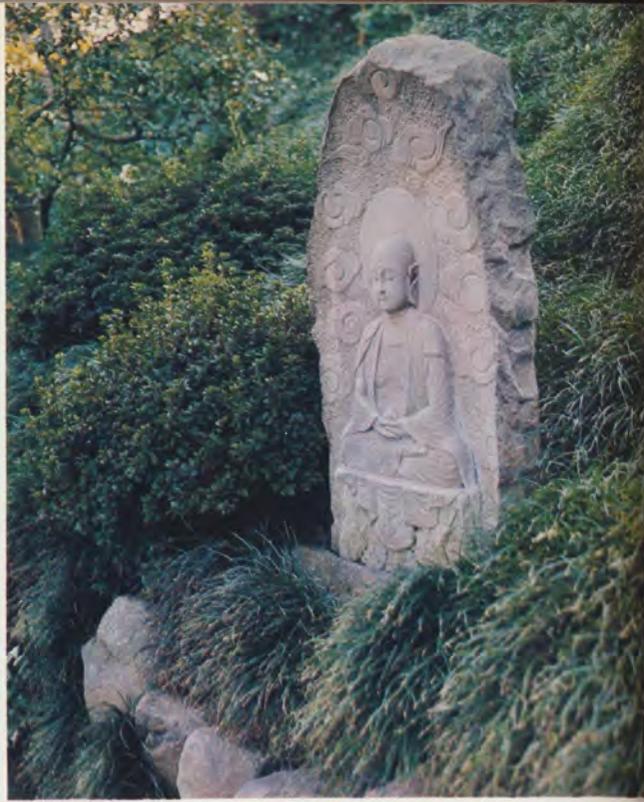




ABOVE LEFT: English ivy trails over a covered wooden bench, a resting place conducive to quiet contemplation. ABOVE RIGHT: The "Buddha Facing Four Directions" stone water basin is used for drinking and for symbolic cleansing prior to the tea ceremony. Carefully chosen large stones from Japan are arranged in a traditional position. BELOW: The Garden House for the tea ceremony is purposely understated, its purity a refuge from the complex world.



Its great understatement fills the soul with peace.



and designed to occupy their beautiful sheltered hillside property adjacent to the family home in Bel-Air. Through a generous gift from Edwin Carter, then chairman of the Regents of the University of California, Los Angeles, the garden was acquired by the university as an adjunct to the teaching programs of several of its departments—another improbability, but a pleasant one indeed for the university.

Charles E. Young, Chancellor of the University, put the matter well when he welcomed the first visitors: "The Japanese garden is an art form with which Americans have a great affinity. Perhaps because of the pace at which we live, perhaps because it was 'discovered' by so many of us at the end of World War II when, sick of violence and in search of stable values, we found in Japan—especially around Kyoto—the ultimate in serenity and permanence. The Japanese garden, ancient in purpose and pattern, brings peace to both eye and spirit."

Like all important artistic creations, the UCLA Japanese Gardens were a long time in the planning and execution. Gordon Guiberson himself described the process: "In order to create an authentic Japanese garden suitable to our hillside property my wife and I

traveled over most of the United States, visiting Japanese-style gardens. We then made two trips to Japan to study most of the famous public and private gardens and parks there, as well as the landscaped settings of shrines and temples. From across the Pacific we personally selected the Japanese rocks, antique stone water basins, lanterns, bridges and pagoda."

At 10619 Bellagio Road the visitor is carried immediately into the atmosphere of Kyoto. Such sleight of hand is accomplished by the main gate and fence, an important structure similar to one on the Ichida estate in Kyoto, commissioned and built in Japan by Mr. Yoichiro Yoshihara.

"After completion," Mr. Guiberson recounted, "it was dismantled for shipping. Here it was reassembled by Mr. Kazuo Nakamura, who had designed the gate and supervised all of its construction in Japan."

This imposing feature of the garden sets the stage for the unbelievable experience that lies within: a "strolling garden" of the Edo period (1603–1867), whose paths carry strollers by stepping stones so artfully arranged that the vistas of ponds, hills and waterfalls are equally appealing from whatever point they may be viewed.

ABOVE LEFT: Ferns and azaleas surround a water basin, or *tsukubai*. ABOVE: A stone Buddha from Kyoto rests amid azaleas and mondo grass. OPPOSITE: The pond reflects a classic, 500-year-old seven-tier pagoda lantern, while a symbolic black pebble "beach" leads to a small round lighthouse lantern. Says UCLA Chancellor Charles Young: "The Japanese Garden, ancient in pattern and symbolism, brings peace to both eye and spirit."

The principal features within the garden are many. There is the Katsura-type bamboo fence of the entrance gate, the stepping-stones across the generous pond—where magnificent Japanese carp swim—and the garden house, deliberately inconspicuous in appearance, intended for the tea ceremony. There is a bathhouse and an outdoor sunken Japanese bath, the family shrine, a hand-hewn shelter for an ancient wooden Buddha figure.

The primary use of the gardens is for instruction and research. Horticulturists and botanists gather here to study and teach about the trees, shrubs, ferns, ground covers and water plants in the garden. No plant has been used unless it also grows in Japan. Students of art history, architecture and design gather here to study the many authentic features of the traditional Japanese garden—the stone

continued on page 10



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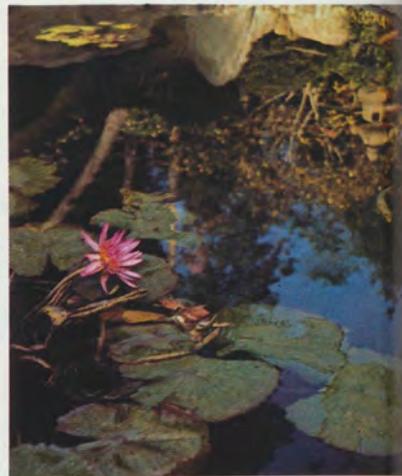
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IMAGES OF JAPAN

continued from page 148

lanterns, the natural stones, carved stones and stone arrangements, the stone waterbasins, garden paths and stone floor patterns—and to understand the Japanese gardener's method of composing an exaggerated reproduction of nature, not copied but abstracted gracefully for the purposes of dramatic effect.

On this improbable street, in this improbable town, this improbable garden works its magic spell. Its great understatement fills the soul with peace—even in a busy world. For a



Brilliant Japanese koi swim among the Panama Pacific water lilies afloat in the pond.

moment we understand its artistic intention. And, in that moment, we are also open to the words of the great Japanese classical poet, Matsuo Bashō who asked, "If everything is expressed, what remains?"

What remains is the Japanese garden, after fourteen centuries of continuous development, and its lesson of the artist's subordination of self to the work. Of the exclusion of personality in favor of achieving unity and harmony—improbable qualities perhaps but made probable and palpable for us today by the beauty of the peaceful and unusual garden itself. □

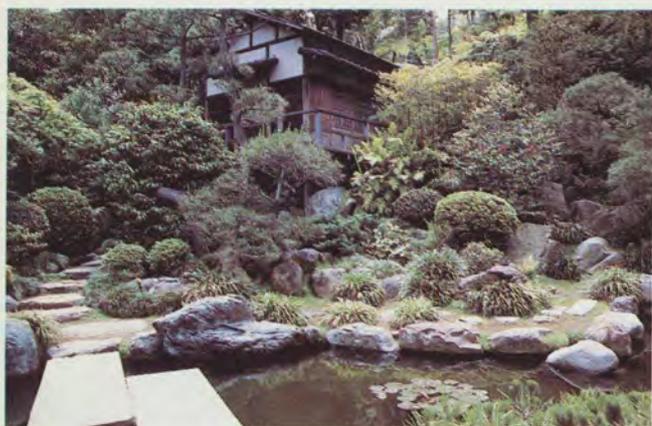
—Robert Bartlett Haas

There is no admission to the gardens without reservation. For groups under ten in number, reservations may be obtained from the Visitor's Center at UCLA (213/825-4574); for groups over ten please contact the Public Information Service at UCLA (213/825-2585).

GARDEN OF INNER PEACE

Westwood, California

PHOTOGRAPHY BY MARILYN GOODMAN
DESIGN BY NAGAO SAKURAI



Water is the sensual element in UCLA's Japanese garden. Used with consummate skill, water sews the garden fabric together with sound, movement, sparkle, and still reflection. OPPOSITE: A clump of liriopoe makes a foreground accent to an arrangement of well-chosen rocks. The rounded leopard plant (*Ligularia tussilaginea* cv. 'Aureo-maculata') complements the ancient Buddha stone, with sprigs of Mondo grass (*Ophiopogon japonicus*) tucked at its base. ABOVE: Inner sanctum — the teahouse — keeps its distance behind a textured garden screen.

When Mr. and Mrs. Gordon Guiberson of Los Angeles, California, set out to build a memorial garden in 1961, they turned to a tradition that favors spiritual purpose.

Eleven centuries of Japanese gardening have refreshed man's soul and inspired a reverence for simplicity, asymmetry, and maturity. Well-known landscape architect Nagao Sakurai was engaged to bring these qualities to a steep parcel of land near the Guiberson home, making a garden in memory of Ethel Guiberson, a founder of the Beverly Hills Garden Club, and Mr. Guiberson's mother. Although the completed garden was given to the University of California, Westwood, in 1965, its original head gardener, Gabriel Aguilera, has remained in charge to this day.

Mr. Aguilera maintains a setting of pristine tranquility, the very design of which embodies the cycle of life from wild youth to sedate maturity. Through the gates of cryptomeria wood, the sacred cedar of Japan, awaits a sequential experience that leaves behind the cares of the world.

Immediately inside the gate, a natural stone bridge transports the visitor across a small pool. The sense of worldly separation is refined by the sight of a "snow-viewing lantern," traditionally placed to illuminate falling snow seen across water. Nearby, a stone carved more than 1000 years ago shows Buddha's sixteen positions of worship. In Zen Buddhist philosophy, the number sixteen signifies immortality.

Thus prepared, one comes upon a tranquil pond — the garden's centerpiece.

Whether a garden is designed in the *chisen* style, as this one, or the *karansui* style, which depicts water through patterns of raked gravel or sand, water is the fundamental element. It embodies cleanliness and purification; its reflective qualities give space and depth, just as mirrors lend illusion to small rooms.

As the surface of the pond is broken here and there with rugged stones, this broad expanse of water also calls to mind Japan's encircling sea, which isolates that island nation from the larger world. That these stones are placed beyond reach reiterates the spirit of detachment.





This is the art of editing, of lavishing attention on the essentials.

This introspective mood is further reinforced by the waterside placement of a view-perfecting pine, which overhangs a pebble beach. At the base of this pine, a rough dedication stone, *raihai seki*, defines the garden's spiritual center. As the sound of falling water from the garden's numerous cascades soothes away care, one's attention is drawn into the depths of the pond by the color and movement of *koi*. These ornamental carp, which may live for 200 years, evoke thoughts of longevity.

Turning from the pond, a flight of rough stone steps compels the visitor to explore the garden's upper slopes. At intervals, this stairway opens to a bonsai terrace, a moon-viewing platform, and a traditional Japanese bathhouse.

At this point, the visitor may choose to follow a steep, rocky path or a longer, gentler trail which takes one by the garden's water source — a large rock-clad cascade. Near the point at which these routes rejoin, a final flight of steps brings one to the *hokora*, or family shrine.

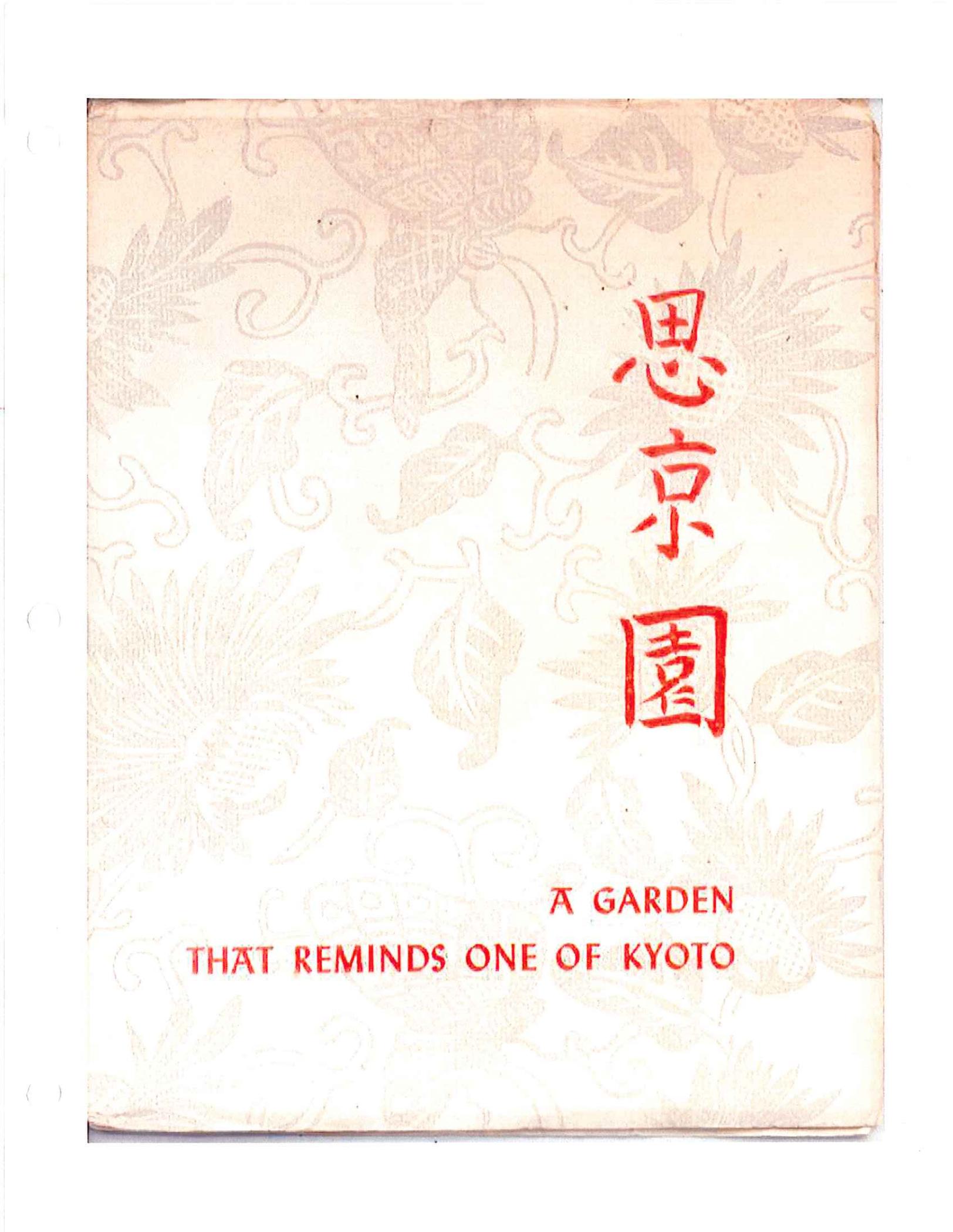
From this shrine, a precipitous stairway leads down the hillside to the teahouse. Shielded by black bamboos and pines, this imported structure is deliberately inconspicuous, as befits these sanctuaries of purity. Unlike the afternoon teas of Europe, the *chanoyu*, or Japanese tea ceremony, is an exercise of introspection, not social pleasantries. Stone basins outside the teahouse provide for the ritualistic washing of hands before one enters for the ceremony.

From the teahouse, a path of stepping stones returns the visitor to the central pool, thus concluding the garden's circuit. As one passes along the water's edge, a five-tiered pagoda, or *stupa*, rises to the right. The number of the *stupa*'s tiers is doubly symbolic. They represent the five elements — sky, wind, fire, water, and earth — and the five cardinal virtues — humanity, justice, politeness, wisdom, and fidelity. Collectively, they represent the union of man and nature so happily found in this garden.

— Marilyn Goodman



Puckish carp animate the rustic calm, busily seeking their next morsel. And where better than in a garden which feeds all the senses? OPPOSITE: The meditative visitor, who may have just concluded the tea ceremony, would prefer to step carefully from stone to stone across the pool. Here he might pause a moment to admire the lotus and koi.



思京園

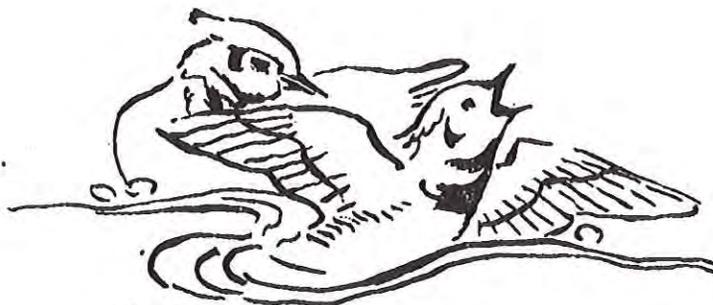
A GARDEN
THAT REMINDS ONE OF KYOTO

The 
 Japanese Garden



OF MR. & MRS. GORDON G. GUIBERSON
AT BEL-AIR, CALIFORNIA

DEDICATION



This Japanese strolling-type hillside garden is dedicated to the memory of my mother. She was particularly interested in Japanese gardens.

Ethel L. Guiberson, born in San Francisco, 1885, died at Beverly Hills, 1945.
Organized the Beverly Hills Garden Club; its President from 1932 to 1933.
President of the California Garden Clubs, Inc., from 1937 to 1939.

To create an authentic Japanese garden suitable to our hillside property my wife and I travelled over most of the United States, visiting Japanese-type gardens. We then made two trips to Japan to study most of the famous public and private gardens, parks, and the landscaped settings of shrines and temples. From across the Pacific, we personally selected the Japanese rocks, antique stone water basins, lanterns, bridges, pagoda, and the rustic tea ceremony house, all of which now appear in the garden which you are visiting.

The preliminary planning and design, selection of additional stones in Southern California, as well as the search for appropriate trees, shrubs, and plants, stretched over months. Actual construction lasted over a year and a half; it was accomplished by three Japanese artisans who spoke no English and lived on our property, assisted by a crew of fine Mexican laborers. Tractors, bulldozers, and cranes added modern methods to the ancient art of Japanese garden construction.

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The Mandarin Ducks sketch (emblematic of conjugal fidelity) on the dedication page is from a manuscript book assembled by Ranzan Tsuneyuki about 1850, now in the Metropolitan Museum of Art, the Howard Mansfield Collection, Gift of Howard Mansfield, 1936.

History of the Japanese Garden



Japanese garden design can be traced back to the second half of the sixth century, as a part of a stream of Chinese cultural ideas which crossed the seas to Japan by way of Korea. But soon the Japanese garden departed from its Chinese origin, in adjustment to the geographical circumstances, historical events, religious influences, and the artistic expression of the Japanese people.

The classical Japanese garden did not appear until the tenth to twelfth centuries. During this period, the art-loving aristocracy devoted much time to poetry and music, which they enjoyed in garden settings. Men and women dressed festively in colors which reflected various plants and blossoms according to the season.

At the conclusion of the twelfth century, the aristocracy surrendered its dominance to the warrior caste which had risen from peasant beginnings, and consciously turned away from the luxurious life of their predecessors. They developed the somber, comparatively duller temple garden, and the charming lightness of the aristocratic garden almost disappeared.

During the thirteenth century, Zen, a new form of Buddhism, was introduced from China. Zen and the Japanese garden became closely connected, for Zen priests were a class of principal culture bearers who were also individually fine garden architects. They brought a strong religious atmosphere into the garden.

Prior to and including the fourteenth century, stone as a means of art expression achieved a steadily increasing significance which reached its zenith in the early fifteenth century. Thus developed the symbolic level garden which used only sand and stone for interest, a garden without trees, bush, or ground cover. These gardens are still maintained today.

During the Edo period (1603 to 1867) a cult of elegant simplicity was developed, retaining the influence of Zen Buddhism and its practice of the tea ceremony. These 250 years were the most peaceful epoch in Japan's history. The "strolling garden"

was developed within extensive grounds to co-ordinate various edifices for daily living and the tea ceremony. Miniature scenic gems located along garden paths which led to ceremonial tea houses and small shrines achieved variety and were conducive to contemplation in the approach. The garden as a whole became an artistic production characterized by unity and harmony. Its paths carried strollers by stepping stones so artfully arranged that the vistas of ponds, hills, streams and waterfalls were equally appealing from whatever point they might be viewed.

During the nineteenth century and to this date, Japan has experimented with and readily accepted various forms of foreign culture. However, her garden designs maintain their thoroughly individual character. Refinement, elegance, tranquillity through simplicity, have not diminished.

After fourteen centuries of continuous development without decline, the Japanese garden, honored in Japan as in no other nation, may be regarded as the most famous Japanese tradition; as such, it has influenced garden architects and gardens throughout the world. What other country may make this claim about one of her arts, and is there any more beautiful form of natural art than the Japanese garden?

Japan: Setting for the Garden



Japan is a country of great natural beauty. Forested mountains dominate over half the landscape. Down their slopes rush swift rivers; streams cascade into waterfalls, pausing in small lakes and pools. Most of her people dwell on alluvial plains along the coast. The mountains rise behind them, and the always plentiful water meets the sea at their doorstep. Japan's natural beauty is her proudest heritage. Her people know how to enjoy land and water, for their observation of nature is keen and sensitive. It is literally true that everyone in Japan has a garden, treasures and cares for it, be it a small plant artistically arranged beside a wall, or large, beautifully designed grounds. Their art and their gardens are in the minds, hearts, and hands of the people.

Contrary to the western world and its art, the main principle of all Japanese art is also valid for the art of garden design ; namely, the creator subordinates himself to his work and excludes his personality from it. This attitude restricts his means for expression.

"If everything is expressed, what remains?" asked a great Haiku poet, Matsuo Bashō. For example, the house is hidden behind trees, stone groupings are sunk deep in earth for partial visibility, and stone lanterns or water basins rise from a veil of leaves.

Special Characteristics of the Japanese Garden



If one word could summarize the Japanese garden, it is "natural." The "nature" of mountains, forests, rivers, lakes, and the sea is translated into an allotted space, wherein the Japanese gardener composes his ideal of an exaggerated reproduction of nature. He never copies, but abstracts gracefully for dramatic effect.

Unlike western or European gardens, the Japanese garden is not formal, but includes constantly recurring asymmetric forms and details. Because of the Zen influence, it is intended as a place wherein the quest for quiet, religious peace, and philosophical reflections may be fulfilled. For this purpose, all brilliant flowers are renounced in preference to predominantly green plants so that, except for a few seasonal blooms, a uniformly restful effect in shades of green is attained.

One striking element is created by the use of water for, within stillness, the sound of water fills the soul with peace.

The simplicity effected by the Japanese garden is therefore complicated in design and execution. It is natural ; it is artistic. It is impressionistic, symbolic, and mystic. It is delicate, and yet it has strength.

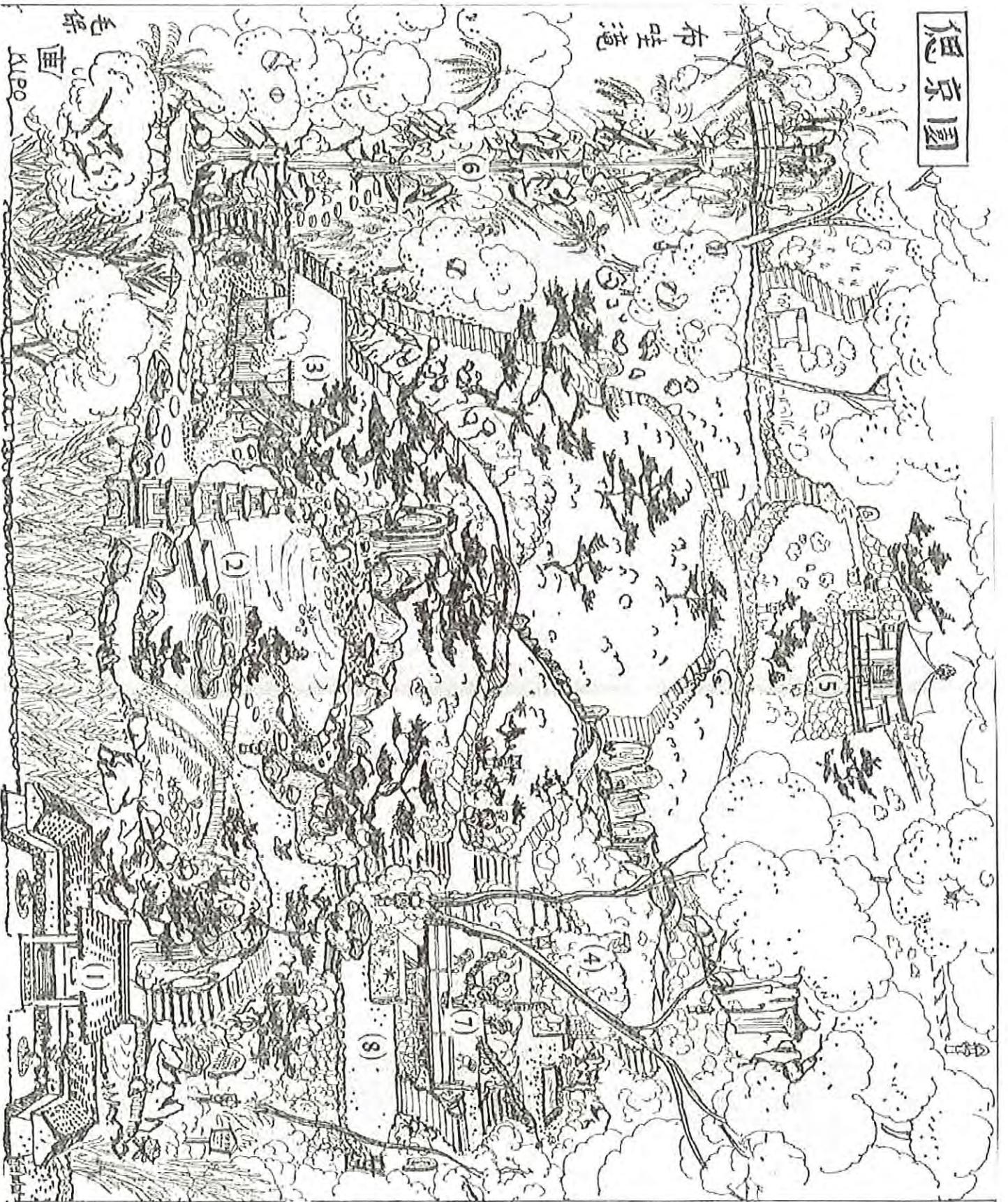
德京園

布哇道

毛保

厝

KIPO



Artist's View of the Garden

1. Entrance gate and k type bamboo fence.
2. Stepping stones across home of colorful fish carp.
3. Garden house for res templation, and the te moony.
4. Bath house and the o sunken Japanese bath.
5. *Hakara* family shrine ancient Buddha figure
6. Hawaiian waterfall.
7. Open deck with Ja wood rail detail.
8. Stone surfaced barbece race.

PRINCIPAL FEATURES WITHIN THE GARDEN

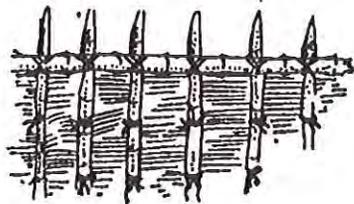


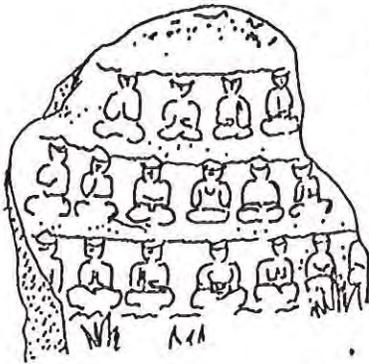
MAIN GATE AND FENCE. In Japan, the main gate is an important structure long used as an entrance to residences and gardens of those who were in the aristocracy or belonged to the upper social and business strata. This gate is similar to that of the famous Ichida estate, located in the Nanzen-ji district of Kyoto, and was ordered from Mr. Yoichiro Yoshiharo in Kyoto. After completion, it was dismantled for shipping. Here, it was reassembled by Mr. Kazuo Nakamura, who had designed the gate and supervised its construction. The wood is tongue-and-groove construction with pegs in lieu of nails. Mr. Benny Shinoda of Los Angeles laid and cemented the gate roof tiles, a job that few artisans in the United States know how to do.

The black rock at the base of the entry walls is Japanese black slate, found only in the mountains near Nara.

The bamboo fence connecting the main gate is called Katsura-type, as it originated at, and was copied from the famous Katsura detached Palace of Kyoto. (Built in 1590 for Prince Tomohito by shogun Toyotomi Hideyoshi, who commissioned a Zen Tea Master, Kobori Enshu for the task, this garden is considered the highest achievement in Japanese landscape art, and is maintained under the protection of the Imperial Household.)

We might note that the Kyoto region is famous for bamboo of the finest quality; Thomas Edison used Kyoto bamboo for the filament in his electric light globe before the adaptation of tungsten.





NATURAL STONES, CARVED STONES, & STONE ARRANGEMENTS. Stones have been used in Japanese garden design since the sixth century. Their arrangement is a difficult and intricate art, but when done well, they appear as naturally symbolic of nature.

Many hundred tons of stone and rock were brought in for placement in this garden. About 400 tons of lichen-covered, dark brown stone came from Santa Paula Canyon in Ventura County. Several hundred tons of medium dark to dark stones came from rock quarries at the foot of Mt. Baldy in Orange County. However, the special garden-type stones were selected by the owner in Japan and shipped here from Kyoto, Osaka, and Tokyo.

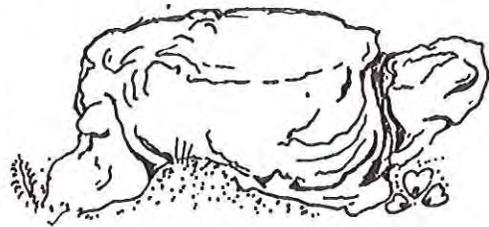
The large, flat Japanese stone in the traditional position by the pond is called the "thinking" stone, where the lord or owner could contemplate his garden creation.

Another large, natural stone was collected from the swift rapids of the Hozu River which runs through the outskirts of Kyoto: because of its shape, it is our "turtle" stone. In Japan, the turtle symbolizes luck and longevity, for they say, "Cranes for 1,000 years, but turtles for 10,000 years."

The largest stone, weighing 9½ tons, was placed in the pond as symbolic of a ship on the sea. Also from Kyoto, it is called *Kibune-ishi* or Noble Ship Stone.

Our oldest man-carved stone and the most valuable one is the Buddha Stone, which is over a thousand years old and represents Buddha seated in 15 positions. Other classic stonework is the pagoda, over 500 years old. We followed the custom of placing white sand or small pebbles in the basin at the pagoda's base to symbolize Buddha's bones. Roof levels of a pagoda are always odd in number, and this one is seven-tiered.

The stone representing *Kannon* or *Kwan Yin* form of Buddha (principally prayed to by women) was found in Tokyo, but the seated single Buddha was from Kyoto.



JAPANESE STONE LANTERNS. Used functionally to light paths from the gate to the house and garden, or for presentation to shrines and temples, stone lanterns developed over centuries, from crude beginnings to graceful designs. Today, they are both practical and ornamental.

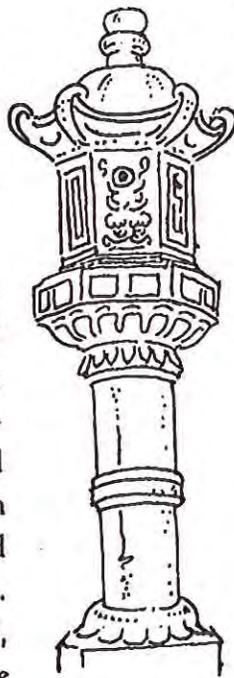
All four types of Japanese stone lanterns are included in this garden:



1. "Snow-viewing" lantern, which originated during modern times. Always placed near water, it gives a touch of refinement to the garden. White pebbles at its base customarily denote a snowy scene.

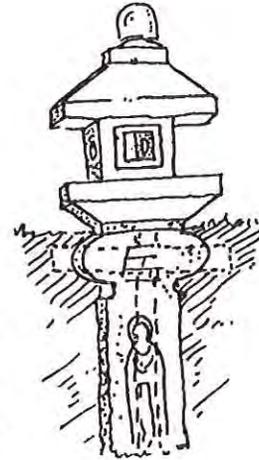
2. Lanterns used for donations to temples to receive the blessings of Buddha, or to Shinto shrines, to receive the blessings of elemental gods; many bear names of particular shrines.

3. Miscellaneous-shaped lanterns—tall and short, round and square, developed for more decorative than practical purposes. Special attention should be directed to the crude Korean lantern, which was introduced into Japan in the sixth century. Also, please notice the small, round lantern at the edge of the



pond. It represents a lighthouse, and its black pebble symbolic "beach" is similar to that in the Katsura garden.

4. Christian type lanterns were originated by a Christian expert in the tea ceremony, Furuta Oribe. Because of vigorous persecution during the seventeenth and early eighteenth centuries, Christians in Japan worshipped secretly in their gardens before stone lanterns, the stems of which were carved to signify the Latin cross and the Virgin Mary.



STONE WATER BASINS



There are two types of man-made stone water basins: the tall type for using water from a standing position, and the lower type for a kneeling position. Water is ladled out for drinking and washing the mouth and hands for symbolic cleansing prior to the tea ceremony.

The water basin on the right of the entrance path is naturally formed. This rare type of rock was found at the bottom of a waterfall, where the water eroded the rock for centuries, resulting in a natural cup shape.



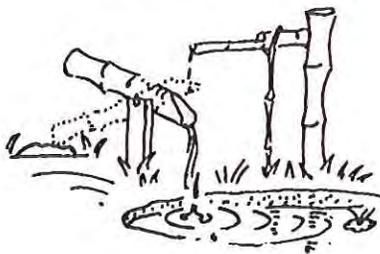
The type called "Buddha Facing Four Directions" originated in Kamakura around 1300 A.D. and was also originally used as a pagoda base.

The tall, natural water basin is used near a building; in this case, the garden house.

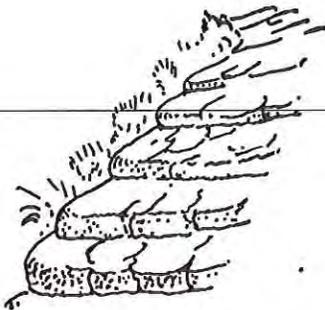


By the path up the hill are all the other types of water basins, or *tsukubai*, found in Japan. To the right of the round stone water basin is a rock upon which a tub of warm water was placed during severely cold winters; on the left, a rock has been provided to place a lantern in case of darkness; and the rock in front is for stepping or kneeling. Four round stones arranged as a pyramid prevent water from splashing on the feet. Such a basin may be both practical and ornamental. Another famous type of water basin near the *hokora* is inscribed in Japanese, "dew-catcher."

The *kakei* or movable bamboo pipe section located near the pond is called "wild boar scarer." As water fills it, this pipe lowers and strikes a rock, making a noise which, according to legend, frightened away wild boars from fields. This pipe perpetually empties and refills to repeat its sound; located in our garden, it protects our carp from those night marauders of Bel Air, the raccoons. It may also be used as a fountain.



JAPANESE GARDEN PATHS AND STONE FLOOR PATTERNS

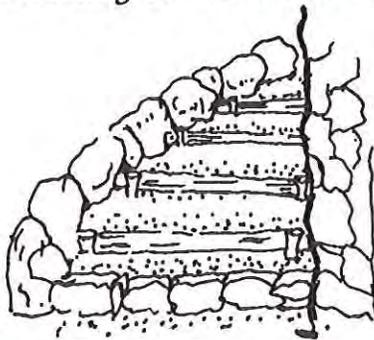


The stone path leading from the gate to the level of the pond is called *tatami-ishi*, meaning stone mat pattern. Natural uncut stones have been selected and laid to provide a flat, easy-to-tread surface. In Japan, moss is grown between the stones, but in deference to Western ladies' high heels, cement was used here for a safety factor.

The round stepping stones beside and across the pond are ancient mill stones. The two large rectangular hand-hewn stones in the pond laid next to the mill stones are called "devil casting stones." According to an ancient Japanese anecdote, when the person a devil is following suddenly steps aside at the end of a rectangular stone, the devil falls into the water and drowns. Both our round and rectangular stones resemble those in the garden of the famous Heian Shrine in Kyoto.

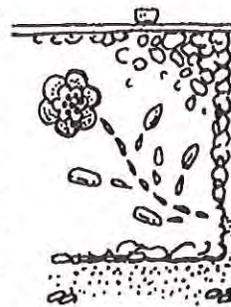
The other stepping stones around the pond and leading to the garden are examples of natural stepping stones, called *shirakawa* and *kurama* stones, also from Kyoto.

The floor design of the barbecue area, the "moonviewing" and shrine decks, is called the butterfly pattern. Mr. K. Nakamura designed and constructed the barbecue counter, on the



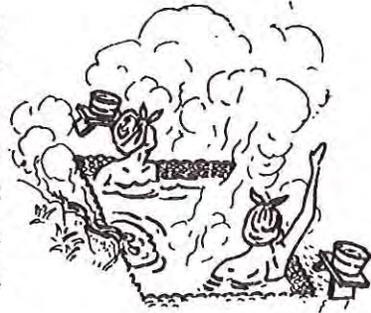
side of which he used a pattern of black and white pebbles to represent chrysanthemums and camellias.

Above the bath and around the stone house, the woodland path is typical of Japanese gardens. It is called "laid log" or *maruta-no-korobashi*, and is usually composed of packed gravel with intermittent stringers from the cryptomeria tree.



THE JAPANESE BATH AND BRIDGES.

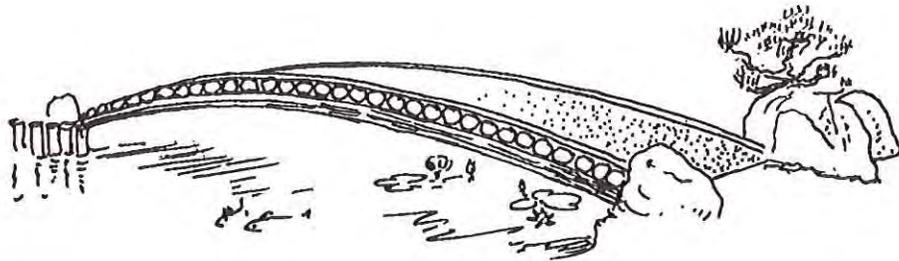
Since Japan is a volcanic country, famous hot springs and their adjoining resorts are numerous. Some are in the midst of deep mountain sides, far from residential areas, where one may encounter a natural outdoor hot bath. Under white clouds floating in a blue sky, within a forest of green trees, rural residents enjoy being in a bath built of natural stones.



City dwellers also visit hot springs during holiday excursions and for curative effects upon diseases, for each hot spring is characterized by particular chemical elements.

Our log bridge at the pond is the type one might cross on one's way to an outdoor bath. Upon two relatively huge logs across the banks, small logs were laid at right angles and secured with fill.

However, the bridge encountered as soon as one enters the gate is made of a single piece of natural stone. At the top of the waterfalls is another rock bridge, but that one is hewn by hand. Both bridges originated in Kyoto.

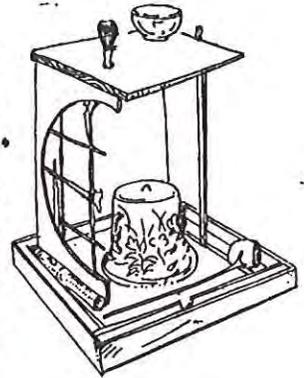


THE GARDEN HOUSE FOR THE TEA CEREMONY

This structure, also entirely made in Japan, is located away from the garden center, shielded by black pines, black bamboo, and other shrubs native to Japan. Before entering, shoes must be shed. Here one rests, listening to the tinkle of water, the whispering wind, and the sounds of birds and insects within the garden. One sees the tumbling water of the upper falls and looks down on the stillness of the pond with its composition of stones, water lilies and colored Japanese carp.

Resting, looking, listening, one can also contemplate and study poetry, such as the 5-7-5 syllabic *haiku* poems, or participate in the tea ceremony. The garden house used to be a rendezvous for secret conversations without fear of being overheard. Above and under this garden house, a Japanese white stone design, symbol of a dry stream bed, gives an illusion of running water. Its origin may be traced back centuries.

The *Cha-noyu* or tea ceremony is limited to five persons, hence the size of the tea house. Deliberately inconspicuous in appearance, its purity is intended as a sanctuary from the complex world. Rigidly defined articles for the ceremony are always valuable works of art. Furnishings here have been chosen with extreme care.



HOKORA SHRINE & CARVED WOOD BUDDHA

With the aid of three co-workers this shelter was constructed in fifty days by the same Kyoto artisans who made the entrance gate. The roof is made from Japanese cryptomeria. No nails were used and all woods were hand-hewn. Bronze ornamental knobs were smoked by burning cedar leaves.

Within the *hokora*, the old, rare, gold-leafed, hand-carved Buddha is in excellent condition. Bronze hanging lamps were custom-made. Two stone Chinese animal figures dating back to the 18th century represent lions; the owner located them in Bangkok.

Trees, Shrubs, Ferns, Ground-Covers, Water Plants, in the Garden

(No plant has been used unless it also grows in Japan)

TREES

A. EVERGREEN 1. Pines a. Black Pine b. Monterey Pine c. Mugo Pine d. Pinion Pine e. Red Pine 2. Redwood	Japanese Names Matsu Kuro-Matsu Mon-to-re Matsu Mugo Matsu Pinion Matsu Aka Matsu American Sugi	C. FLOWERING TREES 1. Apricot 2. Cherry a. single b. double c. weeping 3. Magnolia 4. Maples a. Palmatin Atropurpurea b. Thread Leaf 5. Plum 6. Purple Beech	Japanese Names Anzu Kaido Sakura Hitoye Zakura Yae Zakura Shidare Zakura Mokuren Akaba Momiji Ito Momiji Ume Buna
B. EVERGREEN BROADLEAF 1. California Live Oak 2. Pittosporum	Kalifornia Kashi Shima Tobera		

SHRUBS, FERNS, GROUND-COVERS, WATER PLANTS

A. EVERGREENS 1. Aspidistra Elatior 2. Aucuba Japonica 3. Azaleas a. Belgian Indicas b. Kurume c. Macrantha d. Southern Indicas 4. Bamboos a. Black Stem	Haran Aoki Tsu-Tsuji Tsu-Tsuji Tsu-Tsuji Tsu-Tsuji Tsu-Tsuji Take Koku-Chiku	b. Dwarf Sasa c. Giant d. Golden e. Golden Goddess f. Stripe Stem g. Ventricosa h. Raphis Palm i. Castilloni 5. Boxus Japanese Boxwood	No-Zasa Taimiyo-Chiku Kin-Chiku Sasa Shimazasa Hote-Chiku Shuro-Chiku Kinmai-Chiku Mame Tsuge
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6. Camellias	Japanese Names
a. Japonica	Tsubaki
b. Sasanka	Sazanka
c. Reticulata	Reticulata
7. Cuphea	Kusia
8. Daphne	Chinchoge
9. Eleagnus	Gumi
10. Fotsia Japonica	Yatsude
11. Gardenia	Kuchinashi
12. Juniper	Byakushin
a. Chinensis	Hai Byakushin
b. Tamarix	Hai Byakushin
c. Conferta	Hai Byakushin
13. Ligularia	Tsuwabuki
14. Myrtus Compacta	Matasu
15. Nandena	Nanten
a. Japonica	Nanten
b. Dwarf	Hime Nanten
16. Osmanthus Fragrans	Mokusei
17. Pihotina Glabra	Akamemochi
18. Polypodium Lingua	Hitotsuba
19. Pittosporum Tobira	Tobera
20. Raphiolephis	Sharinbai
21. Rhodendron	Shakunage
22. Ternstromia	Mokkoku
23. Veronica Prostata	Kuwagata
24. Viburnum	Hakusanboku
25. Thea	O-Cha
B. DECIDUOUS SHRUBS AND VINES	
1. Barberry	Megi
2. Heliotrope	Hiritoropu

3. Hagi	Japanese Names
4. Kerria Japonica	Hagi
5. Philadelphus	Yamabuki
6. Pomegranate (dwarf)	Utsugi
7. Quince	Hime Zakuro
8. Spirea	Boke
9. Wisteria	Kogome
	Fuji
C. FERNS	
1. Asparagus Retrofractus	Shida
2. Asplenium Bulbiferum	Shida
3. Aspidium Capenoe	Shida
4. Cyrtomium Falcatum	Shida
5. Polystriatum Setosum	Shida
6. Pteris Tremula	Shida
7. Woodwardia	Shida
D. GROUND-COVERS	
1. Acorus grass	Sekisho
2. Arenaria moss	Nominotsuzuri
3. Baby tear moss	Koke
4. Ophiopogon Japonicum	Ryunohige
5. Ophiopogon Jaburans	Obayanohige
6. Rhodea Japonicum	Omoto
7. Strawberry Begonia	Yukinoshita
E. WATER PLANTS	
1. Equisetum	Tokusa
2. Water lily	Suiren
3. Water hyacinth	Ukiqusa
4. Lotus	Tsuwabuki

Hawaiian Area

FERNS

Australian Tree Fern
Dicksonia Tree Fern
Hawaiian Tree Fern
Blechnum Gibbia
Mother Fern
Pteris Fern
Microlepia Stregosa
Sword Fern
Rabbits Paw
Polystriatum Setosum
Woodwardia
Holly Fern
Deer Tongue
Gold Back
Boston Fern
Asparagus Sprergeri
Leather Fern
Lace Fern
Maidenhair

TREES

Pittosporum Undulatum
Toyan
Coral tree
Evergreen Elm
California Live Oak

GROUND-COVERS

Baby Tear Moss
Ivy
Bronze Ajuga
Tradescantia

BROADLEAF

Philodendron
Anthurium
Bromiliads
Cymbidium
Aspidistra
Clivia

Begonia

Giant Calla Lily

Hydrangea

Hosta

Streptocarpus

Cyclamen

Cyperus Alternifolia

Ginger

PALMS

Neanthebella

Ceratozamia

Kenfia

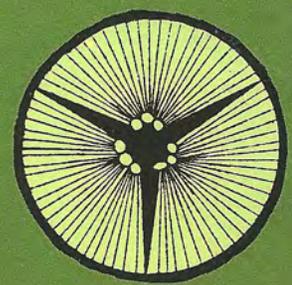
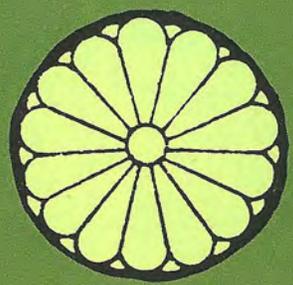
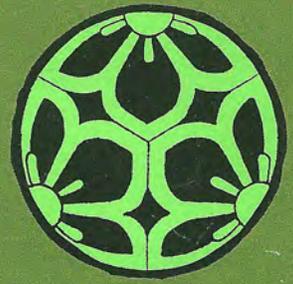
Dion

Chamaedora Erumpon

Chamaedora Tepilijote

Chamaedora Coastariciana

Fish tail



Twenty-five Japanese *mon* or "house marks," the Japanese equivalent of European coats-of-arms, are portrayed on the cover. Included are the fourteen-petal chrysanthemum of the princes of the Imperial Family, the *asarum* leaves of the Tokugawa *shoguns*, and the wisteria of the Fujiwara.

Said to have originated in the late Heian (794-1185) and early Kamakura (1185-1338) periods, the more complicated *mon* developed from gorgeous patterns of stylized renditions of flowers, animals and inanimate objects adorning the carriages and elaborate dress of nobles and courtiers in the Heian period. A simpler *mon* was developed among the warrior class in the Kamakura period out of a need for insignia by which one could distinguish friend from foe. These designs were used on banners, tents, shields and armor.

By the late nineteenth century nearly all Japanese had adopted *mon* which they wore on their formal attire and used for other decorative purposes.

In most of the beautiful gardens of Japan one can see the *mon* of the owners, former owners, or those commonly used for decorative purposes. They are found on the roof tiles, the walls, the gate or other structures in the garden.

This booklet has been published with funds from The Friends of The University Garden.

THE UCLA JAPANESE GARDENS

a garden that reminds one of Kyoto



THE UCLA JAPANESE GARDENS

a garden that reminds one of Kyoto

Designed by Naono Sakurai
American architect, Tokyo



Welcome to the garden

We are pleased to welcome you to the UCLA Japanese Gardens, a gift of rare beauty and authenticity.

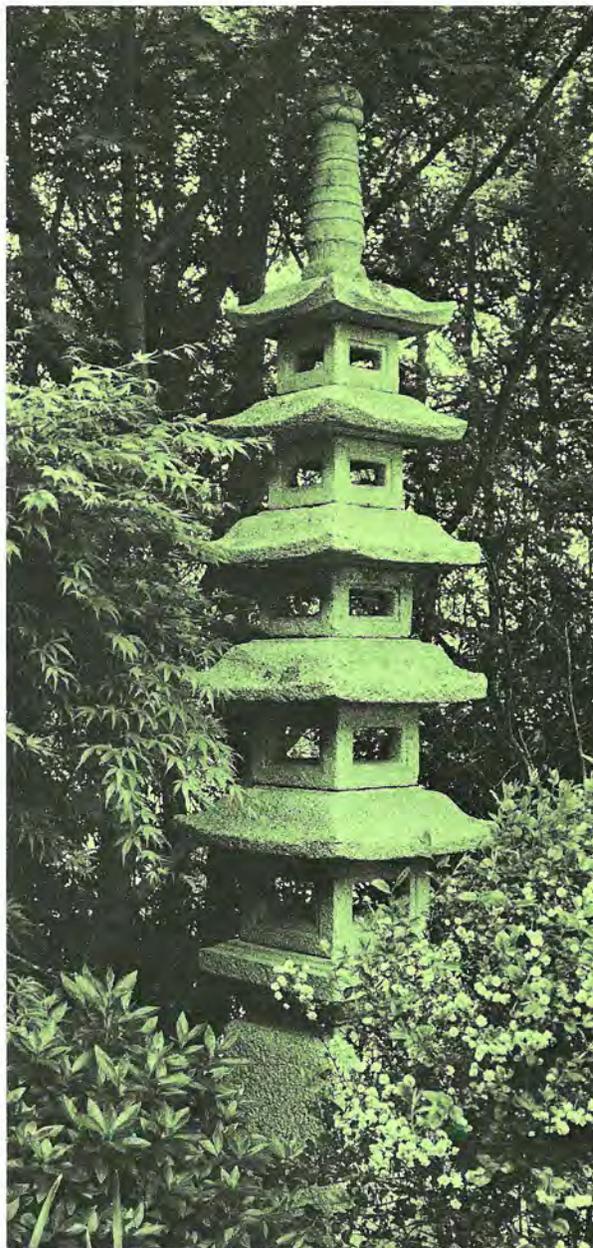
Created by Mr. and Mrs. Gordon Guiberson in memory of his mother, Mrs. Ethel L. Guiberson of Beverly Hills, this lovely sanctuary was donated to UCLA in 1965 by Mr. Edward W. Carter, then Chairman of The Regents of the University of California. It is used by the University as an adjunct to the teaching programs of several UCLA departments, including Biology, Art, Architecture and Theater Arts. Equally important, however, we look upon the garden as something to be treasured for its unique beauty and validity.

The Japanese Garden is an art form with which Americans have great affinity—perhaps because of the pace at which we live, perhaps because it was “discovered” by so many of us at the end of the Second World War when, sick of violence and in search of stable values, we found in Japan, especially around Kyoto, the ultimate in serenity and permanence. The Japanese Garden, ancient in purpose, pattern and symbolism, brings peace to both eye and spirit.

In creating the UCLA Japanese Gardens, Mr. and Mrs. Guiberson travelled many thousands of miles and devoted many long months to planning in order to achieve authenticity in keeping with fourteen centuries of Japanese tradition. They personally selected many of the stones, basins, bridges and other artifacts and brought landscape architects and artisans from Japan to assure themselves that the garden would not dishonor so ancient a culture through breach of knowledge or skill.

We are indeed grateful to the Guibersons for this product of their devotion and to Mr. Carter for so generously making it available to all of us.

Charles E. Young
Chancellor





JAPAN: Setting for the Garden

Japan is a country of great natural beauty. Forested mountains dominate over half the landscape. Down their slopes rush swift rivers; streams cascade into waterfalls, pausing in small lakes and pools. Most of her people dwell on alluvial plains along the coast. The mountains rise behind them, and the always plentiful water meets the sea at their doorstep. Japan's natural beauty is her proudest heritage. Her people know how to enjoy land and water, for their observation of nature is keen and sensitive. It is literally true that everyone in Japan has a garden, and treasures and cares for it, be it a small plant artistically arranged beside a wall, or large, beautifully designed grounds.

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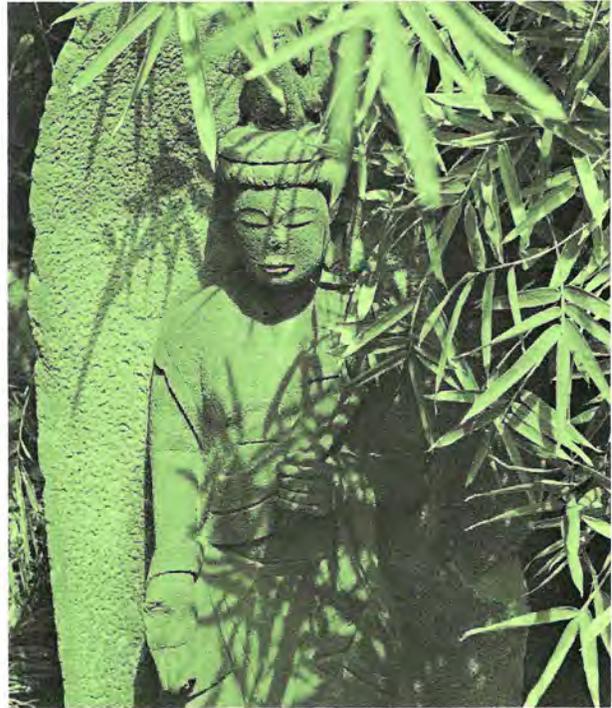
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The simplicity effected by the Japanese garden is therefore complicated in design and execution. It is natural; it is artistic. It is impressionistic, symbolic, and mystic. It is delicate, and yet it has strength.



History of the Japanese Garden

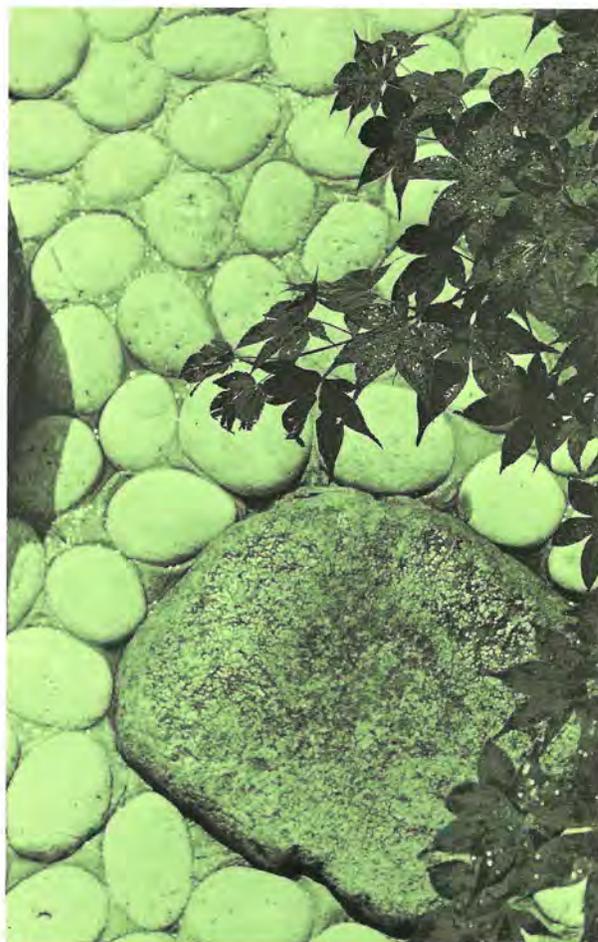
Japanese garden design can be traced back to the second half of the sixth century, as a part of a stream of Chinese cultural ideas which crossed the seas to Japan by way of Korea. But soon the Japanese garden departed from its Chinese origin, in adjustment to the geographical circumstances, historical events, religious influences, and the artistic expression of the Japanese people.

The classical Japanese garden did not appear until the tenth to twelfth centuries. During this period, the art-loving aristocracy devoted much time to poetry and music, which they enjoyed in garden settings. Men and women dressed festively in colors which reflected various plants and blossoms according to the season.

At the conclusion of the twelfth century, the aristocracy surrendered its dominance to the warrior caste which had risen from peasant beginnings and consciously turned away from the luxurious life of their predecessors. They developed the somber, comparatively duller temple garden, and the charming lightness of the aristocratic garden almost disappeared.

During the thirteenth century, Zen, a new form of Buddhism from China, became influential. Zen and the Japanese garden became closely connected, for Zen priests were a class of principal culture bearers who were also individually fine garden architects. They brought a strong religious atmosphere into the garden.

Prior to and including the fourteenth century, stone as a means of art expression achieved a steadily increasing significance which reached its zenith in the early fifteenth century. The symbolic level garden,



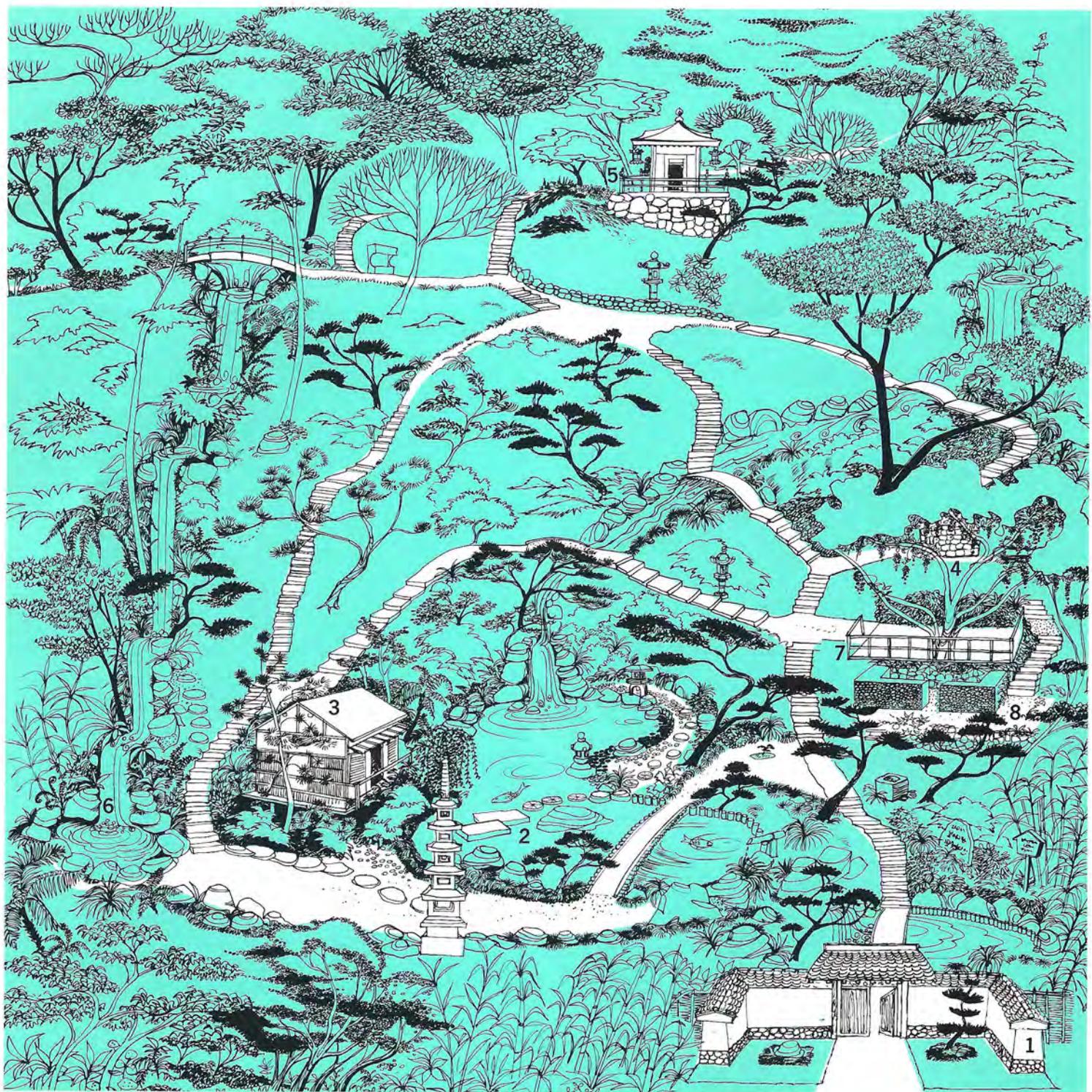
which used only sand and stone for interest, a garden without trees, bush, or ground cover, was a result of this development. These gardens are still maintained today.

During the Edo period (1603 to 1867) a cult of elegant simplicity appeared which retained the influence of Zen Buddhism and its practice of the tea ceremony. These 250 years were the most peaceful epoch in Japan's history. The "strolling garden" was developed within extensive grounds to co-ordinate various edifices for daily living and the tea ceremony. Miniature scenic gems located along garden paths which led to ceremonial tea houses and small shrines achieved variety and were conducive to contemplation in the approach. The garden as a whole became an artistic production characterized by unity and harmony. Its paths carried strollers by stepping stones so artfully arranged that the vistas of ponds, hills, streams and waterfalls were equally appealing from whatever point they might be viewed.

During the nineteenth century and to this date, Japan has experimented with and readily accepted various forms of foreign culture. Her garden designs, however, maintain their thoroughly individual character. Refinement, elegance and tranquility through simplicity have not diminished.

After fourteen centuries of continuous development without decline, the Japanese garden, honored in Japan as in no other nation, may be regarded as the most famous of Japanese traditions; as such, it has influenced garden architects and gardens throughout the world.







(1) Entrance gate and Katsura-type bamboo fence
 (2) Stepping stones across pond, home of colorful Japanese carp
 (3) Garden house for rest, contemplation, and the tea ceremony
 (4) Bath house and the outdoor sunken Japanese bath
 (5) Hokora (family shrine) with ancient Buddha figure
 (6) Hawaiian waterfall
 (7) Traditional "moon-viewing" deck with Japanese wood rail detail
 (8) Stone surfaced barbecue terrace

PRINCIPAL FEATURES WITHIN THE GARDEN

Main Gate and Fence

In Japan, the main gate is an important structure long used as an entrance to the residences and gardens of those who were in the aristocracy or belonged to the upper social and business strata. The main gate of the UCLA Japanese Gardens is similar to that of the famous Ichida estate, located in the Nanzen-ji district of Kyoto. It was ordered from Mr. Yoichiro Yoshiharo in Kyoto. After completion in Japan, it was dismantled for shipping to America. It was reassembled in the garden by Mr. Kazuo Nakamura, who had supervised its construction. The wood is tongue-and-groove construction with pegs in lieu of nails. Mr. Benny Shinto of Los Angeles laid and cemented the gate roof tiles, a job that few artisans in the United States know how to do.

The black rock at the base of the entry walls is Japanese black slate, found only in the mountains near Nara.

The bamboo fence next to the main gate is called Katsura-type in that it was copied from fences located on the grounds of the famous Katsura Detached Palace in Kyoto. The palace and garden were built in 1590 for Prince Hachijo by the Regent Hideyoshi Toyotomi, who commissioned a Zen tea master, Enshu Kobori, for the task. The Katsura garden is considered to be the highest achievement in Japanese landscape art and is maintained under the protection of the Imperial Household Ministry.

It is to be noted that the Kyoto region is famous for bamboo of the finest quality; Thomas Edison used Kyoto bamboo for the filament in his electric light globe before the adaptation of tungsten.

Natural Stones, Carved Stones & Stone Arrangements

Stones have been used in Japanese garden design since the sixth century. Their arrangement is a difficult and intricate art, but when done well, the stones appear as naturally symbolic of nature.

Many hundred tons of stone and rock were brought in for placement in the UCLA Japanese Gardens. About 400 tons of lichen-covered, dark brown stone came from Santa Paula Canyon in Ventura County. Several hundred tons of medium dark to dark stones were brought from rock quarries at the foot of Mt. San Antonio (Mt. Baldy) northeast of Los Angeles. However, the special garden-type stones were selected by the owner in Japan and shipped here from Kyoto, Osaka, and Tokyo.

The large, flat Japanese stone in the traditional position by the pond is called the "thinking" stone, where the lord or owner could contemplate his garden creation.

Another large, natural stone was taken from the swift rapids of the Hozu River which runs through the outskirts of Kyoto. Because of its shape, it is the garden's "turtle" stone. In Japan, the turtle symbolizes luck and longevity, for they say, "Cranes for 1,000 years, but turtles for 10,000 years."

The largest stone, weighing 9½ tons, was placed in the pond as symbolic of a ship on the sea. Also from Kyoto, it is called *Kibune-ishi* or Noble Ship Stone.

The garden's oldest man-carved stone and the most valuable one is the Buddha Stone. It is over a thousand years old and represents Buddha seated in 16 positions. Other classic stonework is the pagoda, over 500 years old. The custom of placing white sand or small pebbles in the basin at the pagoda's base to symbolize the Buddha's bones has been followed. Roof levels of a pagoda are always odd in number, and this one is five-tiered.

The stone representing *Kannon* or *Kwan Yin* form of the Buddha (principally prayed to by women) was found in Tokyo, but the seated single Buddha was from Kyoto.

Japanese Stone Lanterns

Used functionally to light paths from the gate to the house and garden, or for presentation to shrines and temples, stone lanterns developed through the centuries from crude beginnings to graceful designs. Today they are both practical and ornamental.



All four types of Japanese stone lanterns are included in the UCLA Japanese Gardens:

1. "Snow-viewing" lantern, which originated during modern times. Always placed near water, it gives a touch of refinement to the garden. White pebbles at its base customarily denote a snowy scene.

2. Lanterns used for donations to temples to receive the blessings of the Buddha, or to Shinto shrines to receive the blessings of elemental gods; many bear names of particular shrines.

3. Miscellaneous-shaped lanterns—tall and short, round and square—developed for more decorative than practical purposes. Special attention should be directed to the crude Korean lantern, which was introduced into Japan in the sixth century, and to the small, round lantern which represents a lighthouse at the edge of the pond, with a black pebble symbolic "beach" similar to that in the Katsura garden.

4. Christian type lanterns were originated by a Christian expert in the tea ceremony, Furuta Oribe. Because of vigorous persecution during the seventeenth and early eighteenth centuries, Christians in Japan worshipped secretly in their gardens before stone lanterns, the stems of which were carved to signify the Latin cross and the Virgin Mary.



Stone Water Basins

There are two types of man-made stone water basins: the tall type for using water from a standing position, and the lower type for a kneeling position. Water is ladled out for drinking and washing the mouth and hands for symbolic cleansing prior to the tea ceremony.

The water basin on the right of the entrance path is naturally formed. This rare type of rock was found at the bottom of a waterfall, where the water eroded the rock for centuries, resulting in a natural cup shape.

The type called "Buddha Facing Four Directions" originated in Kamakura around 1300 A.D. and was also originally used as a pagoda base.

The tall, natural water basin is used near a building; in this case, the garden house.

By the path up the hill are all the other types of water basins, or *tsukubai*, found in Japan. To the right of the round stone water basin is a rock upon which a tub of warm water was placed during severely cold winters; on the left, a rock has been provided to place a lantern in case of darkness; and the rock in front is for stepping or kneeling. Four round stones arranged as a pyramid prevent water from splashing on the feet. Such a basin may be both practical and ornamental. Another famous type of water basin near the *hokora* is inscribed in Japanese, "dew-catcher."

The *takeji* or movable bamboo pipe section located near the pond is called "wild boar scarer." As water fills it, this pipe lowers and strikes a rock, making a noise which, according to legend, frightened away wild boars from the fields. This pipe perpetually empties and refills to repeat its sound; in the UCLA Japanese Gardens, it protects the carp from the night marauders of Bel Air, the raccoons. It may also be used as a fountain.



Japanese Garden Paths and Stone Floor Patterns

The stone path leading from the gate to the level of the pond is called *tatami-ishi*, meaning stone mat pattern. Natural uncut stones have been selected and laid to provide a flat, easy-to-tread surface. In Japan, moss is grown between the stones, but in deference to Western ladies' high heels, cement was used here for a safety factor.

The round stepping stones beside and across the pond are ancient mill stones. The two large rectangular hand-hewn stones in the pond laid next to the mill stones are called "devil casting stones." According to an ancient Japanese anecdote, when the person a devil is following suddenly steps aside at the end of a rectangular stone, the devil falls into the water and drowns. Both round and rectangular stones in the UCLA Japanese Gardens resemble those in the garden of the famous Heian Shrine in Kyoto.

The other stepping stones around the pond and leading to the garden are examples of natural stepping stones, called *shirakawa* and *kurama* stones, also from Kyoto.

The floor design of the barbecue area, the "moon-viewing" and shrine decks, is called the butterfly pattern. Mr. K. Nakamura designed and constructed the barbecue counter, on the side of which he used a pattern of black and white pebbles to represent chrysanthemums and camellias.

Above the bath and around the stone house, the woodland path is typical of Japanese gardens. It is called "laid log" or *maruta-no-korobashi*, and is usually composed of packed gravel with intermittent stringers from the cryptomeria tree.



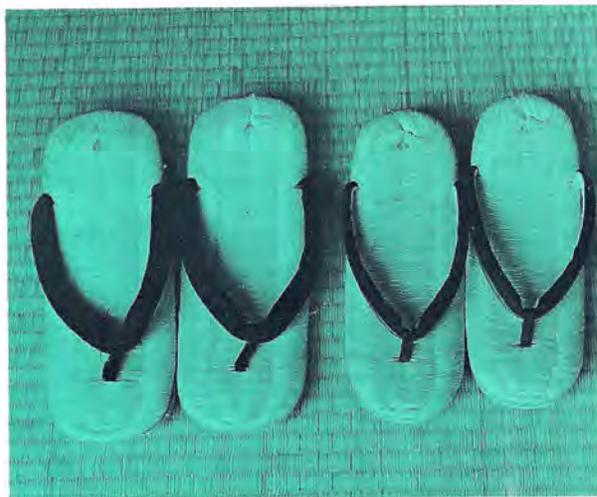
The Japanese Bath and Bridges

Since Japan is a volcanic country, famous hot springs and their adjoining resorts are numerous. Some are in the midst of deep mountain sides, far from residential areas, where one may encounter a natural outdoor hot bath. Under white clouds floating in a blue sky, within a forest of green trees, rural residents enjoy being in a bath built of natural stones.

City dwellers also visit hot springs during holiday excursions and for curative effects upon diseases, for each hot spring is characterized by particular chemical elements.

The log bridge at the pond in the UCLA Japanese Gardens is the type one might cross on one's way to an outdoor bath. Upon two relatively huge logs across the banks, small logs were laid at right angles and secured with fill.

However, the bridge encountered as soon as one enters the gate is made of a single piece of natural stone. At the top of the waterfalls is another rock bridge, but that one is hewn by hand. Both bridges originated in Kyoto.



The Garden House for The Tea Ceremony

This structure, also entirely made in Japan, is located away from the garden center, shielded by black pines, black bamboo, and other shrubs native to Japan. Before entering, shoes must be removed. Here one rests, listening to the tinkle of water, the whispering wind, and the sounds of birds and insects within the garden. One sees the tumbling water of the upper falls and looks down on the stillness of the pond with its composition of stones, water lilies and colored Japanese carp. Resting, looking, listening, one can also contemplate and study poetry, such as the 5-7-5 syllabic *haiku* poems, or participate in the tea ceremony. The garden house used to be a rendezvous for secret conversations without fear of being overheard. Above and under this garden house, a Japanese white stone design, symbol of a dry stream bed, gives an illusion of running water. Its origin may be traced back centuries.

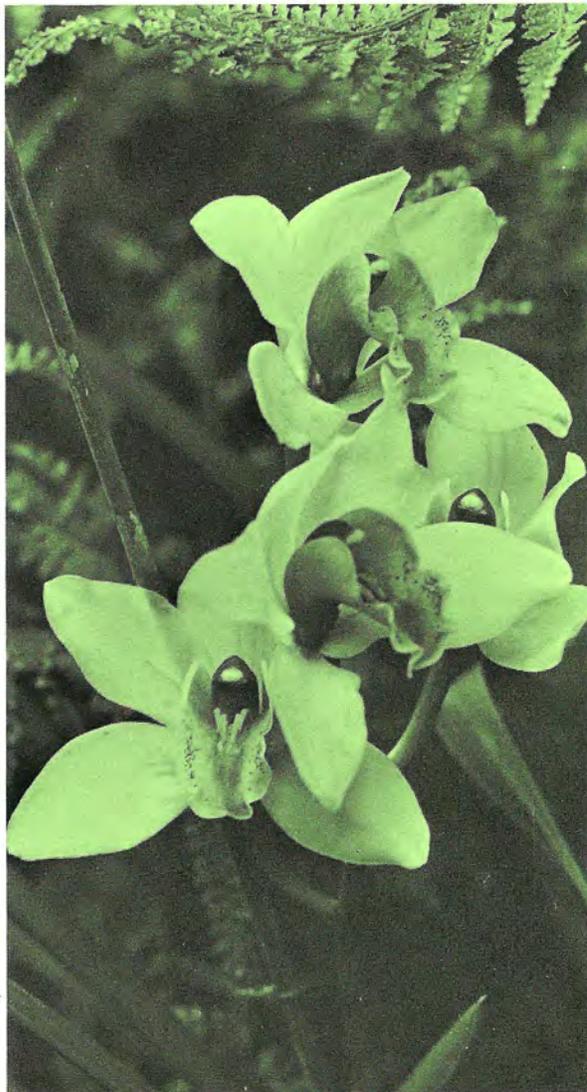
The *Cha-no-yu* or tea ceremony is limited to five persons, hence the size of the tea house. Deliberately inconspicuous in appearance, its purity is intended as a sanctuary from the complex world. Rigidly defined articles for the ceremony are always valuable works of art.



Hokora Shrine & Carved Wood Buddha

With the aid of three co-workers this shelter was constructed in fifty days by the same Kyoto artisans who made the entrance gate. The roof is made from Japanese cryptomeria. No nails were used and all woods were hand-hewn. Bronze ornamental knobs were smoked by burning cedar leaves.

Within the *hokora*, the old, rare, gold-leafed, hand-carved Buddha is in excellent condition. Bronze hanging lamps were custom-made. Two stone Chinese animal figures dating back to the 18th century represent lions; these were brought to the garden from Bangkok.



Hawaiian Garden

South of the tea house the garden changes from the formal Japanese style to an informal Hawaiian Garden bordering a series of pools and waterfalls. Here tropical plants thrive in a cool, green, moist environment.

JAPANESE GARDEN PLANTS

The Japanese mood is set by the pine and the lily turf at the entrance and continued along the lower steps with a sampling of the variety of plants to be seen in the garden — rhododendron, azalea, Japanese maple, camellia, sago palm, bamboo, and Japanese fern. Of special interest are the trees of *Magnolia denudata* by the deck and below the tea house and also the variety of Japanese maples. Note the use of bamboo poles to train the pine branches. In the spring, flowering apricots, cherries, and plums add color to the garden. Notice too, the black-stemmed bamboo near the tea house, the bonsai wisteria on the garden wall, and the bronze and pink nandina near the pool.

conifers

Cedrus deodara 'Nana'	Dwarf deodar
Cycas revoluta	sotetsu (そてつ) Sago palm
Cryptomeria japonica	hinoki (ひのき) Japanese cedar
Juniperus chinensis	Chinese juniper
Juniperus conferta	Shore juniper
Juniperus sabina 'Tamariscifolia'	Tamarix juniper
Pinus mugo	Mugo pine
Pinus edulis	Pinyon pine
Pinus radiata	Monterey pine
Pinus thunbergii	kuromatsu (黒松) Japanese black pine
Sequoia sempervirens	Coast redwood
Taxus brevifolia	Pacific yew

evergreen trees

Magnolia grandiflora	taisanboku (たいさんぼく) Southern magnolia
Pittosporum undulatum	Victorian box
Quercus agrifolia	kashi (かし) Coast live oak
Rhapis humilis	Slender lady palm

deciduous trees

Acer palmatum	Japanese maple
Acer palmatum 'Atropurpureum'	akaba-momiji (赤葉もみじ) Purple dwarf Japanese maple
Acer palmatum 'Bonfire'	Red Japanese maple
Acer palmatum 'Ornatum'	Red laceleaf Japanese maple
Magnolia denudata	Yulan magnolia
Magnolia X soulangeana	mokuren (もくれん) Chinese magnolia
Platanus racemosa	California sycamore
Prunus blireiana	Hybrid plum
Prunus mume	ume (梅) Flowering Japanese apricot

Many Japanese plants have a symbolism which is closely interwoven with the daily life of the Japanese people. Among them, the most important are the pine, bamboo and plum. A combination of these plants is used on auspicious occasions and termed *shochikubai* after the words for these plants as they are pronounced in the Chinese manner — *sho* for pine, *chiku* for bamboo and *bai* for plum.

Pine and bamboo are both evergreens expressing longevity. The plum is said to be the first to blossom after a severe winter and thus to embody the qualities of "vigor" and "patience." Japanese legend holds that pine trees live a thousand years and bamboo for tens of thousands. Therefore these plants are appropriately used for New Year's decorations and weddings.

Prunus mume 'Pendula' .....	.....	Pendulous flowering Japanese apricot
Prunus persica	momo	(桃)..... Flowering peach
Prunus serrulata	sakura	(桜)..... Flowering oriental cherry (double)
shrubs		
Aucuba japonica	aoki	(あをき)..... Japanese aucuba
Bamboo:	Take	(竹)
Bambusa multiplex 'Alphonse Karr'		
	Suhōchiku	(すほうちく)..... Alphonse Karr bamboo
Bambusa multiplex 'Golden Goddess' .....		..... Golden Goddess bamboo
Bambusa oldhamii .....		..... Oldham bamboo
Bambusa ventricosa	hoteichiku	(ほていちく)..... Buddha's Belly bamboo
Phyllostachys aurea .....		..... Golden bamboo
Phyllostachys nigra	kurochiku	(黒竹)..... Black bamboo
Phyllostachys bambusoides 'Castillon' .....		..... Castillon bamboo
Sasa palmata	kumazasa	..... Palmate bamboo
Sasa pygmaea .....		..... Pygmy bamboo
Camellia japonica	tsubaki	(椿)..... Japanese camellia
Camellia pitardii .....		..... Pitard's camellia
Camellia reticulata .....		..... Netvein camellia
Camellia sasanqua	sazanka	(さざんか)..... Sasanqua camellia
Chaenomeles 'Comeo' .....		..... Japanese flowering quince
Cuphea hyssopifolia .....		..... False heather
Daphne odora	jinchōge	(ちんちようげ)..... Winter daphne
Elaeagnus pungens .....		..... Silver berry
Fatsia japonica	yatsude	(やつで)..... Japanese aralia
Hebe menziesii .....		..... Menzies' hebe
Heteromeles arbutifolia .....		..... Toyon
Kerria japonica	yamabuki	(山吹)..... Japanese rose
Mahonia lomariifolia .....		..... Chinese hollygrape
Myrtus communis 'Compacta' .....		..... Compact myrtle
Nandina domestica	nanten	(南天)..... Heavenly bamboo
Nandina domestica 'Compacta' .....		..... Compact heavenly bamboo
Ochna serrulata .....		..... Mickey Mouse plant
Osmanthus fragrans .....		..... Sweet osmanthus
Pittosporum tobira .....		..... Mock orange
Prunus sp.		
Punica granatum 'Nana'	zakuro	(ざくろ)..... Dwarf pomegranate
Rhododendron sp.	shakunage	(しゃくなげ)..... Azalea
Spiraea prunifolia .....		..... Bridal-wreath spiraea
Ternstroemia gymnanthera .....		..... Mokkoko thea
Thea sinensis	chya	(ちや)..... Tea plant
Wisteria floribunda	fuji	(藤)..... Japanese wisteria

perennials and ground covers

Acorus gramineus	sekishō	(せきしやう)	Sweet flag
Ajuga reptans			Carpet bugle
Asparagus retrofractus			
Hedera helix			English ivy
Helleborus orientalis			Lenten rose
Helxine soleirolii			Baby's tears or Japanese moss
Ligularia tussilaginea var. aureomaculata			Leopard plant
Liriope muscari			Big blue liriope
Ophiopogon jaburan	o-obajyanohige	(おおばじやのひげ)	White lilyturf
Ophiopogon japonicus	ryunohige	(りゆうのひげ)	Dwarf lilyturf or Mondo grass
Rohdea japonica	omoto	(おもと)	
Saxifraga sarmentosa			Strawberry geranium

ferns

Adiantum capillus-veneris			Southern maidenhair
Asplenium bulbiferum			Mother spleenwort
Cyrtomium falcatum 'Rochfordianum'			House-hollyfern
Dryopteris erythrosora			
Microlepia strigosa			
Polypodium vulgare			Adder's fern
Polystichum setosum			
Polystichum tsus-simense			
Pteris tremula			Australian brake
Pteris vittata			Chinese brake
Pyrrosia lingua			Japanese felt fern
Rumorha adiantiformis			Leather fern
Woodwardia fimbriata			Giant chainfern

water plants

Equisetum hymenale	tokusa	(とくさ)	Scouringrush horsetail
Nelumbo nucifera	hasu	(はす)	Hindu lotus
Eichornia crassipes			Common waterhyacinth
Nymphaea sp.	suiren	(すいれん)	Gerardiana waterlily

Hawaiian Garden

This section is ideal for moisture and shade-loving tropical plants. The collection of ferns is particularly noteworthy.

trees and shrubs

Acacia longifolia	Sydney golden wattle
Aucuba japonica	Japanese aucuba
Betula verrucosa 'Dalecarlica'	Cutleaf weeping birch
Heteromeles arbutifolia	Toyon
Hibiscus rosa-sinensis	Chinese rosemallow
Magnolia kobus 'Stellata'	Star magnolia
Magnolia X soulangeana	Chinese magnolia
Pittosporum undulatum	Victorian box
Quercus agrifolia	Coast live oak
Strelitzia nicolai	Tree bird of paradise
Ulmus parvifolia	Chinese evergreen elm

palms

Caryota urens	Toddy fishtail palm
Chamaedorea costaricana	Costa Rican parlor palm
Chamaedorea elegans	Parlor palm
Chamaedorea erumpens	Bamboo palm
Chamaedorea tepilijote	Pacaya palm
Chrysalidocarpus lutescens	Yellow butterfly palm
Howea forsteriana	Forster's sentry palm

herbaceous plants and ground covers

Ajuga reptans	Carpet bugle
Alpinia	Ginger of Galangal
Agapanthus africanus	Lily of the Nile
Anthurium tetragona	
Aspidistra elatior	Iron plant
Begonia spp.	
Bromeliaceae	
Chlorophytum comosum	
Clivia minata	Scarlet Kafir lily
Crinum asiaticum	Poison bulb
Cyclamen	
Cymbidium hybrids	
Hedera helix	English ivy
Hedychium gardnerianum	India ginger lily
Helxine soleirolii	Baby's tears
Impatiens sultanii	Sultan snapweed
Monstera deliciosa	Cut-leaf philodendron

Orchidaceae

Philodendron 'Evansii'	
Philodendron selloum	
Tradescantia	Spiderwort
Vinca major	Bigleaf periwinkle
Zantedeschia aethiopica	Common calla lily

ferns

Adiantum capillus-veneris	Southern maidenhair
Alsophila cooperi	Australian tree fern
Asplenium bulbiferum	Mother spleenwort
Blechnum brasiliense	
Cibotium chamissoi	Hawaiian tree fern, man fern
Cibotium glaucum	Hawaiian tree fern, hapu'u
Cyathea dealbata	New Zealand silver tree fern
Cyathea medullaris	New Zealand black tree fern
Cyrtomium falcatum	House-hollyfern
Cyrtomium falcatum 'Rochfordianum'	Rochfordianum house-hollyfern
Davallia trichomanoides	Plume davallia
Dicksonia antarctica	Tasmanian tree fern
Dryopteris erythrosora	Woodfern
Hypolepis punctata	
Microlepia platyphylla	
Microlepia strigosa	
Nephrolepis cordifolia	Tuber swordfern
Onychium japonicum	Japanese clawfern
Pellaea falcata	Australian cliffbrake
Platycterium bifurcatum	Staghorn fern
Polypodium aureum	Golden polypody
Polypodium vulgare	Adder's fern
Polystichum setiferum 'Proliferum'	Bristle hollyfern
Polystichum setosum	
Pteris cretica	Cretan brake
Pteris cretica 'Childsii'	
Pteris tremula	Australian brake
Pteris vittata	Chinese brake
Rumorha adiantiformis	Leather fern
Sadleria cyatheoides	
Stenochlaena tenuifolia	
Tectaria cicutaria	Button fern
Thelypteris torresiana	
Woodwardia fimbriata	Giant chain fern
Woodwardia radicans	European chain fern



U C L A

田
心
京
園

Hannah Carter
Japanese
Garden

Traditional Japanese Gardens

KOICHI KAWANA

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

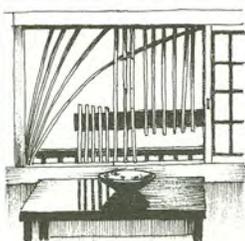
SYMBOLISM: The key elements are water, stones, and plants. From ancient times, the Japanese as an island people had an affinity for the sea. Water is crucial in garden design, not as a substance but as a symbol of the sea. In a *chisen* style garden, a pond or lake occupies the most significant portion.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

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

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

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

8. The garden house is located away from the center of the Garden, shielded by black bamboos and pines. Deliberately inconspicuous, its purity is intended as a sanctuary from the complex world. The garden house may also be used for the tea ceremony or *cha-no-yu*. A tea ceremony is limited to five people, hence the size of the house. The stone water basins, or *toukubai*, are for ritual washing before entering. A dry streambed of white stones runs beneath the house. At its source behind the house is a symbolic arrangement of 16 carefully chosen large stones in an area especially conducive to intense meditation.



9. Behind the garden house is the Hawaiian garden. It contains five species of tree ferns and 25 other fern varieties, as well as seven classes of palms. Various tropical vines and epiphytes, including aroids, orchids, and bromeliads are also present. The pool is used as a nursery for baby *koi*.



10. Like the main gate, the *hokora* or family shrine is made of Cryptomeria wood and the roof is Cryptomeria bark. The materials are deliberately left unpainted to mellow with age. The antique hand-carved Buddha inside the shrine is decorated with gold leaf. The two stone lions were carved in China during the 18th century.



11. The outdoor sunken bath might be found at a Japanese mountain resort. Being a volcanic country, Japan has many hot springs. Here appropriate volcanic rocks placed above the bath and the pebbled walk below suggests a spring-fed stream. The camellias near the bathhouse bloom in winter and spring.

12. The moon-viewing deck is authentic except for the modern furniture. The part of the Garden near the main entrance is more exuberant than the relatively controlled areas to the right. The general plan of the Garden is supposed to embody the cycle from wild youth to sedate maturity in a sequence arranged in a counterclockwise order.



13. Fine *bonsai* are displayed in the former barbecue area, an amusing cultural hybrid showing Japanese craftsmen's adaptability to California ideas. Here a modern serving counter is decorated with old chrysanthemum and camellia patterns. The pavement is pebbled in a pattern representing the legend of the leaf, the butterfly, and the family.



1. The main gate is in the style of the famous Ichida estate in Kyoto. The wood is Cryptomeria, a Japanese relative of the redwood, the proper material for sacred structures. The black slate was quarried in the mountains near Nara. The bamboo fence is a classic type first used in the 17th century.



2. The first bridge inside the gate is a natural stone from Kyoto. On the right side of the first flight of steps is a stone carved more than 1,000 years ago showing the Buddha seated in 16 different positions of worship; 16 signifies immortality.

3. A focal point of the garden is the pool with colorful *koi* swimming among water-lilies. Some of these *koi* are as old as the garden itself. *Koi* can live for more than 200 years. Near the pool are Japanese maples with red and purple foliage.



4. Each of the pines by the pool has a special name and role. The view-perfecting pine overhangs the smooth pebble beach. By the round stepping stones is the stretching pine. Below and to the right of the waterfall is the cascade-screening tree. Above and to the left of the waterfall is the principal tree or upright spirit.



5. At the base of the view-perfecting pine is the rugged dedication stone or *raibai seki*, the spiritual center of the garden. The big flat stone by the smooth pebble beach is the thinking stone. In the pool are the crane and tortoise islands.

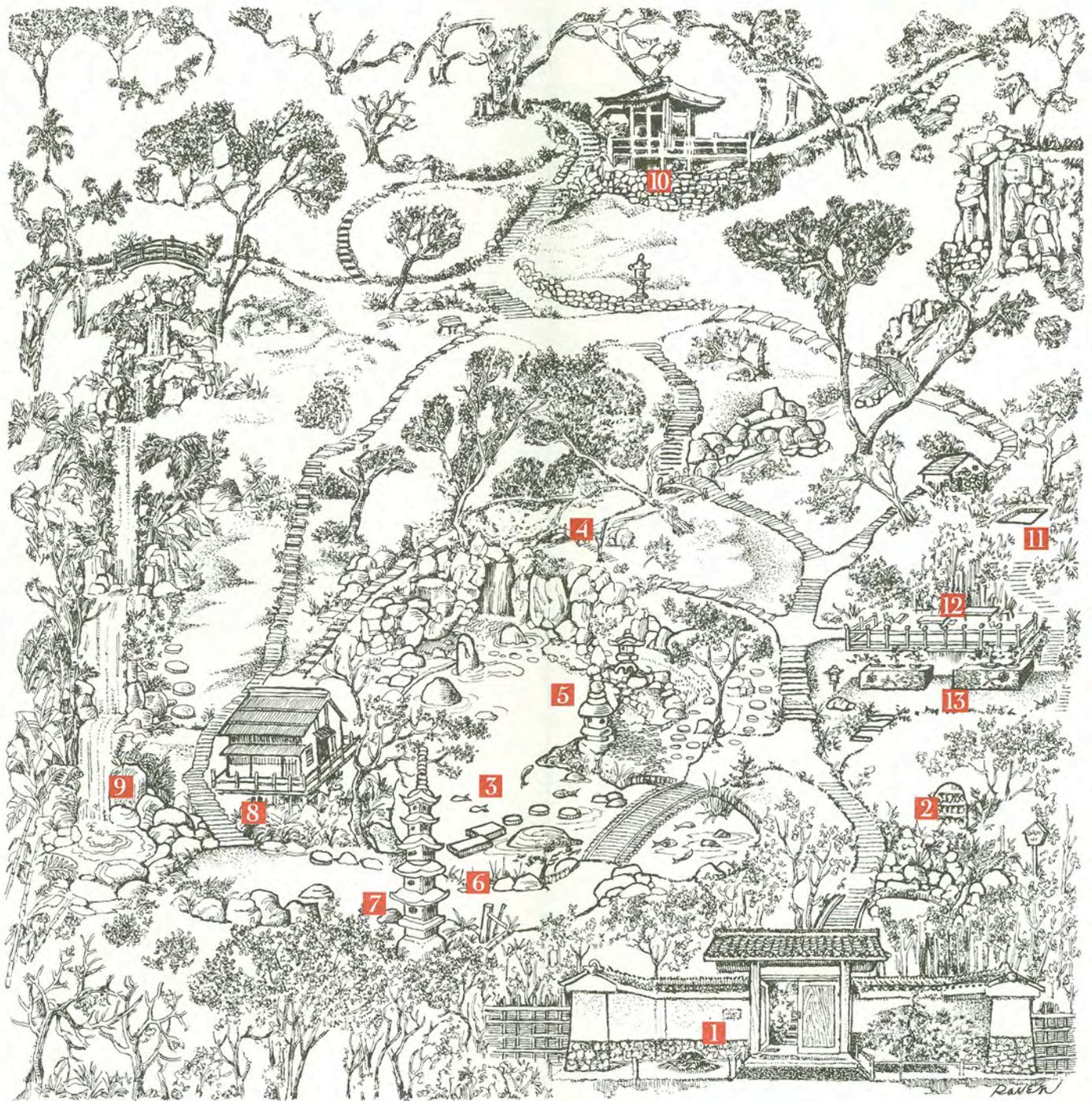
6. The two large rectangular stepping stones, like those at the Heian Shrine in Kyoto, are called devil-casting stones. If you take this zig-zag path across the pool, a pursuing devil may fall into the water and drown. The round stepping stones are old millstones. The noisy bamboo device, perpetually filling with water and spilling over, is a wild boar chaser.



7. The *stupa*, a five-tiered pagoda, stands above white stones representing Buddha's bones. There are five elements—sky, wind, fire, water, and earth; and five cardinal virtues—humanity, justice, politeness, wisdom, and fidelity. Above the *stupa* stands a deciduous spring-flowering Chinese magnolia.



UCLA Hannah Carter Japanese Garden



AESTHETICS: The complex aesthetic values of traditional Japanese gardens stem mainly from Zen Buddhism. Among Zen concepts expressed in garden design are: asymmetry and a preference for the imperfect and for odd numbers; naturalness and an avoidance of the forced and artificial; hiding part of the whole to achieve profundity with mystery; a quality of maturity and mellowness that comes with age and time; tranquility, simplicity, and austerity.

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

UCLA Hannah Carter Japanese Garden

In 1959 Gordon G. Guiberson decided to create a Japanese garden on his Bel-Air estate. He and his wife hired famed landscape architect Nagao Sakurai of Tokyo and garden designer Kazuo Nakamura of Kyoto. Construction took over a year and a half and was completed in 1961. Guiberson dedicated the Japanese garden to his mother, Ethel L. Guiberson.

Chair of The Regents of the University of California Edward W. Carter and his wife Hannah purchased the estate in 1965. That same year, they donated the garden to UCLA. In 1969 heavy rains damaged the garden. UCLA professor of art and campus architect Koichi Kawana designed the needed reconstruction. In 1982 the garden was officially renamed the UCLA Hannah Carter Japanese Garden.

The UCLA Hannah Carter Japanese Garden was inspired by the gardens of Kyoto. Many structures in the garden—main gate, garden house, bridges, and family shrine—were built in Japan and reassembled here. Antique stone carvings, water basins, and lanterns, as well as the five-tiered pagoda, and key symbolic rocks are also from Japan. In addition, several hundred tons of local stones came from quarries in Ventura County and the foot of Mt. Baldy, northeast of Los Angeles. All the trees and plants in the Garden belong to species that grow in Japan, with the exception of the California live oaks that predate the Garden.

Hours: Tuesday, Wednesday, and Friday 10:00a.m.–3:00p.m. by reservation only. Please call (310)825-4574.

Weather: The Garden may close, without notice, due to inclement weather or hazardous conditions.

Admission: Free

Attire: The Garden is traversed by steep stone pathways. Athletic shoes are recommended.

Parking: Reservation includes free parking. Park in designated spaces only.

Location: The UCLA Hannah Carter Japanese Garden is located on 10619 Bellagio Road in Bel-Air. From Sunset Boulevard turn north onto Stone Canyon Road. Proceed to the stop sign. Pass the stop sign and turn left onto Bellagio Road. Proceed slowly. The Garden is the third property on the right.



Donations: If you would like to make a donation, please make check payable to *The UCLA Foundation* and mail to:

UCLA Hannah Carter Japanese Garden
10920 Wilshire Boulevard, Suite 1520
Los Angeles, CA 90024-6518

COPIES OF BUILDING PERMITS FOR MAJOR ALTERATIONS

1

5753

CITY OF LOS ANGELES

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

DEPT. OF BUILDING AND SAFETY

DIST. MAP 7200	1. LEGAL LOT 3	BLK. 4	TRACT 7656
ZONE R-1	JOB ADDRESS 626 Siena Way		APPROVED
FIRE DIST.	2. BETWEEN CROSS STREETS Bellagio AND Chalon		
INSIDE THRU 3	PURPOSE OF BLDG. Lounging Dock		
KEY	4. OWNER Mrs. Gene Markey		
COR. LOT	5. OWNER'S ADDRESS 626 Siena Way, L.A. 24		
REV. COR.	6. CERT. ARCH. None		
LOT SIZE 14x20	7. LIC. ENGR. None		
REAR ALLEY	8. CONTRACTOR Forrest W. Taylor		
SIDE ALLEY	STATE LICENSE NUMBER		
BLDG. LINE Hills Bldgs	STATE LICENSE NUMBER		
AFFIDAVITS	STATE LICENSE NUMBER 16087		
BLDG. AREA	9. SIZE OF NEW BLDG. 14' x 18' STORIES 1 HEIGHT 8'		
SPRINKLERS REQ'D. SPECIFIED	10. MATERIAL OF EXTERIOR WALLS: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		

1

626 Siena Way

WLA

1955

VALIDATION WLA 10/1/55	P.C. # 11906 - \$2.00 - 8-11-55 M	
TYPE DECK	GROUP	MAX. OCC. Bldg. \$5.00 - 8-11-55 M
DIST. OFFICE West L.A.	P.C. 2nd BP. 5th	
C. OF O. ISSUED Not Read		

DWELL. UNITS	11. VALUATION; TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 800.	VALUATION APPROVED
PARKING SPACES		APPLICATION CHECKED
GUEST ROOMS	I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.	PLANS CHECKED
FILE WITH		CORRECTIONS VERIFIED
CONT. INSP.	Forrest W. Taylor SIGNED	PLANS APPROVED
No Cont.		APPLICATION APPR

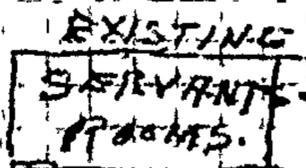
This Form When Properly Validated is a Permit to Do the Work Described

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original.

SIENA WAY
~~BELLARDO RD.~~

86.99

182.79



125.41

161.68

11.00

30'



PROPOSED DECK BY THIS PERMIT

235.53

96.29

236.91

BELLARDO RD.

ON LOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 7200	1. LEGAL LOT 3	BLK. 4	TRACT 7656
ZONE R-1	2. BLDG. ADDRESS 626 Siena Way		APPROVED
FIRE DIST.	3. BETWEEN CROSS STS. Bellagio AND Chalon		
INSIDE thru	4. PRESENT USE OF BLDG. Lounging Deck	NEW USE OF BLDG. Same -- not started	
COR. LOT	5. OWNER Mrs. Gene Markey		
REV. COR.	6. OWNER'S ADDRESS 626 Siena Way, L.A. 24		
LOT SIZE Irreg.	7. CERT. ARCH. None		
REAR ALLEY	8. LIC. ENG. None		STATE LICENSE NUMBER
SIDE ALLEY	9. CONTRACTOR Forrest W. Taylor		STATE LICENSE NUMBER 16087
BLDG. LINE HILLS	10. SIZE OF EX. BLDG. 14 X 18'		STATE LICENSE NUMBER
AFFIDAVITS	11. MATERIAL EXT. WALLS: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONG. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		ROOF CONST: <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONG. <input type="checkbox"/> OTHER

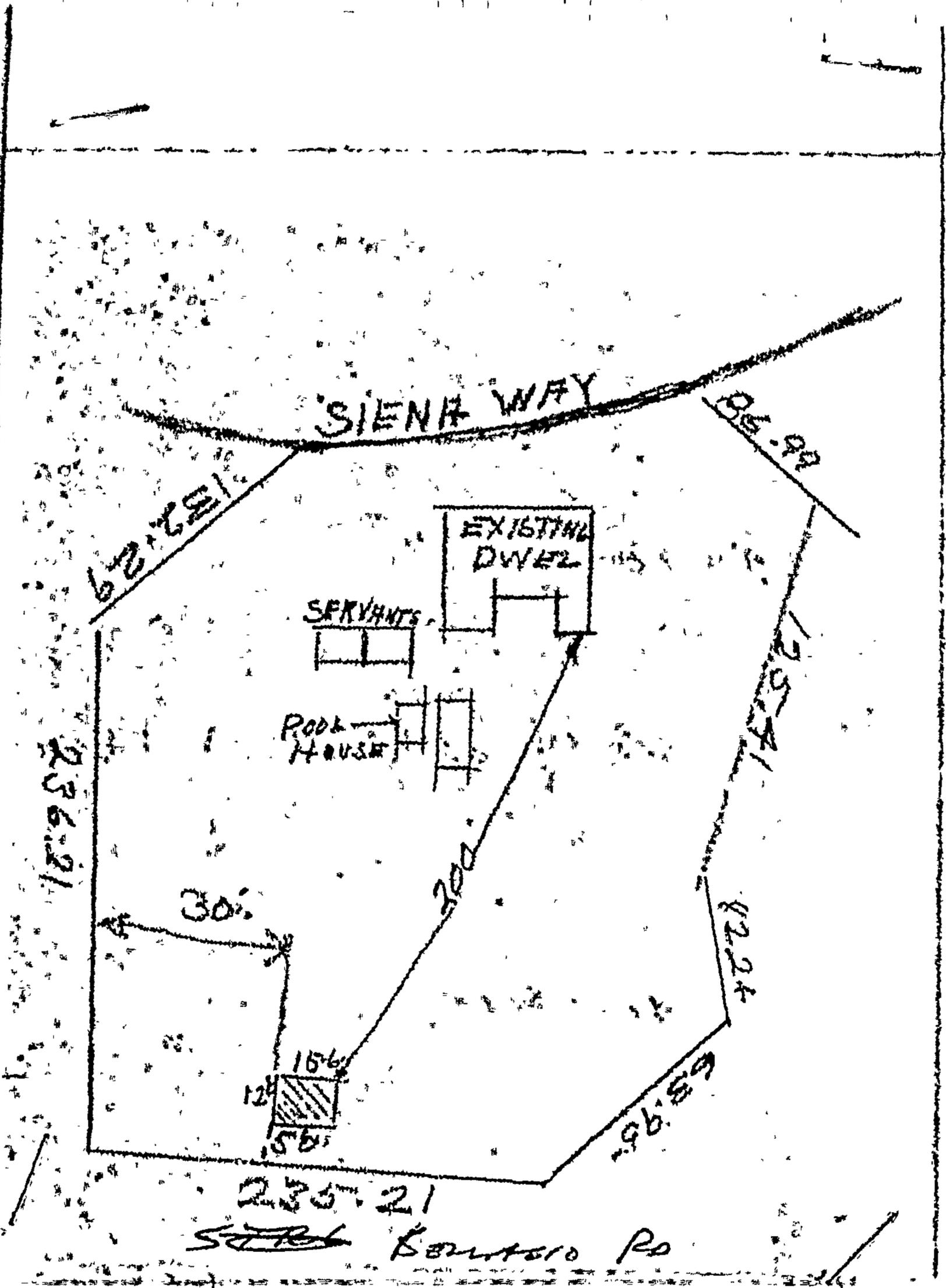
3 **626 Siena Way** **WLA 1955**

VALIDATION WLA 15708	<i>Bldg # 150-8-15-55 W</i>	
TYPE Deck	GROUP	MAX. OCC.
DIST. OFFICE West L.A.	C. OF O. ISSUED <i>Not Recd</i>	
TBP 150		

DWELL. UNITS	12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BLDG. \$ 51.	VALUATION APPROVED
PARKING SPACES	13. SIZE OF ADDITION 12' X 15'6" STORIES 1 HEIGHT 8'	APPLICATION CHECKED
GUEST ROOMS	14. NEW WORK: Decrease size of Deck and relocate.	PLANS CHECKED
FILE WITH	I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. Forrest W. Taylor SIGNED	CORRECTIONS VERIFIED
CONT. INSP.		PLANS APPROVED
P/W WLA 15684/55		APPLICATION APPROVED

This form when properly validated is a permit to do the work described.

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.



SIENA WAY

65' 0" R.D.

62' 1/2' E

EXISTING DWEL

SERVANTS

POOL HOUSE

236.21

30'

200'

125' 7/8"

42' 2 1/4"



235.21

ST. RICHARD ROAD

1 9/89

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT	3	BLK.	4	TRACT	7656	DIST. MAP	7200
JOB ADDRESS	626 Siena Way				APPROVED	ZONE R-1	
2. BETWEEN CROSS STREETS	Bollagio AND Chalou Rd.				FIRE DIST.		
3. PURPOSE OF BUILDING	Retaining Wall (Y)				INSIDE XXXX		
4. OWNER	Adm. & Mrs. Gene Markey				KEY thru		
5. OWNER'S ADDRESS	626 Siena Way				P.O.	ZONE	
6. CERT. ARCH.	None				STATE LICENSE		PHONE
7. LIC. ENGR.	A. A. Patterson				STATE LICENSE		PHONE
8. CONTRACTOR	M. V. Chipman				STATE LICENSE		PHONE
9. CONTRACTOR'S ADDRESS	152 N. Arnez Dr.				P.O.		ZONE
10. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE			BLDG. AREA	
8' WALL			70' Low-Dwelling				

11. MATERIAL	<input type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF	<input type="checkbox"/> WOOD	<input type="checkbox"/> STEEL	ROOFING	SPRINKLERS
EXT. WALLS:	<input type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	CONST.	<input type="checkbox"/> CONC.	<input type="checkbox"/> OTHER		REQ'D. SPECIFIED

1 626 Siena Way DISTRICT OFFICE W.L.A. 1957

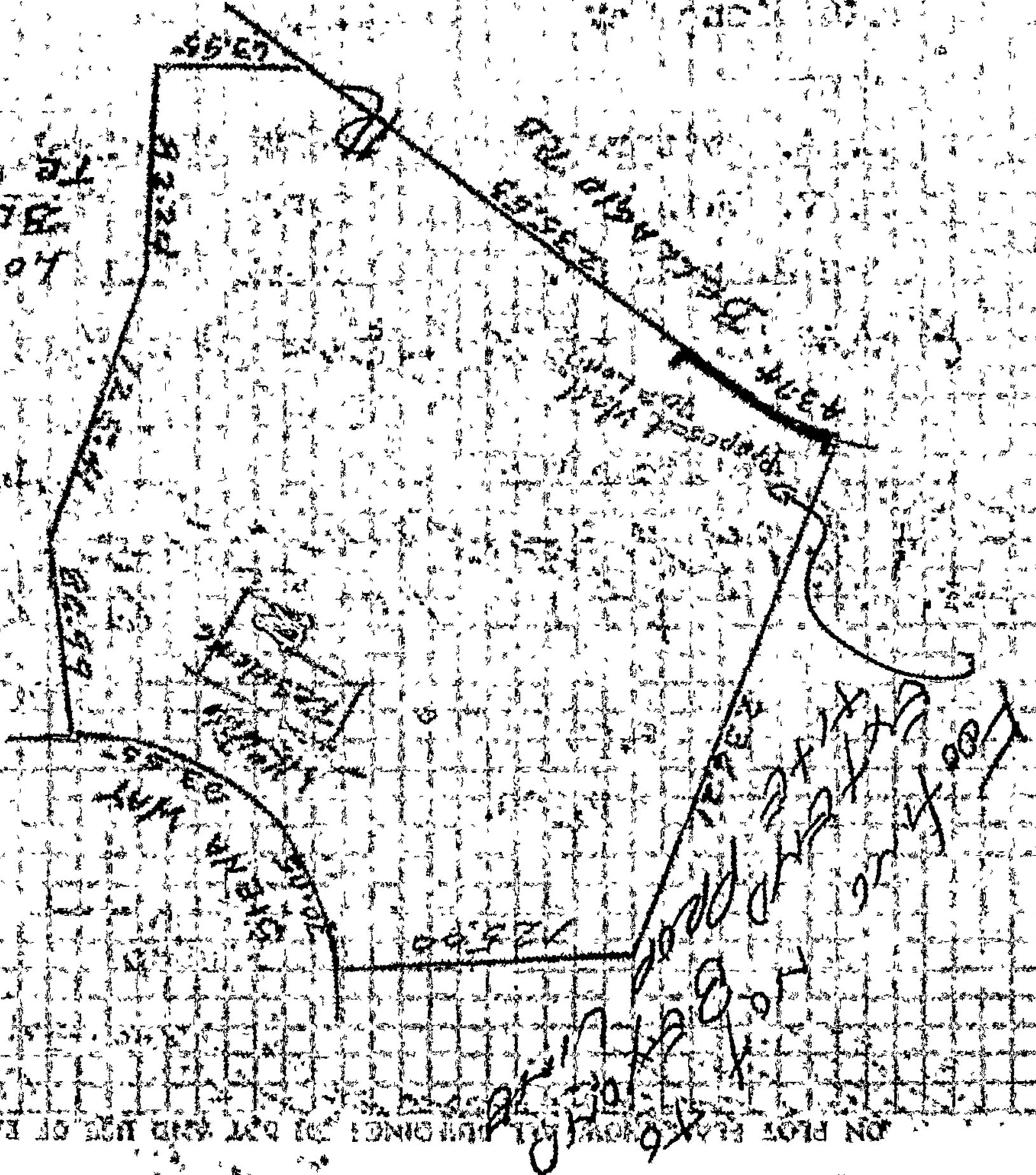
VALIDATION	2 W 4		CASHIER'S USE ONLY	
TYPE	GROUP	MAX. OCC.	P.O. # 15907-5000-4-57	
	RET. WALL		B.P. 10.50 6-25-57	

C. OF O. ISSUED	INSPECTOR	P.C.	S.P.C.	B.P.	I.F.	O.S.	C/O
	Juri	5.00		10.50			

12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 2,500.

<p>I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.</p> <p><i>[Signature]</i></p> <p>SIGNED</p> <p>This Form When Properly Validated is a Permit to Do the Work Described.</p>	VALUATION APPROVED	DWELL. UNITS
	APPLICATION CHECKED	PARKING SPACES
	PLANS CHECKED	GUEST ROOMS
	CORRECTIONS VERIFIED	FILE WITH
	PLANS APPROVED	CONT. INSP.
APPLICATION APPROVED	Grading.	

ON PLOT BEARING FROM THE INTERSECTION OF DOT AND TOP OF EVEN



LOT 3
33.333
33.333
33.333

PROPOSED HIGHWAY

PROPOSED HIGHWAY

TO BE KEPT CLEAR OF ALL BUILDINGS

**APPLICATION FOR GRADING PERMIT
 AND FOR GRADING CERTIFICATE**

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS:

1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

1. LEGAL LOT	3	BLK.	4	TRACT	7656	DIST. MAP	7200
2. JOB ADDRESS	626 Siena Way				APPROVED	ZONE R-1-1-H	
3. BETWEEN CROSS STREETS	Chalon Road AND Bellagio Rd.				INSIDE thru KEY		
4. PURPOSE	Supervised Grading				COR. LOT REV. COR. LOT SIZE Irreg.		
5. OWNER	G. Guiberson		PHONE		REAR ALLEY SIDE ALLEY		
6. OWNER'S ADDRESS	626 Siena Way		L.A.	R.O.	24	ZONE	
7. PLANS BY	CIVIL ENG.		STATE LICENSE		PHONE		BDDG. LINE Hillside
8. CONTOURS BY	LIC'D. SURVEYOR OR CIVIL ENG.		STATE LICENSE		PHONE		AFFIDAVITS
	Donald Wabben				MA 60101		
9. FOUNDATION	ENGINEER	GEOLOGIST		STATE LICENSE		PHONE	
10. CONTRACTOR	Westwood Pool Co.		STATE LICENSE		PHONE		
			166943		EX 74020		
11. CONTRACTOR'S ADDRESS			P.O.		ZONE		

G 626 Siena Way DISTRICT OFFICE WLA

12. NUMBER CUBIC YARDS	CUT	200	FILL	500	TOTAL	500	300
13. TYPE OF NATURAL SOIL	conglomerate		TYPE OF FILL MATERIAL		same		MAXIMUM SLOPE CUT 60° FILL 45°
14. COMPACTED FILLS	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO		YARDAGE APPROVED		APPLICATION CHECKED		RETAINING WALL REQUIRED
	Sheepsfoot roll & water.						YES NO
	APPROVED SOIL TESTING AGENCY: Donald Warren.						FILE WITH

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

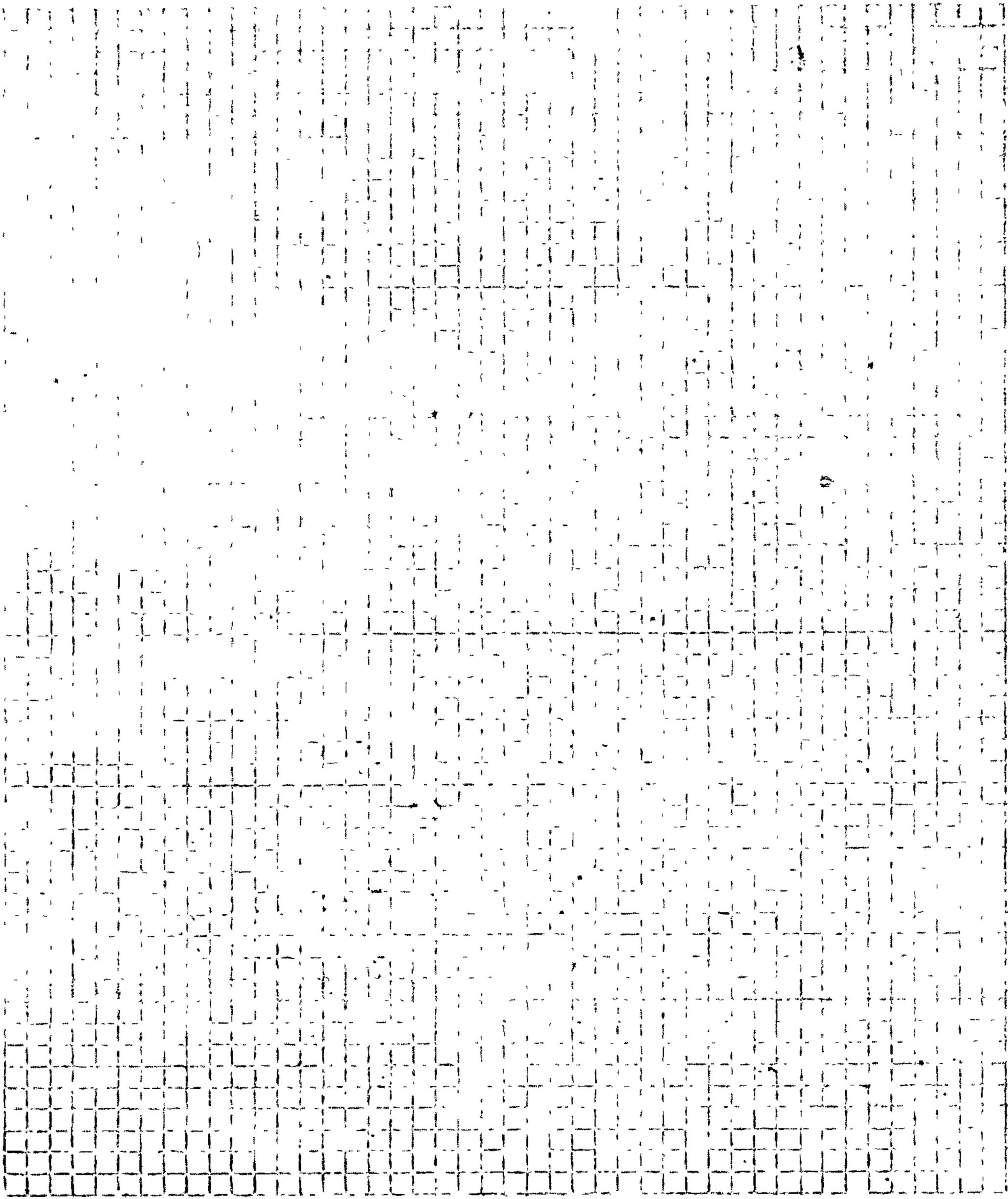
SIGNED: *[Signature]*

BOND	CASH BOND	\$500.00 P.B.	POSTED	10-10-60	PLANS APPROVED	<i>[Signature]</i>	CONT. INSP.
	<input checked="" type="checkbox"/> CASH <input type="checkbox"/> SURETY				APPLICATION APPROVED	<i>[Signature]</i>	INSPECTOR

This Form When Properly Validated is a Permit to Do the Work Described.

P.C.	15.00	S.P.C.		G.P.	43.00	G.P.T.	5.00
VALIDATION							
CASHIER'S USE ONLY							
WLA PC 25024		10-10-60		15.00			
A.P. 9 A 12522		10-11-60		5.00			
Bldg WLA 31451		10-11-60		73.00			

ACCOUNTING DIVISION 10-11-60



ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form B-1

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

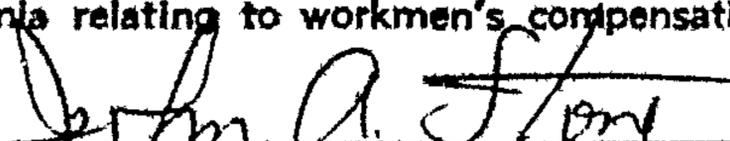
1. LEGAL LOT	3	BLK.	4	TRACT	7656	DIST. MAP	7200	
JOB ADDRESS	626 Siena Way				APPROVED	DHB	ZONE	R-1-1-H
2. BETWEEN CROSS STREETS	Chalon Rd. AND Bellagio Rd.						FIRE DIST.	
3. PURPOSE OF BUILDING	Garden Pool						INSIDE XXXX	KEY thru
4. OWNER	G. Guiberson				PHONE			COR. LOT
5. OWNER'S ADDRESS	626 Siena Way				P.O.	L.A.	24	ZONE
6. CERT. ARCH.	none				STATE LICENSE	PHONE	Irreg.	
7. LIC. ENGR.	Wm. M. Taggart				STATE LICENSE	PHONE	297 DU 30216	
8. CONTRACTOR	Westwood Pool Co.				STATE LICENSE	PHONE	166943 EX 74020	
9. CONTRACTOR'S ADDRESS	3246 Barrington Ave.				P.O.	L.A.	66	ZONE
10. SIZE OF NEW BLDG. STORIES	HEIGHT		NO. OF EXISTING BUILDINGS ON LOT AND USE					

1

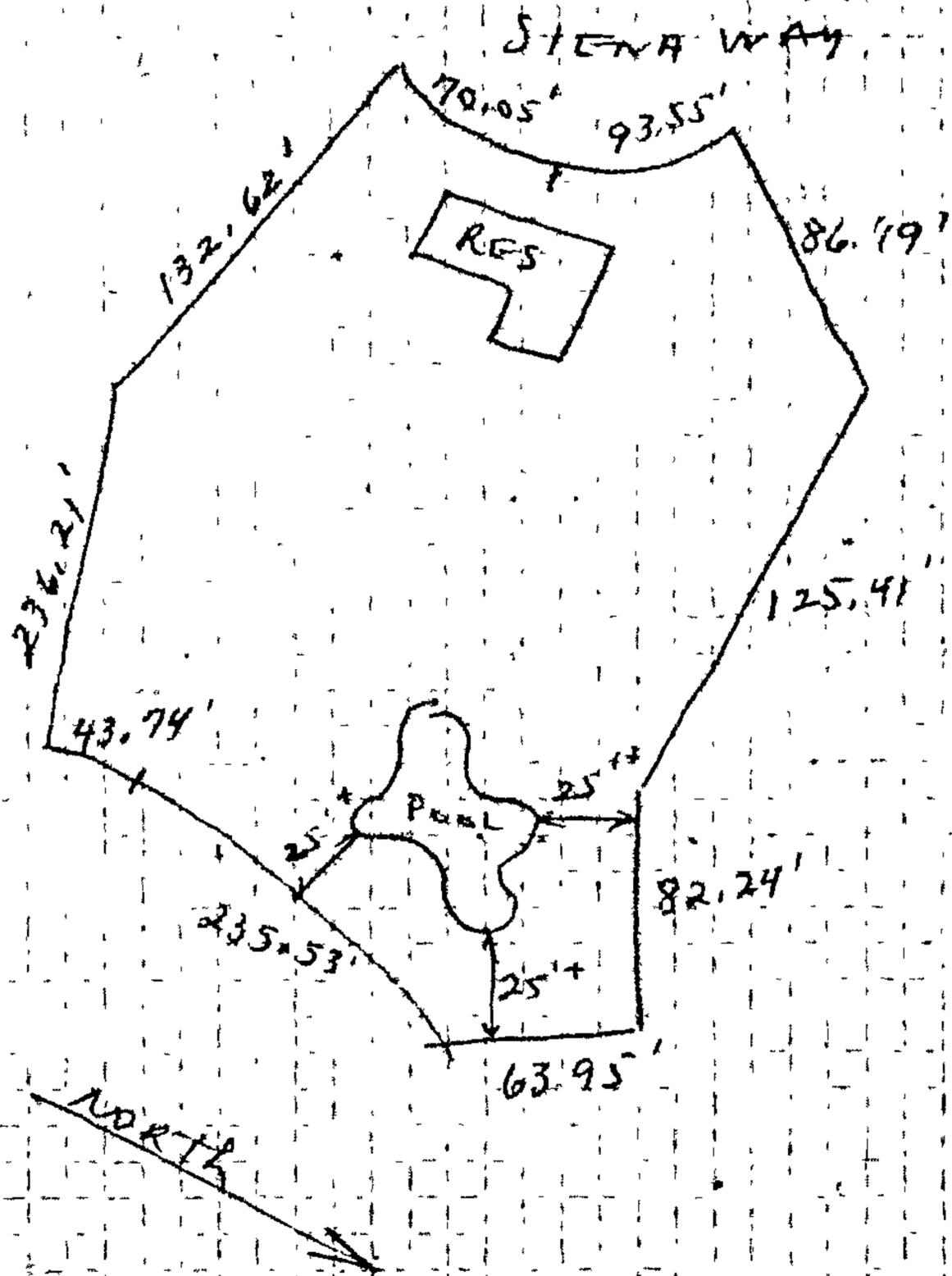
626 Siena Way

1960

DISTRICT OFFICE

11. MATERIAL EXT. WALLS:	<input type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONG. BLOCK	ROOF CONST.	<input type="checkbox"/> WOOD	<input type="checkbox"/> STEEL	ROOFING	SPRINKLERS REQ'D. SPECIFIED	
	<input type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE		<input type="checkbox"/> CONG.	<input type="checkbox"/> OTHER			
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 3,000.							BLDG. AREA	Ne
Approval of driveway location must be obtained from the Department of Public Works before securing Building Permit.								VALUATION APPROVED	DWELL. UNITS
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.								APPLICATION CHECKED	PARKING SPACES
 SIGNED								FLANS CHECKED	GUEST ROOMS
								CORRECTIONS VERIFIED	FILE WITH
								PLANS APPROVED	CONT. INSP.
This Form When Properly Validated is a Permit to Do the Work Described.								APPLICATION APPROVED	INSPECTOR

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	B.P.	I.F.	NO. NO	C/O
Misc.	Str		7.00		1400		G.P.I.	
VALIDATION	CASHIER'S USE ONLY							
P.C. WNA	28274	10-6-60	7.00					
Bldg WNA	34160	10-11-60	14.00					



ON LOT PLAN FROM ALL PORTIONS OF LOT AND USE OF EACH

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form B-1

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

Form with fields for LEGAL LOT (3), BLK. (4), TRACT (9989), DIST. MAP (7200), JOB ADDRESS (626 Siena Way, Bel Air), APPROVED, ZONE (R-1-1-H), BETWEEN CROSS STREETS (Belagio Rd. AND Chalon), PURPOSE OF BUILDING (Deck), OWNER (Gordon G. Guiberson), OWNER'S ADDRESS (626 Siena Way, Bel Air), CERT. ARCH. (none), LIC. ENGR. (none), CONTRACTOR (Gerrit J. Henstra), CONTRACTOR'S ADDRESS (9009 Beverly Blvd, L.A. 48), SIZE OF EXISTING BLDG. (17' X 24'), NO. OF EXISTING BUILDINGS ON LOT AND USE (2- Dwell & Greenhouse).

SEWER (Available) (Not Available)

Form with fields for ADDRESS (626 Siena Way), YEAR (1960), DISTRICT OFFICE (WLA), MATERIAL (WOOD, METAL, CONC. BLOCK, STUCCO, BRICK, CONCRETE), VALUATION (\$ 600.00), VALUATION APPROVED, APPLICATION CHECKED, PLANS CHECKED, CORRECTIONS VERIFIED, MEANS APPROVED, APPLICATION APPROVED, SPRINKLERS REQ'D. SPECIFIED, BLDG. AREA (NONE), DWELL. UNITS (0), PARKING SPACES (0), GUEST ROOMS (0), FILE WITH, CONT. INSP., INSPECTOR.

CRITICAL SOIL

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

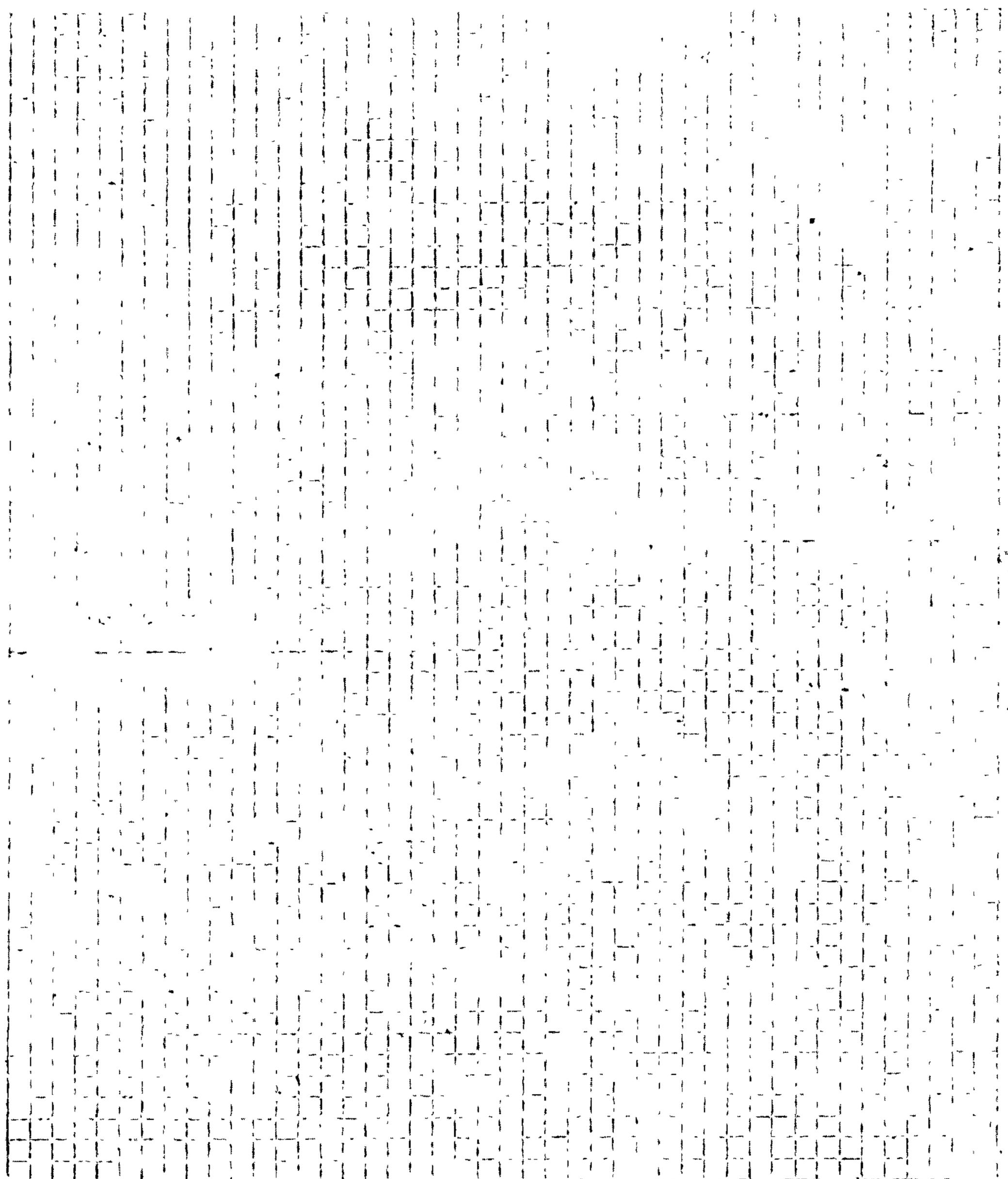
Signed Gerrit J. Henstra

This Form When Properly Validated is a Permit to Do the Work Described.

Table with columns: TYPE (R-1), GROUP (R-1), MAX. OCC. (2), P.C. (2.00), S.P.C., G.P.I. (0), B.P. (4.00), I.F., O.S., C/O.

CASHIER'S USE ONLY: WLA PC 28727 12-9-60 2.00, B.P. 34722 12-13-60 4.00

P.C. No. 12305 GRADING YES CRIT. SOIL CONS.



ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

ADDITIONAL CONTEMPORARY PHOTOS



Street view of entrance at 10619 Bellagio Road.



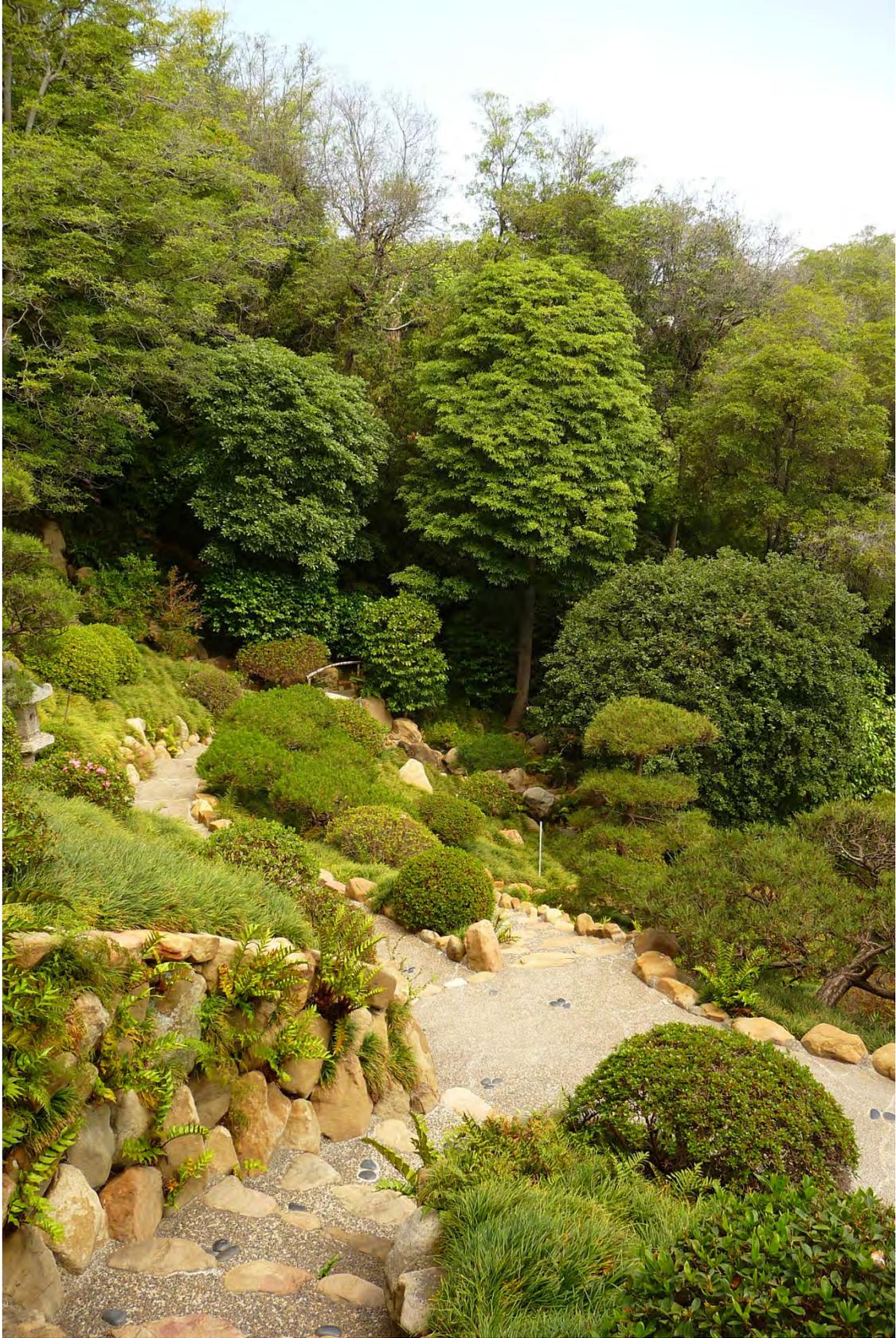
Entrance court, view looking southwest.



Detail, entrance gate.



View looking north past koi pond.



View looking north.



View looking west uphill towards *hokora* shrine.



View looking southwest.



View looking southwest past koi pond to garden house.



View looking southeast toward Bellagio Road.



View looking east downhill toward Bellagio Road.



View looking east from koi pond toward main entrance. Courtesy of Miss Zow, 2009.



Koi pond, view looking north.



Koi pond and garden house, view looking southeast.



Barbeque area and moon-viewing deck, view looking east. Courtesy of Miss Zow, 2009.



Detail, barbecue area. Courtesy of Judy Horton, 2007.



Approach to bath house and sunken bath, view looking northwest. Courtesy of Miss Zow, 2009.



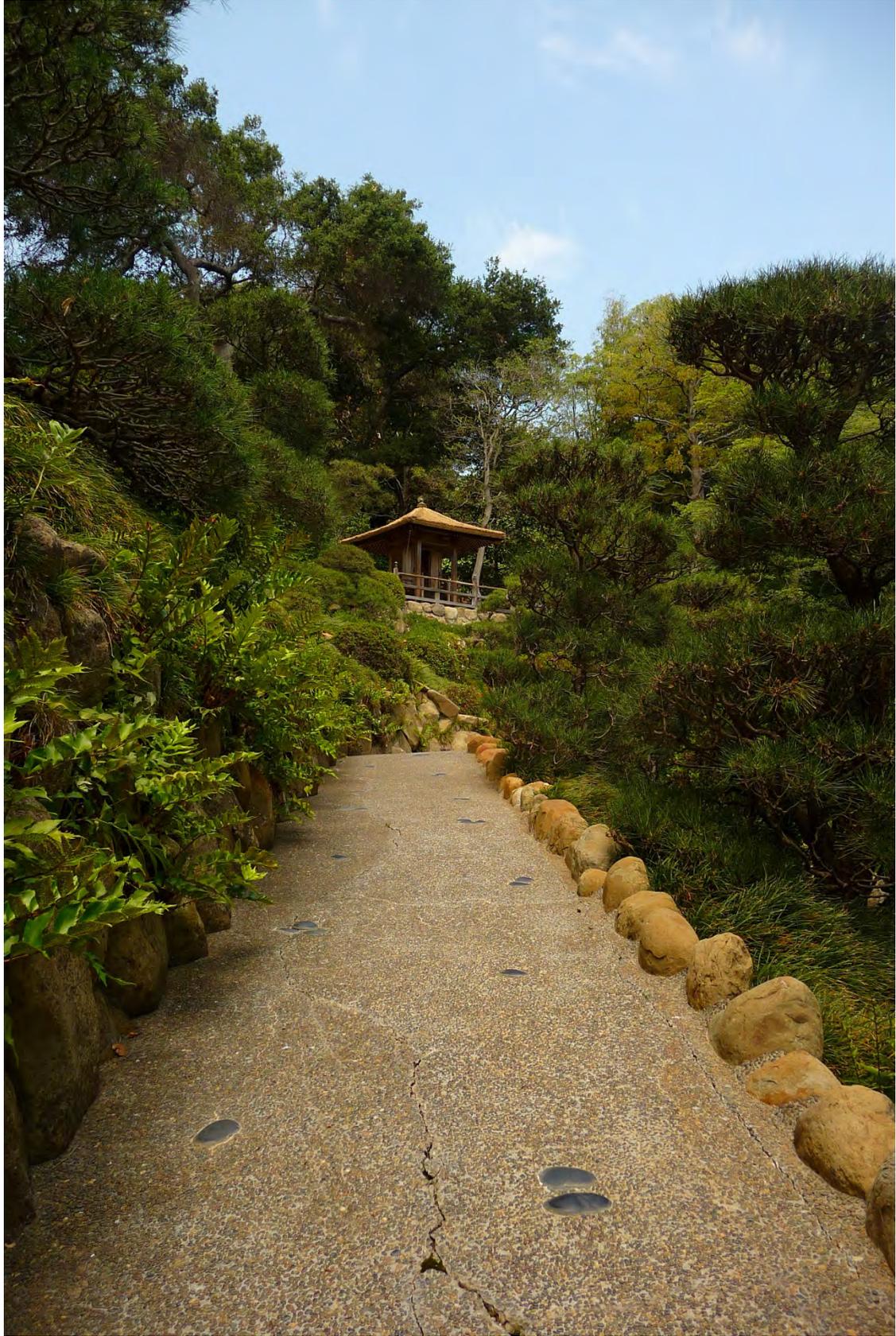
Bath house and sunken bath area, view looking northwest.



Sunken bath area, view looking north.



Bath house, secondary façade.



Approach to *hokora* shrine, view looking northwest.



Hokora shrine, view looking northwest.



Detail, *hokora* shrine.



Garden house, view looking southeast.



Garden house, north façade.



Garden house, west façade.



Garden house, interior.



Waterfall, Hawaiian Garden area, view looking southwest.



Bridge over Hawaiian Garden waterfall, view looking south.



Garden bench, Hawaiian Garden area.



Carved Buddha stone near main entrance.



Detail, *hokora* shrine.



Water basin at *hokora* shrine.



Japanese lantern at *koi* pond.



Carved Buddha stone near *hokora* shrine.

ZIMAS PARCEL REPORT



City of Los Angeles Department of City Planning

8/2/2016

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

10619 W BELLAGIO ROAD

ZIP CODES

90077

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-829-GPC

CPC-18760

ORD-183497

ORD-167564-SA3500

ORD-132416

ORD-129279

ORD-128730

Address/Legal Information

PIN Number	141B153 179
Lot/Parcel Area (Calculated)	47,769.9 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID A7
Assessor Parcel No. (APN)	4362002900
Tract	TR 7656
Map Reference	M B 119-70/76
Block	BLK 4
Lot	3
Arb (Lot Cut Reference)	2
Map Sheet	141B149 141B153

Jurisdictional Information

Community Plan Area	Bel Air - Beverly Crest
Area Planning Commission	West Los Angeles
Neighborhood Council	Bel Air - Beverly Crest
Council District	CD 5 - Paul Koretz
Census Tract #	2621.00
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	None
Zoning	A1-1-H
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2443 Neighborhood Conservation ICO - Bel Air ZI-2438 Equine Keeping in the City of Los Angeles
General Plan Land Use	Minimum Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No
Rent Stabilization Ordinance (RSO)	No
CRA - Community Redevelopment Agency	None

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	4362002900
APN Area (Co. Public Works)*	1.090 (ac)
Use Code	8800 - Government Owned
Assessed Land Val.	\$134,491
Assessed Improvement Val.	\$0
Last Owner Change	12/31/64
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	9-53
Building 1	No data for building 1
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	Yes
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
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This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Promise Zone	No
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	West
Division / Station	West Los Angeles
Reporting District	806

Fire Information

Bureau	West
Batallion	9
District / Fire Station	71
Red Flag Restricted Parking	No

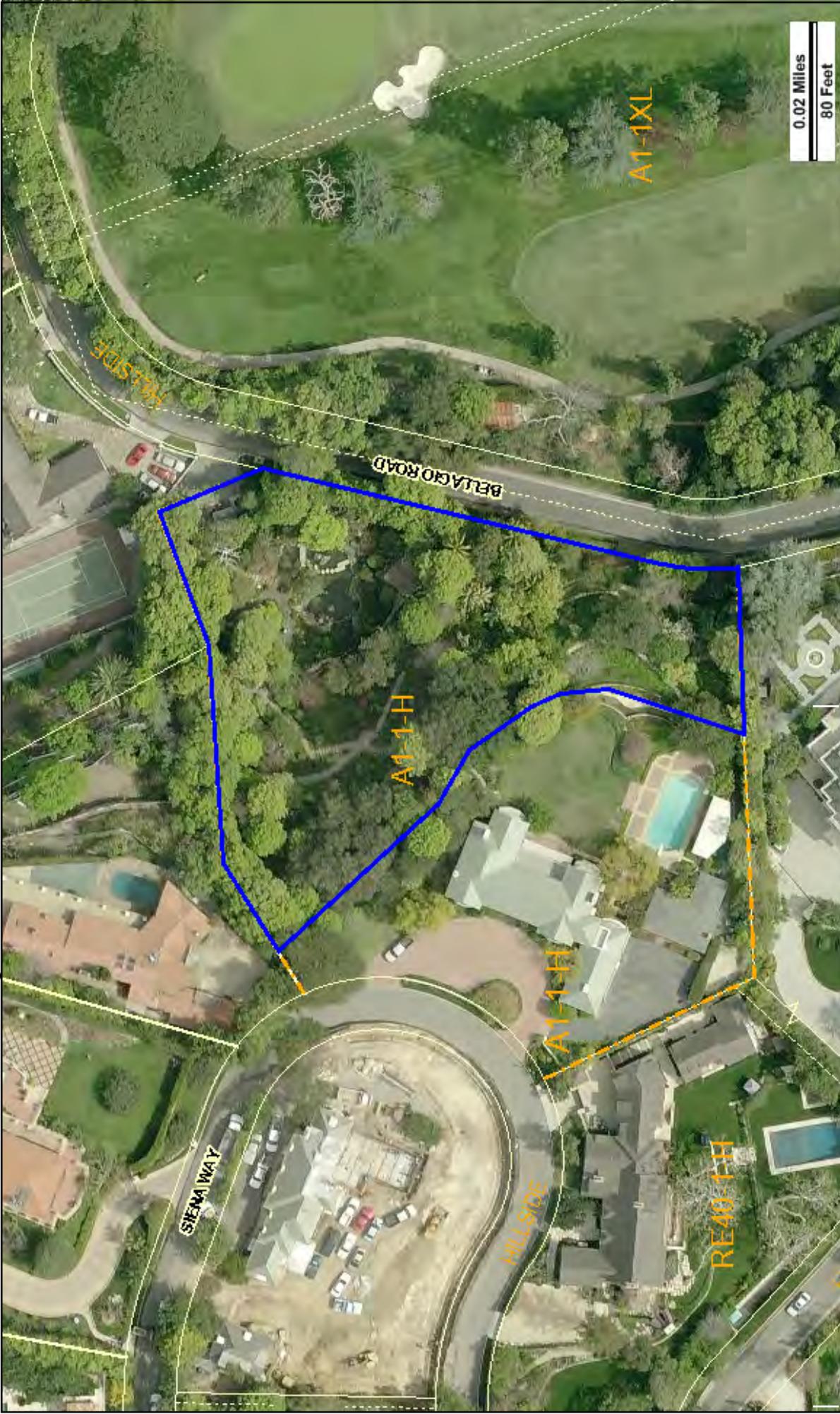
CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1986-829-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - BEL AIR-BEVERLY CREST AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT. (DON TAYLOR)

DATA NOT AVAILABLE

CPC-18760
ORD-183497
ORD-167564-SA3500
ORD-132416
ORD-129279
ORD-128730



Tract: TR 7656
 Block: BLK 4
 Lot: 3
 Arb: 2

Zoning: A1-1-H
 General Plan: Minimum Residential





THE GARDEN CONSERVANCY
POST OFFICE BOX 219 • COLD SPRING, NEW YORK 10516 • 845-424-6500/6501 FAX

Benjamin F. Lenhardt, Jr.
Chairman

January 17, 2017

Ms. Melissa Jones
Department of City Planning
Office of Historic Resources
City Hall
200 N. Spring Street, Room 559
Los Angeles, CA 90012

Dear Ms. Jones,

The Garden Conservancy, the nation's leading nonprofit organization dedicated to saving and sharing outstanding American gardens for the education and enjoyment of the public, strongly supports the nomination of the Hannah Carter Japanese Garden for Historic-Cultural Monument (HCM) designation.

This beautiful hillside garden is a leading example of a residential Japanese-style garden in America. It embodies the rich legacy of Japanese landscape design with an emphasis on water, stones, and evergreen plants in a naturalistic setting. Designed by noted Japanese garden designer Nagao Sakurai and created in the period after World War II, it represents an important chapter in the history of Japanese garden design and Asian culture in North America and southern California.

Landmark recognition is long overdue. The Hannah Carter Japanese Garden is a unique piece of our shared heritage, with rich historical, cultural, and aesthetic significance. The garden merits HCM recognition, which will also help protect it for future generations to enjoy.

On behalf of the Garden Conservancy and its Preservation Committee of the Board of Directors, we urge the Los Angeles Cultural Heritage Commission to approve the nomination of the Hannah Carter Japanese Garden for HCM designation.

Benjamin F. Lenhardt, Jr.
Chairman of the Board

cc: Adrian Fine, Director of Advocacy, Los Angeles Conservancy





Melissa Jones <melissa.jones@lacity.org>

vote pls to save the Hannah Carter Garden as a landmark

1 message

Mstollon <mstollon@sonic.net>

Thu, Jan 5, 2017 at 10:49 AM

To: melissa.jones@lacity.org

Dear Ms. Jones:

I understand that the CHC will vote on recommending landmark HCM on February 2, for the Hannah Carter Japanese Garden.

I strongly encourage you to vote to preserve this exceptional and unique garden for hopefully others to enjoy in the future. I traveled to Japan once on a garden tour and know the power, beauty and regenerating effects on one's spirit of such a setting. This garden was built at a time when money was no object and no detail was spared to create a truly authentic Japanese garden. It is an educational, and artistic experience in Japanese landscape design and philosophy.

We all know that Hannah Carter and her family wanted it to be saved and entrusted it to UCLA, erroneously believing it would occur, and now it is up to us to preserve this very special and historic site.

Sincerely,

Marilyn Stollon
John Gaccione
12 Eldridge Court
Kensington, California 94707



Melissa Jones <melissa.jones@lacity.org>

Hannah Carter Japanese Garden

1 message

Julie Tave <julietave@gmail.com>

Wed, Jan 4, 2017 at 9:53 AM

To: melissa.jones@lacity.org, ken.bernstein@lacity.org

Ken Bernstein Manager and Principal City Planner

Melissa Jones
Department of City Planning,
Office of Historic Resources
Los Angeles

Dear Mr. Bernstein,
Dear Melissa,

It is most important to get the Hannah Carter garden classified as a historic cultural monument by the Cultural Heritage Commission. Its name recognizes Hannah's deep connection to it, to Japanese culture and her involvement in perpetuating its natural beauty; the key is preserving the space as an extraordinary garden. Enough tax payers and other funds have gone into the negotiations with current property owners; it would be dramatic if this is lost due to change of heart or situation.

The space is a treasure and worthy of monument status, especially with the additional historic and authentic ties to a people who left much pain and suffering in our state of California.

Thank you for your contribution to making this happen:

also for adding this letter to the others reflecting how the Hannah Carter Japanese Garden on Bellagio in Bel Air has touched spirits of many who walked the artistic winding pebbled paths, over more than 50 years, through the ponds, water falls, ferns, azaleas, bonsais, tea houses and shrines in the calm and peace of superior cultural esthetics and design.

Sincerely, Julie Tave



Melissa Jones <melissa.jones@lacity.org>

Hannah Carter Japanese Garden

Jonathan Caldwell <jacaldwell52@gmail.com>

Wed, Jan 4, 2017 at 2:22 AM

To: melissa.jones@lacity.org

Cc: "Caldwell, Anne" <annecaldwell@earthlink.net>, "Caldwell, Jim" <jim@jimcaldwellart.com>, Haydi Sowerwine <haydi@villagetechsolutions.org>, Julie Tave <juliectave@gmail.com>

Good morning Melissa,

I am writing in support of the Hannah Carter Japanese Garden and specifically the proposed name for the Garden. I understand there are some who would like to also attach the Guiberson name to the Garden. Clearly I am writing with a personal bias as Hannah Carter was my mother and the residence attached to the Garden was my home for some years.

However, I believe the history of the Garden for the past fifty years supports naming the Garden exclusively for Hannah Carter.

- While Mr. Guiberson originally named the Garden for his mother, he sold the Garden in the mid 1960s to my stepfather Edward Carter, a few years after its completion.
- Ed Carter made immediate plans to donate the garden and the attached home to UCLA. In exchange, it was his understanding UCLA would care for the garden in perpetuity. Ed was a graduate of UCLA and one of the longest serving Regents of the UC.
- Hannah and Ed lived in the home together for 30 years and she remained for another ten years after his passing.
- During this time, Mother spent time daily in the Garden, along with tending her own garden at the residence.
- She was beloved by the successive gardeners who cared for the Garden. She advocated tirelessly on their behalf with the UCLA administration, for resources and supplies to enable them to care for the Garden appropriately.
- She delighted in sharing the garden: with visiting dignitaries, garden clubs, friends, and a wide variety of groups who knew of this treasure in Bel Air. During the years UCLA had the garden open to the public, she worked with the volunteer docents on the content of their tours, using her knowledge of the Garden and contacts in Japan to make the presentations accurate and informative.
- Twenty years after the original gift, when Ed Carter amended the agreement with UCLA, he asked them to rename it the Hannah Carter Japanese Garden. Everyone agreed as it had become readily apparent how important she was to the success of the Garden.
- We can thank the Guibersons for their original inspiration and careful construction of an authentic Japanese garden. However, unlike a painting or sculpture, fixed after creation, a garden is a living piece of art that must be continuously tended and cared for to provide education and enjoyment through the generations.
- It was Hannah Carter who insured the preservation of the Garden until UCLA decided to sell it after her passing and for whom the Garden should continue to be named as it is considered for monument status.

Best regards, Jonathan Caldwell