

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary #  
HRI #  
Trinomial  
NRHP Status Code 2S2, 2D2

Other Listings  
Review Code Reviewer Date

Page 1 of 2 \*Resource Name or # (Assigned by recorder): Hakone Gardens

P1. Other identifier: HP-88-01

\*P2. Location:  Not for Publication  Unrestricted

\*a. County Santa Clara County and (P2b and P2c or P2d. Attach a location map as necessary.)

\*b. USGS 7.5' Quad Cupertino Date 1980 Photorevised T .8 S. ; R .2 W. ; Mount Diablo B.M.

c. Address: 21000 Big Basin Way City Saratoga Zip 95070  
d. UTM:(give more than one for large and/or linear resources) Zone 10S ; mE/ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

APN# 503-48-030, 31,

\*P3a. Description: (Describe resource and its major elements, include design, material, condition, alterations, size, setting, and boundaries)

This is a 15-acre Japanese garden park. It features several Japanese-styled structures, including a moon-viewing house and teahouse. The Upper House was built in 1917 in the authentic Japanese style by Mr. T. Shintani.

The property has been the subject of a recent evaluation by the California Department of Transportation. Those DPR523 forms are attached to this recording, and provide a detailed survey and evaluation of the property.

\*P3b. Resource Attributes: (List attributes and codes) HP36. Ethnic minority property

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)



P5b. Description of Photo:  
(View, date, accession #)

\*P6. Date Constructed/Age and Source:

Historic  Prehistoric  Both  
1917-1918, 92 years old.

\*P7. Owner and Address:

City of Saratoga  
13777 Fruitvale Ave.  
Saratoga CA 95070

\*P8. Recorded By: (Name,  
affiliation, and address)

F. Maggi, L. Dill, & J. Kusz  
Archives & Architecture, LLC  
PO Box 1332  
San Jose, CA 95109

\*P9. Date Recorded: 10/26/09

\*P10. Survey Type: (Describe)

Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none".)

Archives & Architecture: City of Saratoga Statement of Historic Context, 2009.

\*Attachments:

- None  Continuation Sheet  District Record  Rock Art Record  Other (List):  
 Location Map  Building, Structure, and Object Record  Linear Feature Record  Artifact Record  
 Sketch Map  Archaeological Record  Milling Station Record  Photograph Record

DPR 523A (1/95)

\* Required Information

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**BUILDING, STRUCTURE, AND OBJECT RECORD**

Primary #  
HRI #

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\*NRHP/CRHR Status Code 2D2

Resource Name (Assigned by recorder) Hakone Gardens

B1. Historic Name: Hakone Gardens

B2. Common Name: Hakone Gardens - 21000 Big Basin Way

B3. Original Use:

B4. Present Use:

\*B5. Architectural Style: Japanesque

\*B6. Construction History: (Construction date, alterations, and date of alterations)

Restoration completed by city in April 1981.

\*B7. Moved?  No  Yes  Unknown Date: n/a

Original Location: n/a

\*B8. Related Features:

B9a. Architect: T. Shintani/N. Aihara landscape architect

b. Builder: T. Shintani/N. Aihara landscape architect

\*B10. Significance: Theme Architecture

Area: Glen Una

Period of Significance:

Property Type: Quasi-public

Applicable Criteria: C

(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

Hakone Gardens is listed on the Saratoga Heritage Resources Inventory, included as a part of HP-88-01. It qualified under Criteria a, c, d, g, and e:

Hakone Gardens has been determined eligible for the National Register by the State Historic Preservation Officer.

(Continued on page 4, DPR523L)

B11. Additional Resource Attributes: (list attributes and codes) None

\*B12. References:

Saratoga Heritage Preservation Commission, Historic Resources Inventory form, 1988.

(Sketch Map with north arrow required.)

B13. Remarks: Determined eligible for National Register by State Historic Preservation Officer Listed Heritage Resource, Heritage Landmark

\*B14. Evaluator: Franklin Maggi

\*Date of Evaluation: October 26, 2009

(This space reserved for official comments.)

State of California — The Resources Agency  
 DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary #  
 HRI #  
 Trinomial  
 NRHP Status Code

Other Listings  
 Review Code

Reviewer

Date

Page 1 of 31

\*Resource Name or #: Hakone Gardens

**P1. Other Identifier:**

\*P2. Location:  Not for Publication  Unrestricted

\*a. County: Santa Clara

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Palo Alto Date: 1961 T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 21000 Big Basin Way (Route 9) City: Saratoga Zip: 95070

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

f.

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Hakone Gardens is located west of Saratoga on the south side of Big Basin Way. The property contains a series of gardens and related buildings that were constructed between 1917 and 1991 using traditional Japanese design principles, methods and materials. Hakone Gardens has four main gardens: the Hill and Pond Garden, the Zen Garden, the Tea Garden and the Bamboo Garden; as well as four principal structures: the Upper House, the Lower House, the Tea Waiting Pavilion, and the Main Gate or *Mon*. The two earliest gardens, the Hill and Pond Garden and the Tea Garden (1917-18), are a combination of the traditional Japanese tea garden (*Roji*) and stroll garden (*Chisen-kaiyu*). The Hill and Pond Garden and the Tea Garden link the three contributing buildings, the Upper House, the Lower House, and the Tea Waiting Pavilion, together into an integrated and well-designed landscape. The Zen Garden (1922) adjacent to the Lower House is an example of a *karesansui* (or dry mountain water) garden. The period of significance for Hakone Gardens is 1917-1941.

\*P3b. Resource Attributes: HP-2 (Historic Use), HP-29, HP-36 (JA), and HP-46.

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



**P5b. Description of Photo:** View northwest from Hakone Gardens Wisteria Pavilion across the Koi Pond at the Upper House.

\*P6. Date Constructed/Age and Sources: 1917-1991  Historic (Archival Records)  Prehistoric  Both

\*P7. Owner and Address:

Hakone Foundation  
 POB 2324  
 21000 Big Basin Way  
 Saratoga, CA 95070

\*P8. Recorded by:

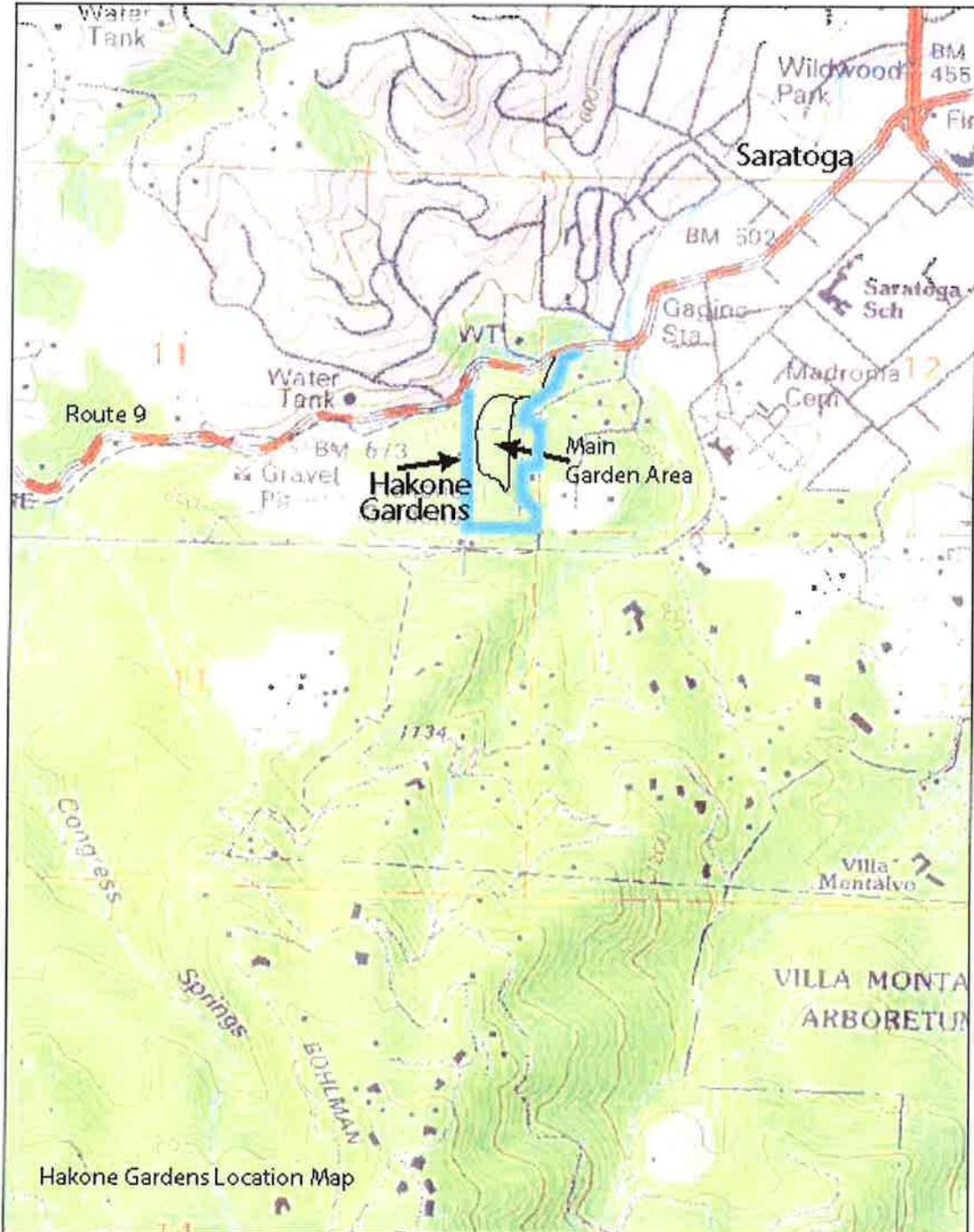
Mary K. Smith, PQS Principal Architectural Historian, Office of Cultural Resource Studies, Caltrans District 4, 111 Grand Avenue, Oakland, CA. 94612-3717

\*P9. Date Recorded: June 2009

\*P10. Survey Type: Intensive

\*P11. Report Citation: *Historical Resources Evaluation Report for the SCL-09 Three Spot Locations Improvement Project Between PM 2.5 and 7.0 in Santa Clara County. EA: 2A4300*, prepared by Mary K. Smith, Caltrans District 4, June 2009.

\*Attachments:  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  Artifact Record  Photograph Record  Other (List):



P3a. Primary Record Physical Description, Continued:

Hakone Gardens consists of almost 16 acres of land located approximately a half mile west of the City of Saratoga on the south side of Route 9, which is also known as Big Basin Way. The gardens, associated buildings, structures and grounds are spread across three different parcels. The long entry drive providing access to and from Route 9 is located on APN: 517-36-011. The parking lot is located on APN: 517-36-010, and the main gardens and related facilities are located on APN: 517-36-010. The gardens are located at the top of a steep hillside located along the south side of Route 9. The hillside between the highway and the gardens is heavily wooded with native oak trees and dense brush. The highway is not visible from the gardens, and the closest building, the Cultural Exchange Center, is about 375 feet south of the highway. Hakone Gardens is located in a U-shaped bowl at the top of the hillside, and is ringed by hills to the west and south. The asphalt parking lot is located east of the gardens. A triangular service area is located between the gardens and the parking lot. The service area contains a small parking area for staff, a new restroom building, the garden caretaker's cottage, a small well/pump house and a converted barn that the Hakone Foundation uses for office space and storage. A tall bamboo and wood fence screens the service area from the gardens to the west and northwest. The roofs of modern residences east of the main parking lot are not visible from the main garden areas. There is a small gift shop and tea service room located at the north end of the parking lot opposite the main entrance to the gardens. Entry to the gardens is through a turnstile located west of the parking lot. From there a gravel pathway leads uphill toward the main gardens, which are reached by passing through a dramatic temple style gateway known as the *Mon*. On the far side of the *Mon*, the landscape opens up with partially screened views to the north, northwest, west and south. To the right of the *Mon* is the Madrone Mound, a natural prominence that was once ringed on three sides with native oak trees. In 1991 the Cultural Exchange Center was built on the north side of Madrone Mound, blocking views to the north. West of the *Mon* is the Zen Garden and the nearby Tea Garden. Beyond the Zen Garden is the Lower House, the second oldest building at Hakone Gardens. To the left of the *Mon* is the Hill and Pond Garden, which is the heart of Hakone Gardens. The Hill and Pond Garden contains the oldest building at Hakone, the Upper House, which is also called the Moon Viewing House. Behind the Upper House and the Hill and Pond Garden, steep hillsides rise to the west, southwest and south.

### Major Elements

The Hill and Pond Garden is at the center of Hakone (See Photos 1, 2, 17, 18) and contains the Upper House (1917-18), which was constructed out of wood using traditional Japanese carpentry techniques and building materials. The Upper House (See Photos 6, 19, 20) was designed to resemble a rustic style (*shoin-zukuri*) residence, and was built to accommodate sleeping, eating, reading and performance of the tea ceremony using traditional floor-level tatami mats. The interior includes a *tokonoma* (decorative alcove) that is indicative of the *shoin-zukuri* style, which was popular during the reign of the samurai. It also contains elements that evolved from the *shoin* style into the *sukiya*, which is associated with the ritual and practice of the tea ceremony. Elaborately painted interior partition screens, or *chodiagamae*, which were original to the structure, were removed at some point in the past. On two sides of the Upper House, a veranda or *engawa* provides access to the one-room structure. The *engawa* has glassed panels facing both the exterior and interior of the building, and these panels can be opened, providing air and light to the

P3a. Primary Record Physical Description, Continued:

interior, or closed to provide protection from the elements or for privacy. The Upper House has a wood shingled, hipped roof with gently curved exposed rafters. The roof ridge ends have decorative wood cut outs in the shape of stylized clouds, a common feature of *Amida* or Pure Land Buddhism. Wood, as both a structural framing system, and as a decorative material, predominates. It is not painted or covered, but has been left to weather and age naturally. The Upper House was situated to take advantage of the existing topography, as well as to facilitate “moon viewing”, a centuries-old autumnal activity in Japan.

The Hill and Pond Garden contains a large koi pond with a central island, a waterfall, a wisteria pavilion, and paths along the shallow terrace located south and southeast of the Upper House (See photos 2, 14, 15, 16,17 & 18). Just north of the Upper House, a path enclosed by a majestic wisteria arbor leads further up the adjacent slope to the Upper Pavilion (See photo 8). The Hill and Pond Garden contains a few native plants and trees that already existed when the garden was laid out. (The redwood trees on the hillside above the koi pond were planted as part of the original garden design, as the previous native redwoods had all been removed during timber harvesting that took place in the mid-to-late 19<sup>th</sup> century.) Other plants native to California on the hillside in the Hill and Pond Garden include California Holly, California lilac, buckeye and elderberry.

The Tea Garden is located northeast of the Upper House and forms a curved boundary between the Hill and Pond Garden, and the nearby Zen Garden. The Tea Garden (See photo 9) contains many mature plants and trees, including Japanese maples, hinoki cypress, wisteria vines and black pine that were imported from Japan by the Stines between 1915 and 1917. The Zen Garden (1922) is a dry landscape garden (*Karesansui*) of rock and gravel, combined with isolated areas of hardy landscaping. It is located just northeast of the Tea Garden and forms a side yard for the Lower House (See photo 21). According to Hakone Foundation records, most of the plants in the Zen Garden date back to the original 1922 installation. It is fenced-off on two sides from the rest of the facility, providing physical and visual privacy. A small square building, the Tea Waiting Pavilion, is located in the Tea Garden (See photos 5 and 22). The Tea Waiting Pavilion was built in 1927 and is used to prepare for the tea ceremony, which originally, would have been held in the Upper House. (Since the early 1980s, tea ceremonies and related classes have been held in the nearby Lower House.) The Tea Waiting Pavilion is a plain and simple structure and is furnished only with wood benches inside. It has no windows or screens, but is open to the air. The interior and exterior wood surfaces are unpainted and have been allowed to weather naturally. The Zen Garden is located along the south and west facades of the Lower House, which, since the early 1980s, has been used for tea ceremony demonstrations. After it was built in 1922, the Lower House was used by the Stine family as their summer residence, and the Zen Garden would have been highly visible from its open veranda or *engawa*. Throughout the gardens, many original plant and tree specimens remain, while more delicate shrubs, mosses and flowers are occasionally replaced as necessary.

Hakone Gardens also contains religious and ritual items including a metal crane sculpture, stone and metal lanterns, stone and wood basins, and individual natural and carved rocks, which are symbolically important in Japanese culture. Some of these are original, but some have also been added to the gardens after they became public. Following Japanese tradition, these items, while important in their own right,

P3a. Primary Record Physical Description, Continued:

are secondary to the design of Hakone Gardens. Ritual garden objects at Hakone include the Master Stone and the Worshipping Stone, and a stone washing basin, or *chozubachi*. Stone can be used in Japanese gardens as religious or symbolic objects, or as visually aesthetic objects that have unique shape, color, massing and weight. (Depending on the age, location, or type of Japanese garden, stone and groupings of stones can be either prominent features of the garden, or they can play a secondary role.) At Hakone, the Master Stone is placed in a visually prominent position in the Hill and Pond garden, about a third of the way up the slope south of the pond, to the right of the main waterfall. The best view of the Master Stone is from the island in the Koi Pond. The Worshipping Stone is located on the southeast edge of the island, and lines up with the Master Stone when the viewer faces south. With these two stones in view, the balanced, yet asymmetric arrangement of the main elements within the Hill and Pond garden becomes obvious. (The design of Japanese gardens is often based on the Scalene triangle, which is has sides of unequal length.) Tucked out of view, but still present, is a third "stone", a shallow stone basin located just inside one of the secondary entry gates, on the same path that splits around the southeast end of the Koi Pond. The Koi Pond also contains various partially submerged stones, two of which are often occupied by turtles basking in the sun.

There are seven lanterns in Hakone Gardens and two carved stone images. The lanterns are based on traditional Japanese designs that date from various historical periods in Japan. (Originally, these types of lanterns were designed to light temple pathways, and held votives or wicks and oil.) There are three lanterns placed around the Koi Pond, which represent another example of triangular arrangement. They are the *Kasuga* or pedestal lantern, the Snow Viewing lantern and the Lotus lantern. The *Kasuga* (or *tachi-gata*) is located on a finger of land southeast of the Koi Pond and to the left of the main waterfall. The Snow Viewing lantern is located next to the steps that lead to the Moon Bridge, and the Lotus lantern is located on the island in the middle of the pond. Other types of lanterns at Hakone Gardens include the *Kanju-ji* (modeled after lanterns at a Buddhist temple in Japan that was founded in 900) and the *Misaki* (a particular type usually placed near water) located near the Lily Pond. There are two more lanterns at Hakone, one in the Zen Garden next to the Lower House, and another just north of the Main Gate, or *Mon* that was installed between 1939 and 1941 when the *Mon* was being built. The two carved stone images at Hakone Gardens are representative of Buddhist beliefs. The first stone image is visible from the parking lot and is located below the path to the Bamboo Garden. It depicts Fudo the Fire God, who symbolizes an immovable faith that will overcome all worry and hesitation. His sword demonstrates that wisdom can "cut" through ignorance, and he uses his rope to tie up demons. The second carved image depicts the Jizo Bodhisattva, the guardian of deceased children, expectant mothers, firemen, travelers and pilgrims.

Hakone Gardens contains two additional buildings that were built during the period of significance (1917-1941) using traditional Japanese carpentry techniques; the garden caretaker's cottage and a small well or

P3a. Primary Record Physical Description, Continued:

pump house (See photos 23 and 24). Both are located in the service area between the main gardens and the parking lot. The well/pump house appears to have been part of the original garden installation, and was necessary in the years before municipal water was available in the area. In size and method of construction, it is very similar to the Tea Waiting Pavilion. The other building, the caretaker's cottage, is a simple wood bungalow with a hipped roof. Sources indicate that it could have been built in 1927, which is the same year that the Tea Waiting Pavilion was constructed. (However, judging on general appearance, it is more likely that it was constructed in the late 1930s or early 1940s when other improvements were being made to Hakone Gardens.) The windows have wood frames that may have once contained screens, but they are now glazed with modern glass. The roof is covered with modern composition shingles. Except for the addition of composition shingles, the glazing and possible removal of decorative elements from the roof ridgeline, the structure has been altered very little.

Hakone Gardens encompasses three traditional garden types that are viewed in Japan as being the most "Japanese" in terms of their design and materials. The three garden types, which were all constructed at Hakone during the time it was in private ownership, are the Pond (*Chisen-shuyu*) garden, the Dry landscape (*Karesansui*) garden, and the Tea House (*Roji*) garden. At Hakone, the Hill and Pond garden is most similar to the Pond type of garden. The Hill and Pond Garden utilizes both man-made and the surrounding natural topography. In the case of Hakone, the setting of the Hill and Pond garden is dramatic. As in the traditional pond garden, water is at the center of the garden. The Hill and Pond garden is arranged around a central pond. A small waterfall and adjacent lily pond help to integrate the surrounding landscape in with the pond. The Zen garden is a classic dry landscape garden consisting of raked gravel and rock, contained within an enclosure, which is also traditional. The Zen garden is the most private of the gardens at Hakone. The Tea garden at Hakone is modeled on the *Roji* tradition, and contains many quiet and serene views. The Tea garden also forms a buffer or transition zone between the static, flat calm of the Zen Garden and the rolling and varied landscape of the Hill and Pond garden.

The three main buildings at Hakone that are associated with its early development between 1917 and 1941, the Upper House, the Lower House, the Tea Waiting Pavilion; and two associated service buildings (the caretaker's cottage and the well/pump house) were all built using traditional methods of Japanese carpentry. The three main buildings in particular, were designed around the original use of the garden as a private retreat that was often used for recreation based on traditional Japanese plays and opera, as well as for the tea ceremony.

Hakone Gardens also contains multiple structures such as the Wisteria Pavilion, the Moon Bridge, the *Mon*, the Upper Pavilion and the Wisteria Arbor, that make full enjoyment of the landscape possible. All of these are modeled on the type of structures found in traditional Japanese gardens. Symbolic and ritual objects are also important elements of the landscape at Hakone. These include multiple types of traditional lanterns, sculpture, religious objects and carefully placed boulders and stones. Each of the three main gardens at Hakone contains unique species of plants that are also typical of traditional gardens found throughout Japan. At Hakone, the buildings, structures and objects have all been carefully and artfully integrated with the larger landscape that surrounds them.

**BUILDING, STRUCTURE, AND OBJECT RECORD**

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\*NRHP Status Code

\*Resource Name or # Hakone Gardens (Resource #1.)

B1. Historic Name: Hakone Gardens

B2. Common Name: Hakone Gardens

B3. Original Use: Private residence and garden

B4. Present Use: Public Garden

\*B5. **Architectural Style:** Japanese Traditional, Landscape and Architectural Design. (See attached Continuation Sheet)

\*B6. **Construction History:** (See attached Continuation Sheet)

\*B7. **Moved?**  No  Yes  Unknown **Date:**

**Original Location:**

\*B8. **Related Features:** The Main Gate, the Moon Bridge, the Wisteria Pavilion, the Wisteria Arbor, the Upper Pavilion, the Caretaker's Cottage and a small well or pump house.

B9a. Architect: (See attached Continuation Sheet.)

B9b. Builder:

\*B10. **Significance: Theme:** Traditional Japanese Garden Design

**Area:** Saratoga, Santa Clara County, California

**Period of Significance:** 1917-1941

**Property Type:** Designed Landscape (including three main gardens

and associated buildings and structures.)

**Applicable Criteria:** A and C (State level of significance)

B11. Additional Resource Attributes: (List attributes and codes)

\*B12. **References:**

Hakone Foundation publications and documents (Various dates)

National Park Service, Save America's Treasures grant documents (2005)

Ishihara, Tanso, and Gloria Wickham

1974 *Hakone Garden*.

B13. Remarks:

\*B14. **Evaluator:**

\***Date of Evaluation:**

(Sketch Map with north arrow required.)  
See attached Continuation Sheet

(This space reserved for official comments.)

**BSO B5. Architectural Style, Continued:**

1. Landscape Design: Japanese Traditional, including elements of traditional pond garden (chisen-shuyu), dry landscape (karesansui), tea garden (roji) and stroll, or many-pleasure (chisen-kaiyu) garden design.
2. Architectural Design: Japanese Traditional, including elements of Shoin-zukuri (library or study style) and Sukiya-zukuri (tea garden/tea house style) that was first popular with the samurai class in the sixteenth and seventeenth century in Japan. In the seventeenth and eighteenth centuries, the shoin-zukuri gradually evolved into the sukiya style as the tea ceremony became increasingly popular in Japan.

**BSO B6. Construction History, Continued:**

- 1917 to approximately 1929 under Isabel Stine. (Construction of the three main gardens: the Hill and Pond Garden, the Tea Garden and the Zen Garden; and the construction of the Upper House, the Lower House, and the Tea Waiting Pavilion.)
- 1932 to approximately 1950 under Major Charles Tilden. (Reconstruction of the Moon Bridge and construction of the Main Gate or *Mon* and adjacent fenced walkway between 1939 and 1941.)
- 1950 to 1966 under a private foundation of local Japanese and Chinese families. (Minor refurbishment and repairs of gardens and buildings.)
- 1966 to 1984 under the City of Saratoga. (Improvements to allow better public access including construction of the parking lot, new lighting and other related infrastructure. The City of Saratoga hired Kyoto-trained landscape gardener Tanso Ishihara in 1966 to restore and refurbish the original main gardens, and to construct a series of trails on the hillside south and west of the main garden area.
- 1984 to present under the Hakone Foundation. (Installation of the Bamboo Garden in 1987 and the Cultural Exchange Center in 1991.)

**BSO B9a. Architect, Continued:**

1. Tsunematsu Shintani (1877-1921) Designer of the Upper House, the Lower House and possibly the Tea Waiting Pavilion.
2. Naoharu Aihara (1870-1941) Landscape designer of the three main gardens: the Hill and Pond Garden, the Tea Garden, and the Zen Garden.
3. Shinzaburo and Gentaro Nishiura. (Reconstruction of Moon Bridge and construction of the Main Gate or *Mon* between 1939 and 1941.)

**BSO B10. Significance:**

Hakone Gardens is eligible under National Register Criteria A and C as an outstanding example of traditional Japanese landscape and architectural design that was imported into the United States during the Meiji Period and transplanted to California during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. It is a significant designed landscape that contains multiple contributing buildings, structures and objects. (See attached Continuation Sheet)

**BSO B10. Significance, Continued:**

The gardens were designed and installed following traditional Japanese landscaping principles and include elements of traditional pond, dry landscape, tea garden, and stroll garden designs. The contributing buildings and structures were designed and built following traditional architectural design and carpentry methods, and are closely associated with the types of garden landscapes featured at Hakone. *Shoin-zukuri* and *sukiya-zukuri* architectural design first became popular in America in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries due to increased exposure through trade, via exposition exhibits and through widely circulated publications and magazines. In California, both public and private Japanese gardens were built during the same time period, although only a few examples still remain. Most private Japanese gardens of that era were built as part of much larger estates and were usually installed well after the main residence was built. Both Hakone Gardens and Kotani-En (in Los Gatos), which is listed on the National Register of Historic Places, are exceptions to this rule, as they retain most, if not all of their original acreage, and contain residences that were designed as part of the surrounding garden landscape. Another early example that is also listed on the National Register, the Eugene De Sabla Tea Garden (in San Mateo), was once part of a much larger estate that has since been subdivided multiple times. Early public Japanese gardens in California were linked to either international expositions, such as the Japanese Tea Garden in Golden Gate Park, or were built as part of commercial tea garden concessions, such as those built in Pasadena, Coronado and Pacific Grove. Hakone Gardens contains buildings that date from the original construction of the garden, including the Upper House, the Lower House, and the Tea Waiting Pavilion. Related structures include the Main Gate, the Moon Bridge, the Upper Pavilion, the Wisteria Arbor and the Wisteria Pavilion, all of which are contributing structures. Two ancillary structures, the caretaker's cottage and a small well or pump house, were built during the period of significance and are also contributing structures.

**Background History**

In 1915, prominent San Francisco residents Oliver and Isabel Stine purchased land west of the small town of Saratoga for a summer family retreat. The Stines were patrons of the fine arts and Mrs. Stine was a co-founder and early supporter of the San Francisco Opera and Ballet Company. Inspired by the Japanese gardens and cultural exhibits at the 1915 Panama-Pacific Exposition (PPIE), Isabel Stine traveled to Japan in 1916 and toured numerous estate and temple gardens, becoming especially enamored of those in the Fuji-Hakone region west of Tokyo. Soon after returning from the Far East, Isabel Stine began plans to establish a Japanese country-style villa on the Saratoga property, choosing the name "Hakone" to honor the unique region in Japan that inspired it.

In 1917, Isabel Stine hired architect Tsunematsu Shintani (1877-1921) to design the Upper House and Lower House, and landscape architect Naoharu Aihara (1870-1941) to design the landscape and the gardens. (In 1915, Shintani had designed and constructed various exhibits at the PPIE.) The Upper House was built following traditional Japanese *shoin-zukuri* and *sukiya-zukuri* design principles, which were based on the sixteenth and seventeenth century residential architecture favored by the samurai warrior class and later associated with the popular tea ceremony. The designer of the Upper and Lower Houses, Tsunematsu Shintani, was a native of Wakayama prefecture in Japan. Garden designer Naoharu

Aihara, who was hired by Golden Gate Park Superintendent John McLaren to construct the western extension of the Japanese Garden in Golden Gate Park around 1916, was from a long line of imperial gardeners based in Koyobashi, Tokyo.

In 1905, Naoharu Aihara came to America at the encouragement of Henry Pike Bowie; a prominent San Mateo resident and co-founder of the Japan Society of America (Ishihara et al. 1974: 99). Henry Bowie was also a violinist, and his interest and patronage of fine arts and music mirrored that of Mrs. Stine. They were both active in the San Francisco chapter of the Japan Society of America and were ardent in their support of cross-cultural exchange and understanding between the two countries. For many years prior to 1917, Mrs. Stine had been interested in traditional Japanese performing arts, in particular, Japanese theater and dance. She returned from Japan in 1917 with numerous Kabuki theater costumes and wigs, and taught her children to reenact some of the better-known scenes from samurai plays. (More than a few of these reenactments would end up being performed on the grounds of the Saratoga estate.) As fellow artists and members of the Japan Society of America, Mr. Bowie and Mrs. Stine were part of the same social circles, and this may be why she chose Naoharu Aihara, an acquaintance of Mr. Bowie's, to design Hakone Gardens. Between 1917 and 1929, at least \$100,000 was spent on the Saratoga retreat. Much of that was used to purchase and ship plant specimens, garden features, and building materials from Japan, as well as for importing the necessary labor to design and build the gardens and related buildings and structures. In 1922, the Lower House was built following *shoin-zukuri* and *sukiya-zukuri* design principles, but which also provided the family with three western-style bedrooms, a bathroom and a fireplace.

### Japanese Garden Design History

The tradition of Japanese garden design extends over at least a thousand years, and was influenced by ancient Shinto religious traditions and Chinese garden design theory, as well as the philosophy and practice of Buddhism, which was imported into Japan around 550 AD. An ancient Japanese word for garden, *niwa*, was first used to identify a sanctified natural area that had been designated for the worship of Shinto gods. Early "gardens" in Japan were locations that possessed a special feature such as a rock outcropping, a copse of trees, or other natural object that was revered for its *kami*, or spirit. These natural areas became shrines over time and were usually designated by a torii gate, but were not enclosed by walls or fences. By about 600, the concept of "garden" as a designed, non-agricultural cultivated space began to develop in Japan, mainly due to Chinese influences. Ancient Shinto shrines still retained their power, but some traditional elements of *kami*, especially in terms of the placement of stones and boulders, were carried forward into newer gardens designs in Japan. Generally, there are four types of traditional Japanese garden: the pond (*Chisen-shuyu*) garden, the dry landscape (*Karesansui*) or Zen garden, the tea (*Roji*) garden, and the stroll (*Chisen-kaiyu*) or "many pleasure" garden. Each of these unique garden types evolved over a span of many years, and date their emergence and maturity to specific periods in Japanese history.

Pond gardens (*Chisen-shuyu*) were the first traditional Japanese garden type to be recognized as unique to Japan. *Chisen-shuyu* gardens were quite large and contained at least one pond, or a series of ponds, and a series of manmade islands meant to be viewed from the water. Examples of *chisen-shuyu* gardens date from the Heian Period (794-1185) and were built for members of the aristocracy. During the Heian era, political power shifted away from a centralized form of government down to local landowners, many of whom commissioned sprawling gardens around their estates. Heian era gardens were influenced by the Shinto belief that all natural objects contained elements of "kami", or god-like spirits. A greater influence during this era were the contemporary gardens being designed in China at the time, as well as imported Chinese artwork, including paintings, prints and textiles, which often featured striking garden and landscape images. Boating, fishing, listening to music, poetry writing, and other forms of cultured entertainment, as well as "moon viewing", were popular Heian Period pastimes. The Heian pond garden remained popular in Japan throughout the Kamakura Period (1192-1333), but shifts in garden aesthetics during the later era was a reflection of the increasing population, a growing military (*samurai*) class, as well as the powerful influence of Zen Buddhism. Gradually, the focus of Japanese gardens during the Kamakura Period became more visual and less oriented toward physical outdoor activity. During this era, it became common for gardens to be designed by priests or *ishitateso*, which literally means "rock-placing monk". Garden design elements and religious objects used in Buddhist temples and temple gardens during the Kamakura era would find their way into private and public gardens over the next 500 years.

Dry landscape, or rock gardens (*Karesansui*) were first developed during the Kamakura Period, but reached full artistic maturity in the Muromachi Period (1333-1573). Groups of skilled craftsmen called *senzui kawaramono*, or "mountain-stream-and-riverbed-people" were the first to develop the *Karesansui* (dry mountain stream) or rock garden. *Karesansui* gardens were influenced by the philosophy of Zen Buddhism. The formal and disciplined tenets of Zen Buddhism appealed to the militaristic classes in Japan, especially samurai warriors. Because of the high levels of political conflict during the Muromachi era, sturdy walls and gates became important estate and garden features. The practitioners of Zen Buddhism required quiet spaces suited to meditation and contemplation, and this affected the design of buildings and gardens built at the time. *Shoin* (meaning library or study; originally used to describe the abbot's quarters in a Zen temple or monastery) style, or *zukuri*, is associated with samurai residential compounds and was developed during the Muromachi era. Many samurai warriors had dry landscape, or "zen" gardens built within their *shoin-zukuri* compounds. The *Karesansui* garden lacked streams and ponds and was meant to encourage quiet and serious contemplation, not vigorous physical activity, or the delighted exploration of nature. The principle elements of the *Karesansui* garden were stone, including large massive boulders, as well as moss, gravel and sand. Placement of the boulders in the garden was key, as the resulting arrangement had symbolic meaning central to Zen Buddhism. The *Karesansui* garden was often monochromatic, containing contrasting areas of light and dark. *Karesansui* gardens were enclosed with protective broad-eaved walls, or contained by the facades of adjacent buildings. While the larger pond gardens were associated with more open rural areas and an idle and wealthy ruling class, the design of the *Karesansui* garden was a response to the need of the samurai warrior class for protected and private gardens that facilitated focused meditation and spiritual renewal.

The traditional Tea Garden (*Roji*, for “dewy path”) became prominent during the Momoyama Period (1573-1603). This era was typified by the warlord rulers in Kyoto, and in 1587, an edict was issued ordering all Christians expelled from the country. Ironically, it was during this era of great change and conflict that the peaceful tea ceremony came about in Japan. Tea, which was brought into Japan from China around 593, quickly became integral to Japanese culture. The use of tea in Japan was due to the spread of Buddhism, as the priests drank tea as part of their religious ceremonies and grew tea plants in nearby temple and monastery gardens. However, for hundreds of years after it was introduced into Japan, tea remained an expensive luxury available only to priests and members of the aristocracy. The art of the tea ceremony (*Sado*) was established in Japan during the late 16<sup>th</sup> century when the first independent (non-sectarian) commercial teahouses were developed. The tea ceremony had a huge impact on Japanese garden and building design during the Momoyama era. The tea ceremony contained important social, ritual and spiritual aspects. Mutual respect and manners, as well as patience, were central to the ceremony. The traditional *Roji* garden was designed to provide an appropriate environment for the tea ceremony, which usually took place in a building separate from the main residence. Overall, the *Roji* garden was much less stark than the *karesansui* garden, and freely utilized both natural and manmade landscape features. Water features such as ponds, streams and waterfalls, were still important, but were not the focus of nature -based observation and activity as they had been in the Heian era pond gardens. The *Roji* garden had a teahouse (*sukiya*), and the layout of the garden was designed to prepare the participants for the beauty and rigor of the tea ceremony. Entry into the garden was formal, usually through a gate or portal. In the *Roji*, the experience of the garden was based on its role as the physical context for the tea ceremony. *Roji* gardens often took advantage of so-called “borrowed views” or *shakkei*, by including distant scenic vistas or landscapes in the visual field of the garden. Contrast between various materials and scales used in the *Roji* garden are subtle and fine-grained, as high contrast or too much detail was thought to distract participants from the proper enjoyment of the tea ceremony. Stone lanterns, metal sculpture and religious objects could be found in the *Roji* garden, but they were used with restraint.

The last of the traditional gardens is the Stroll or *Chisen-kaiyu* (many pleasure) garden. The stroll garden was first associated with the Edo Period (1603-1867), but its popularity extended into the Meiji Period (1868-1912). In contrast to previous eras, the Edo was peaceful and economically prosperous. A national capital was established at Tokyo (Edo) and international trade and diplomatic relations with the West were curtailed. (Trade with the West was reinitiated in 1858 at the end of the Edo Period.) Due to the lack of external influences, traditional Japanese art and culture were perfected during the Edo era. Previous historic eras were romanticized, and the arts often contained literal references to the legends and myths of the past. Buddhist influences began to wane during the Edo Period and aspects of the ancient Shinto religion were revived during the Meiji Period. The stroll garden was a synthesis of all of the previous types, the pond, the dry landscape, and the tea garden. The stroll or *chisen-kaiyu* garden was also larger than either the tea or the dry landscape garden. The stroll garden also added a new element to traditional Japanese landscape, the framed view. This was done by carefully placing trees, or other vertical objects, in order to “frame” views within the garden. A *Chisen-kaiyu* garden might include a formal, dry landscape *karesansui*, or it might just include a patch of raked gravel in homage. The stroll garden often contained

scaled-down elements of the pond garden, but these features did not need to be seen from a boat. The *chisen-kaiyu* contained elements of the *Roji* tea garden, attesting to the continued importance of the tea ceremony to Japanese culture. However, the stroll garden emphasized just that- the pleasurable activity of strolling. Paths were designed to control progress through the garden, as well as to close and open up views into nearby areas. The use of stepping-stones, which had previously been purely functional, became an art. In the stroll garden, a stepping-stone could be a single well placed rock at mid-stream, or one in a series of stones leading through areas paved with gravel or planted with grass. Ceremonial and symbolic objects such as religious statues and sculptures were included in the stroll garden, and placed in prominent positions at path terminations and intersections. As in the *Roji*, a pond often provided open space at the center of the stroll garden, as well as a mirror-smooth surface to reflect the watery image of nearby plants, trees and sky. The moon viewing bridge, which in pond gardens had to be arched high enough for a boat to pass underneath, was much smaller in the stroll garden, reflecting a more intimate and pedestrian orientation. Various types of lanterns were used in the *Chisen-kaiyu* to evoke images and feelings related to the many different geographic zones in Japan. Well-known landscapes that could be found elsewhere, including jagged mountain peaks, pine-covered sandbars, or rugged coastlines, were reproduced (in miniature) in the *Chisen-kaiyu* garden. One famous stroll garden built in 1671 during the Edo Period contained a large earth mound formed in the distinctive (and beloved) cone-shape of Mt. Fuji, complete with a snow frosting of tiny white blossoms. One of the most replicated landscapes in stroll gardens in Japan is modeled on a famous coastal sandbar in Japan (*Amano-hashidate*), the narrow, curving length of which is thickly covered with tall, fragrant pine trees.

### Japanese Garden and Architectural Design Influences on the West Coast

During the Meiji Period (1868-1912), imperial power was restored in Japan and trade with the West, which had been renewed in 1858, was strengthened further. During the Meiji era, Japanese art and architecture, including garden and landscape design, began to influence western taste for a number of reasons. The Japanese government sponsored lavish exhibits at the 1876 Philadelphia Centennial, the 1893 Chicago Columbian, and the 1904 St. Louis Louisiana Purchase expositions, and these exhibits included buildings and gardens designed and built using traditional Japanese materials and methods. The exposition exhibits also included Japanese artwork and examples of traditional crafts. By the late 19<sup>th</sup> century, papers about Japanese architecture, landscape and garden design were being presented at professional conferences in the United States, as well in Europe. Prominent architects, including Bruno Taut, Walter Gropius and Frank Lloyd Wright, traveled to Japan and returned with new information and personalized knowledge about Japanese culture, art and design aesthetics. Throughout the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, many wealthy and prominent Americans interested in Japanese art and architecture, including Mrs. Oliver Stine of San Francisco, traveled to Japan, gaining insight and inspiration for projects destined to be completed much closer to home. Trade with Japan during the Meiji era was a source of great wealth on both sides of the Pacific Ocean. Starting in the 1870s, agricultural products were imported into the United States from Japan, including "exotic" plant species that were becoming more and more popular with landscape designers, nurserymen and gardeners. From the new modern port of Yokohama, crated plants could reach San Francisco in as little as eighteen days, where they were off-loaded and then transported by rail to the East Coast in about two to three weeks.

In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the clean, unfussy aesthetics of Japanese architecture and garden design resonated in the minds and hearts of many on the West Coast, although the symbolism behind those same aesthetics was rarely understood. Traditional Japanese architecture, in particular that of the *shoin* style residences of the samurai warrior class, utilized wood and stucco, both of which were already popular building materials in California. By the late 19<sup>th</sup> century, most Americans had seen multiple images of traditional Japanese art and architecture, to the point that the formerly foreign aesthetic was beginning to look progressive and modern. The Arts and Crafts movement had opened the door for a more eclectic mode of architecture that combined materials in a new way. Architectural forms that were becoming increasingly popular, including the bungalow, had an aesthetic very similar to traditional Japanese *shoin-zukuri* architecture, including use of native, often "rustic" materials, plain wall surfaces, the blending of indoor and outdoor space, and a marked horizontality. During the first quarter of the 20<sup>th</sup> century, Bay Area architects Wills Polk, Ernest Coxhead, Bernard Maybeck, and Julia Morgan were all proponents of this new type of design. In Southern California, Charles and Henry Greene, who worked in the Los Angeles area from 1894 to 1922, artfully blended Arts and Crafts and bungalow aesthetics with Japanese design sensibilities in their noted residential designs.

After being allowed to return in 1945 from the internment camps, garden and landscape design became an important source of income for Japanese-Americans in California. Japanese gardening and *bonsai* clubs were formed throughout the West, and by the early 1950s; new residential and commercial architecture in California often featured its own unique type of Japanese landscaping. In the decades after World War II, Japanese design aesthetics continued to influence new structures that were being built in the United States, especially on the West Coast. Japanese architects and garden designers studied at American and European colleges and universities, and a cross-cultural dialogue was begun between design professionals under the international umbrella of Modernism. In 1957, garden and landscape designer Tatsuo Ishimoto wrote "The Art of the Japanese Garden" for release in the United States. The book contained over 2,000 photos, sketches and plans of "family" gardens in Japan, both contemporary and historic. In 1960, "Katsura: Tradition and Creation in Japanese Architecture" was published. Written by the well-known Japanese architect Kenzo Tange and Japanese landscape architect Yasuhiro Ishimoto, the book contained striking black and white photos of the Katsura palace and gardens, focusing on architectural forms, interior and exterior spaces, and landscape details. In 1968, Lane Books of Menlo Park (Sunset Magazine) published "Sunset Ideas for Japanese Gardens." It contained approachable and common sense advice for the suburban gardener interested in building a residential Japanese-style garden, and included photos of existing modern and historic Japanese gardens, as well as illustrations of each of the "sample" garden types.

### Hakone Garden Context

The design of Hakone Gardens was influenced by two events. The first was the 1915 Panama-Pacific Exposition in San Francisco (which the Stines visited), and the second was a trip that Mrs. Stine took to Japan in 1916 where she toured the famous estates and gardens located in the Fuji-Hakone region in Japan located west of Tokyo. The choices that Isabel Stine made between 1915 and 1917 in terms of her family summer retreat in Saratoga may not have been consciously trend setting, but she certainly was in good company by finding her inspiration in traditional Japanese architecture and landscape design.

At the 1915 Panama-Pacific Exposition, the Japanese government built an impressive three-story pavilion containing exhibit space surrounded by a series of traditional gardens. A guidebook published a few years after the exposition described the Japanese gardens as being "little plantations of the most delicate pattern, to which Japan itself had been in part, transplanted." The pavilion was built by Japanese carpenters and contained offices and a reception room utilized by government officials during the exhibition. The Japanese gardens covered over three acres and contained hundreds of boulders weighing over a ton each, and a few weighing more than three tons. The boulders, plants, garden ornaments, and other material, including 25,000 square feet of turf, were shipped in from Japan at great expense. The Japanese gardens at the Panama-Pacific featured bronze Buddhas, miniature pagodas, iron and stone lanterns and sculpted cranes. The gardens included over 1,200 trees and 4,000 smaller "rare and curious" plants of various species including irises, dwarf (*Bonsai*) juniper, Japanese cedars, miniature Magnolia trees, Japanese maples, an assortment of bamboo, and a two-century old wisteria tree. The main pavilion and several nearby structures contained displays of Japanese art and industry, including one that focused solely on the mysterious silk-making process. Of note was the large model of the Shrines at Nikko, which depicted the main temple and surrounding buildings, including the tombs of famous Shoguns. At the north end of the Japanese garden, two "broad-roofed and inviting" teahouses were among the most popular refreshment concessions at the 1915 San Francisco exposition. The teahouses served the dual purpose of exposing Westerners to Japanese commerce, as well as Japanese culture, albeit in a modified context. Japanese tea was not merely dispensed to the visitor, as the exposition teahouses had been designed specifically to accommodate the elaborate and lengthy tea ceremony, and the requisite preparation, brewing, and serving of the tea was beautifully demonstrated. As with any traditionally designed Japanese building, the layout of each of the tearooms was oriented to take advantage of the best seated views of the nearby gardens.

Currently, there are over two hundred traditional Japanese gardens in the United States, at least ten of which are located in California. In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, traditional Japanese gardens were introduced physically to the west via four main venues. These were the exposition Japanese garden, the public park or arboretum Japanese Garden, the commercial teahouse and Japanese garden, and the private estate Japanese garden. After World War II, most public Japanese gardens in the United States were built as "friendship" gardens. Traditional Japanese gardens have been featured at multiple international expositions held in the United States, including the Philadelphia Centennial in 1876, the Chicago Columbian in 1893, the San Francisco Mid-Winter in 1894, the 1901 Panama-American in Buffalo, the 1904 Louisiana Purchase in St. Louis, the 1909 Alaska-Yukon in Seattle, and the 1915 Panama-Pacific in San Francisco, the 1915-16 California-Pacific Exposition in San Diego, and the 1939-1940 Golden Gate International Exposition on Treasure Island. In the early years of the 20<sup>th</sup> century, commercial tea gardens were popular in the United States, although few apparently remain, at least not in original form. In California, a commercial tea garden was built in Moraga Canyon near Piedmont around 1890 as part of an amusement park, but was torn down in 1915. Nearby, at Piedmont Springs Park, tea and cakes were served "Japanese style" in a teahouse built in 1906, but the teahouse was torn down when the area was subdivided in 1922. A Japanese teahouse was built (c 1907) as part of Alum Rock Park in San Jose, but it was the victim of anti-Asian prejudice when the Anti-Japanese and Corean (sic) League petitioned for its

removal in 1912. Noted San Francisco collector and retailer of Japanese art and artifacts, George T. Marsh, built commercial tea gardens (c 1905-12) in Pasadena and at Coronado, near San Diego. For a short period of time between 1904 and approximately 1918, Pacific Grove, which is near Monterey, had a commercial tea garden at Lover's Point.

In California, the earliest known public Japanese garden is the San Francisco (Hagiwara) Japanese Tea Garden in Golden Gate Park. It was constructed in 1894 for the Midwinter International Exposition, and was apparently where the fortune cookie was first introduced in the United States. In 1894, Japan was at war with Korea, and did not participate in the Midwinter Exposition, as they had at the Chicago Columbian Exposition in 1893. At the Midwinter fair, George Turner or "GT" Marsh, who was an avid collector and retailer of Japanese art and antiques, designed and built a one-acre garden that included a teahouse, theater; drum bridge and massive decorative entry gate that was known as the Japanese Village. George T. Marsh (1855-1932) was born in Australia and left home at an early age to work on the trans-ocean steamers that were active in trade with Asia. He traveled to Japan, became fluent in Japanese and began to collect art objects. By 1876, the same year that the Centennial Exhibition was held in Philadelphia, he had established a popular Asian art and antique emporium in San Francisco, which was one of the earliest of its kind in the United States and expanded with branches in Monterey and Santa Barbara in the 1920s. After the 1894 San Francisco Midwinter fair closed, Japanese-American businessman and landscape gardener, Makoto Hagiwara, occupied one of the remaining exposition buildings and served as the caretaker of the property until 1942.

G.T. Marsh also had an estate in Mill Valley that featured a Japanese-style house and garden he called *Miyajima* or "Owls Nest". Marsh purchased 32 hillside acres in Mill Valley in 1890 and built the main house around 1892 using traditional Japanese carpentry methods, which a local newspaper called "the first of its kind in the United States." Before the 1893 Columbian Exposition in Chicago, Marsh provided his professional advice, based on many years of experience collecting and selling Japanese art and artifacts to western clientele, to the Japanese government regarding their proposed exhibits. After the San Francisco Midwinter Exposition closed in 1894, both the Japanese Village theater building and torii gate were moved from Golden Gate Park to the Marsh property in Mill Valley. In 1899, a fire partially burned the Marsh estate and gardens. Another disastrous fire in 1925 destroyed the main house.

Around 1900, Henry P. Bowie of San Mateo, began making changes to the existing gardens and main house located at the former Howard estate. (Bowie had commissioned a Japanese garden and tea house on the estate grounds in the late 1880s and hired the same master garden designer that would later design the gardens at the 1894 Mid-Winter Exposition in San Francisco.) A contemporary and friend of Mrs. Stine, in 1909, Bowie constructed a "memorial" gate or *mon* on the estate grounds to commemorate the recent victory of Japan in the Japanese-Russian war. The memorial gate was dedicated on November 27<sup>th</sup>, 1909 when the Japanese Commercial Commissioners, who were visiting various state capitals and cities in the United States in order to foster better trade relations, came to the San Mateo estate on their way to a reception in San Francisco sponsored by the Japan Society of America. The Bowie property was sold soon after to Eugene De Sabla, president of the Pacific Gas and Electric Company, and subdivided. In 1992, the Eugene De Sabla Japanese Tea House and Garden were listed on the National Register of Historic Places

for national significance in landscape architecture. The landscape design of the Eugene De Sabla garden is attributed to Makota Hagiwara, who designed the gardens and also worked as gardener and caretaker of the Japanese gardens in Golden Gate Park for many years after the exposition closed. The resource consists of 10 acres, one building (tea house) and two structures that are part of an extensive garden.

The next to oldest public Japanese garden in California is likely the Japanese Garden at the Huntington Library Botanical Gardens of San Marino, in Southern California. The nine-acre garden was established between 1911 and 1912, when buildings that had been constructed for a commercial teahouse in nearby Pasadena were moved onto the Huntington Gardens site. (Ironically, the teahouse and garden that were moved from Pasadena on to the Huntington property had originally been built around 1903 by George Turner "GT" Marsh, the same person responsible for the Japanese Tea Garden at the 1894 Midwinter Expo in San Francisco, and a similar commercial tea garden in Coronado, near San Diego.) The Huntington Japanese gardens feature a high-arched moon bridge, a dry rock garden, delicate mosses, plants and other garden features salvaged from the original commercial tea garden, and a two-story frame "tea house" that is vaguely Queen Anne/Eastlake in style.

The Japanese garden in San Diego dates from the 1915-1916 Panama-California Exposition. The Japanese government had funded and built an impressive pavilion and tea garden at the 1915 Panama-Pacific Exposition in San Francisco, and did not contribute exhibits to the smaller, regional fair that was held during 1915 and 1916 in San Diego. The Japanese Garden in Balboa Park, which was centered around a large, rectangular teahouse, was built by the Japanese Tea Association and was solely commercial in nature. The Japanese garden included bamboo, wisteria, bonsai, cedar and ginko trees, as well as a moon bridge. The teahouse was modeled on the temples of Kyoto, and bore no resemblance to traditional *Sukiya-zukuri* (tea ceremony) teahouses actually found in Japan. The Japanese Garden at Balboa Park still exists, although its original layout and plantings have been extensively altered and modified over the intervening years.

At the time the Mrs. Stine was planning her family summer retreat in Saratoga, there was a commercial Japanese Garden nearby on the Saratoga-Los Gatos Road that had been built around 1902. Known as Nippon Mura, it had a tea garden and guest cottages that were for rent during the summer season. Nippon Mura has been largely paved over and most of the original site is occupied by a modern hotel and parking lot. A few miles east of Saratoga in Los Gatos, an approximately two-acre private estate and garden, Kotani-En, was begun around 1918 San Francisco businessman, Max M. Cohen. Kotani-En contains a "classical Japanese residence in the formal style of a 13<sup>th</sup> century estate" with tile-roofed walls, a teahouse, a shrine, and gardens and ponds. The buildings were designed and constructed using traditional Japanese methods following *shinden-zukuri* (temple style) and *shoin-zukuri* (library or study style) architecture principles. In contrast to Hakone, the buildings are heavily framed in order to hold up massive tile roofs and the interiors contain elaborate furnishings, decoration and ornament. Kotani-En was listed on the National Register of Historic Places on November 7, 1976 (at the national level of significance), and is also a listed California Registered Historical Landmark.

### Integrity

The gardens and buildings that contribute to Hakone Gardens possess a high degree of integrity. The Hill and Pond Garden, the Tea Garden and the Zen Garden still retain most of the elements of their original design, although some plants have been replaced over the years. Hakone Gardens contains original plant and tree specimens, as well as others that have been used to replace diseased or dead specimens. For the earlier Hill and Pond Garden, Tea Garden and Zen Garden, replacement plants have been chosen to match the original plantings as closely as possible. (The Bamboo Garden was added to Hakone Gardens in 1987.) The hillside paths and trails above the main gardens, which include viewing areas, were built in the mid-to-late 1960s when the City of Saratoga owned the gardens. The pond and waterfall were refurbished during the same time period, but remained in their original orientation and placement.

The Upper House has been maintained over the years, and is little altered. The interior of the structure is intact and contains the four main elements associated with the traditional *shoin-zukuri* style; the *tokonoma* (decorative alcove), *chigaidana* (staggered shelves), *tsukeshoin* (desk alcove) and *chodaigamae* (decorative doors), as well as sliding shoji screens and tatami mats. The scale of the structure and the materials used however, also represent the *sukiya-zukuri*, which was later evolution of the *shoin-zukuri* as it was influenced by the tea ceremony. The Lower House, which was used as a summer residence by the Stine family until about 1929, was modified in the early 1980s to accommodate tea ceremony classes and demonstrations. The original rustic redwood siding was removed and stucco applied to the exterior surfaces of the Lower House, although the structural post and beam members are still visible. The original open veranda and porch were enclosed using modern plate glass and wood shoji screens, and the wood window details removed.





Photo 1. Fall season view looking west across koi pond toward Upper House.



Photo 2. Fall season view looking northwest across koi pond at Moon Bridge and Tea Garden in background.



Photo 3. Fall season view northeast from Wisteria Pavilion pathway at Main Gate or *Mon*.



Photo 4. Fall season view east at Main Gate from pathway along the south side of the Tea Garden.

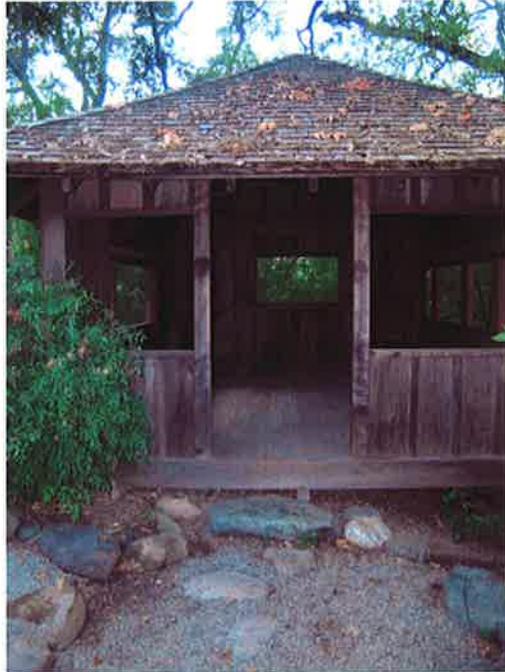


Photo 5. View northwest at Tea Waiting Pavilion.



Photo 6. View southeast across Upper House veranda, or *engawa*, at sliding wall screens.



Photo 7. Fall season view up Tea Garden path south at north façade of Upper House.



Photo 8. Spring view southeast through Wisteria Arbor toward Upper House.



Photo 9. Fall season view northwest at Japanese maple tree in the Tea Garden.



Photo 10. Fall season view north from the hillside behind the Upper House toward the Mon.

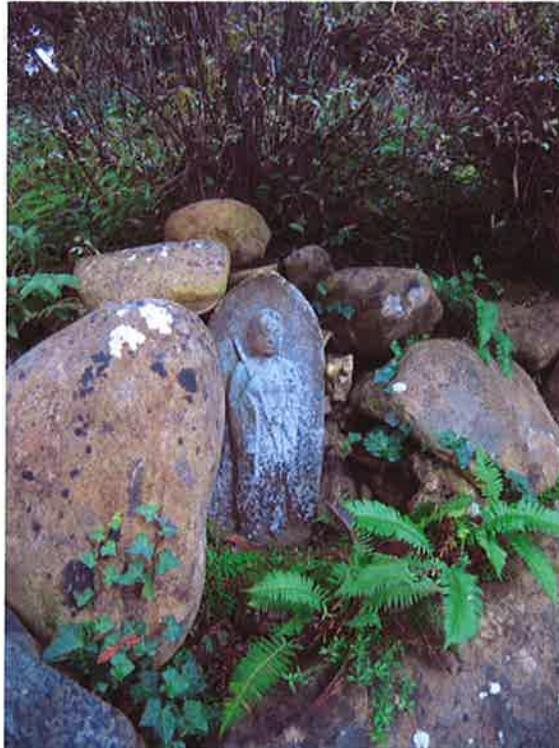


Photo 11. View south at *Jizo Bodhisattva* located east of the waterfall and south of the koi pond in the Hill and Pond Garden.



Photo 12. View southwest toward the Main Gate, or *Mon*. The Garden Area and Tea Garden are visible through gate.



Photo 13. Fall season view northwest at Japanese maple tree at the edge of the Tea Garden. (Tea Waiting Pavilion in background.)



Photo 14. Fall season view southwest at koi in pond. (Moon Bridge is to the right, the Wisteria Pavilion to the left.)



Photo 15. Fall season view northwest looking toward Moon Bridge at stone Snow Viewing lantern.



Photo 16. Fall season view west at stepping-stones placed at the base of the waterfall. (Upper House is in background.)



Photo 17. Spring view northwest across koi pond toward Moon Bridge. (Wisteria Pavilion is on the right.)

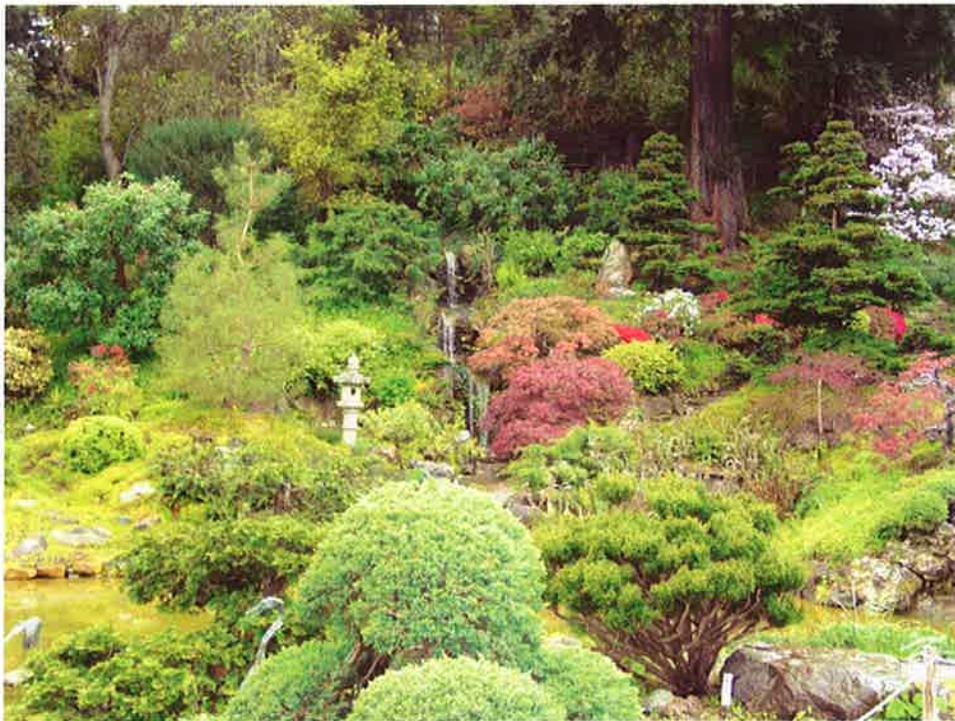


Photo 18. Spring view south from koi pond island toward waterfall.



Photo 19. Spring view northeast at Upper House.



Photo 20. View southwest at Upper House interior that features traditional tatami mats and decorative alcove.



Photo 21. View southwest from Zen Garden toward Upper House. (Lower House is immediately to the right.)

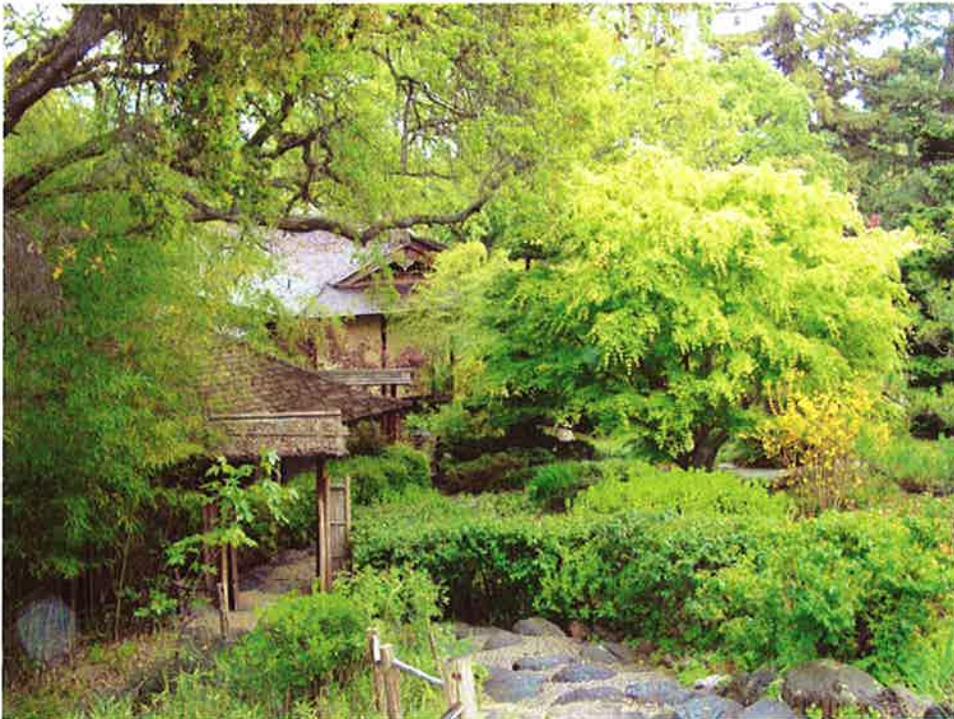


Photo 22. View northeast from Upper Pavilion toward Tea Waiting Pavilion. (Lower House is in background.)



Photo 23. View south at Caretaker's Cottage in service area.

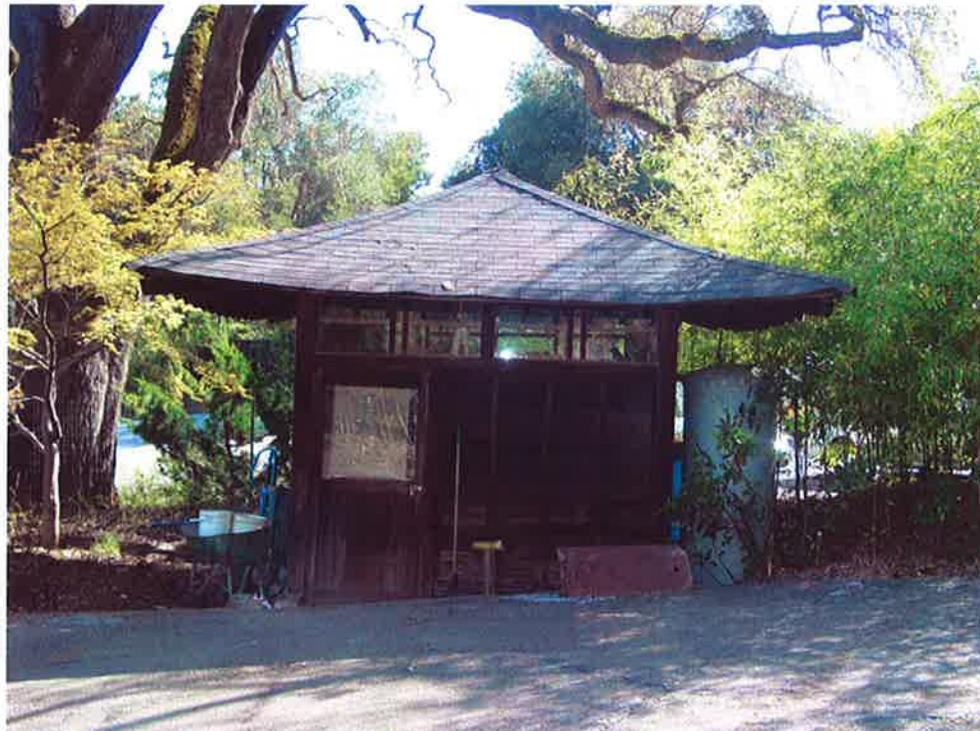


Photo 24. View east at well/ pump house located in service area west of parking lot.