

THE
KENNETH NEWELL AVERY
STUDIO

A History



377 ARROYO TERRACE

PASADENA

THE OWNERS

Around 1896, Mrs. A. C. (Josephine) Van Rossem, a young widow, purchased the bulk of undeveloped Lot 2 of the Oakside Tract in the Arroyo View neighborhood of Pasadena. She immediately commissioned an unknown builder to construct a seven-room, 1 ½-story house for herself on the banks of the Arroyo Seco in a transitional Shingle style. The residence was given the address 371 Arroyo Terrace. The parcel had 1,140 linear feet of street frontage.

Seven years later, in 1903, Mrs. Van Rossem commissioned famed Craftsman architects Charles and Henry Greene to design another rustic home for her at 400 Arroyo Terrace. In 1905, they also created 223 North Orange Grove for her. (That house was demolished in the late 1950s when Orange Grove was widened.) Having moved out of her house at 371 Arroyo Terrace, Mrs. Van Rossem lived for several years in both of her new houses. She also built other houses in the area on speculation or as rentals, including 210 North Grand Avenue in 1904 and 250 North Orange Grove in 1909 (now demolished). She is said to have been very cost-conscious in building the houses and placed them within walking distance of each other so she could easily keep tabs on her investments and tenants. Much of the ambience of Arroyo Terrace is attributable to Mrs. Van Rossem and her preference for Swiss-flavored Craftsman homes. In fact, the neighborhood was known as "Little Switzerland" for many years. It was highly unusual in those days for a single woman to be so involved in real estate speculation.

Mrs. Van Rossem was born Josephine Williams in Canada of English parentage in 1867. Her husband Adriaan C. Van Rossum, born in Holland in 1868, had written several books on the subject of electricity. They were married in Huron, Ontario and eventually settled in Illinois. They had two sons: Adrian Joseph (born 1892) and Walter Johannes (born 1894). After Mrs. Van Rossem was widowed around 1895 (when she was about 25 years old), she relocated to Pasadena in 1896 and moved into her new Pasadena home with her two sons. Her two brothers, John and Joseph, would eventually come to live with them. All three siblings identified themselves as photographers. For several years, Josephine was a partner with Ernest F. Kohler in the Kohler Photo Studio located at 43 East Colorado. It is thought she may have worked primarily in the laboratory as a re-toucher, although the 1910 census indicates she had her own private income. Mrs. Van Rossem's son Adrian, who later became a well-known ornithologist, died in 1949. His brother Walter carried on the family tradition by working as a commercial photographer. He died in 1980.

In 1908, title to the property transferred from Mrs. Van Rossem to Ella S. (Mrs. John H.) Avery, a regular winter visitor to Pasadena. The purchase may have been intended as a wedding present for her son Kenneth Newell Avery, a portrait painter, who married early in the following year. Mr. Avery hired builder August C. Brandt to construct major additions and alterations to the house. This probably included the building of a

Craftsman-style studio adjacent to the rear of the house. No architect was identified on the permit. (Although the Assessor has assigned a construction year to the studio of 1912, there was no building permit issued for the property that year, according to City records, and Sanborn Fire Insurance Maps show the studio as existing as early as 1910.)

Kenneth Avery's marriage to Mrs. Nancy Gilcrest Quereau of Nebraska in January 1909 was reported in the *Los Angeles Times*. A copy of the article can be found on page 22. Mr. Newell moved into 371 with his new wife, their infant son Kenneth G., Mrs. Avery's daughter from a previous marriage Margaret G., a maid, and a nurse.

Mr. Avery was born in Bay City, Michigan, on November 20, 1882, the son of a lumberman from Maine. After studying in New York City with William Merritt Chase and in Paris under Jean Paul Laurens at the Academie Julian, Mr. Avery moved to Southern California in 1906 and to Pasadena in 1908. His specialties were portraits and figure studies. He was a member of Painters and Sculptors of Los Angeles, a charter member in 1909 of the California Art Club, and was active in the Pasadena Association of Artists. His works were exhibited widely, including at the Detroit Institute of the Arts, the Pasadena Art Institute, and the California State Fair. In March 1910, the *Los Angeles Times* reported on an exhibition of his work that he had mounted in his own studio. Among the works were two portraits of his wife. The article stated that Mr. Avery had "built himself a studio overlooking the changefully picturesque Arroyo Seco. The studio is high-ceilinged and roomy and might be termed a 'show' studio if it were not also so artistically simple and so practical. The upper part of the walls are dingy and smoky through the carefully directed efforts of the house-painters...The chairs and tables are old, the rugs are quietly colorful, the north light is perfect for the painting of portraits—and the view from the windows is glorious. The artist has arranged for and achieved ideal conditions for the pursuit of his chosen art." A copy of this article can be found on pages 23 through 25.

Mr. Avery would file for divorce in Las Vegas in 1933, citing "mental cruelty, desertion, and abandonment." He moved to Hemet, California in the late 1930s and died there on September 11, 1949 at the age of 66. Additional biographical material on Mr. Avery can be found on page 21.

The Avery family may have found themselves in financial difficulties, for in 1912 title to 371 Arroyo Terrace, including the studio, reverted to Mrs. Van Rossem. The main house appears to have been rented out at this point. Mrs. Van Rossem is said to have filled the studio with furniture originally designed by famed architects Charles and Henry Greene for her house at 223 North Orange Grove Avenue.

Josephine Van Rossem eventually moved to Altadena. She lived to be 93 years old, passing away on November 26, 1960. A copy of her brief obituary from the *Pasadena Star-News* is attached on page 20.

John W. Mitchell purchased 371 Arroyo Terrace, including the studio, from Mrs. Van Rossem in 1914. He was followed shortly thereafter, in 1915, by Paulina Beauchamp (ca. 1855-1931), said to be a German princess. She was the widow of Emory P. Beauchamp, who had been an American consul in Germany. Living with Mrs. Beauchamp were her daughter Paula D. and son Emory M. The Beauchamp family had evidently been regular winter visitors to Pasadena before deciding to buy a home here. They bred Pekingese show-dogs while living on Arroyo Terrace.

In 1920, Carrie Gould Foster became the owner. She was the widow of George F. Foster, a pioneer Pasadena businessman who had died in 1893. When title transferred to Walter J. Thompson in 1921, the sale was reported by the *Pasadena Star-News*. The property was described as consisting of two acres with "beautifully planted grounds and an attractive home with a large studio." Mr. Thompson, a shipping company magnate from Detroit, shared the house with his wife Marjorie. Known for raising championship race horses, they also had a 23-acre summer home in Bloomfield Hills, Michigan. The newspaper article (attached on page 26) included a photograph of the site in which the studio can just barely be made out. After selling her property, Mrs. Foster embarked on an extended trip to the Mediterranean and then settled in Flintridge. In 1922, the Thompsons rented the Arroyo Terrace property to Frank Winchester Hawks and his wife Helen (Howard) Hawks. Mr. Hawks, a citrus rancher and the owner of a paper mill, was one of the founders of the Polytechnic Elementary School. His son Howard would later become a well-known film director.

Miss Sarah (Sally) G. Davis took possession of 371 Arroyo Terrace in 1923. She appears to have lived at the property off and on, renting it out during her times of absence. Some of her tenants included Archibald B. Young, an attorney who would later become a Pasadena arts philanthropist, and his wife Editha Hardy Young (1925); Leonard R. Sargent, a former Navy commander and later a banker (1927); and Katherine Van Dyke, the widow of H. S. Van Dyke (1930).

Mrs. Van Dyke (1875-1962) was born in Minneapolis. Her husband was Henry Van Dyke, the senior attorney for the Pillsbury Company. Known not only for her pastel children's portraits and landscapes but also as an interior decorator, she studied at the Art Students' League in New York, the Art Museum of Boston, and at the Academie Julian. A resident of Pasadena since about 1914, she considered herself a pioneer in the field of interior design, which included both residential and commercial projects. Another of Mrs. Van Dyke's major pursuits was "amateur theatricals," producing and often acting in plays which she presented at the Amateur Players of Los Angeles and at the Thalia Club. This multi-talented woman had also once been a championship golfer. She later lived in Santa Barbara and on the Monterey peninsula. An article from 1919 about Mrs. Van Dyke can be found on page 28. Her entry in *Artists in California* can be found on page 27.

In 1931, the studio began to be listed in directories as a separate address (377 Arroyo Terrace), although still owned by Miss Davis. At that point, she appears to have rented it out as an artist's studio, separate from the main house. Among the tenants were Count Arnaldo Casella Tamburini, an Italian portrait and landscape painter, and his wife Countess Dolja Dunifer Tamburini, who was herself a painter of miniatures (1931-1936); Rust and Helen Goodloe Heinz (1938); Ralph P. and Bertha A. Kinney (1939); George Andrews Yphantis (1940); and Samuel A. Randolph (1942-ca. 1945).

Born in Florence of a noble family and a resident of Pasadena since 1929, Count Tamburini (1885-1936) is said to have had as his portrait subjects many celebrities in the United States and Europe, including Victor Emmanuel III, Benito Mussolini, Czar Nicholas II, Will Rogers, Enrico Caruso, the Prime Minister of Canada, the Archbishop of New York, and Pope Pius X. The Count was attracted to Pasadena because of its resemblance to his native Italy. He exhibited his paintings in a number of local art galleries and is represented in the Uffizi Gallery in Florence. In 1931, the Count and Countess were involved in an illegal drinking party in Hollywood that was raided by police in an attempt to enforce Prohibition. At the time of their arrest, both the Count and Countess sported black eyes as a result of an altercation with one of the other guests who had attempted to kiss the Countess' hand. A report on the incident from the *Los Angeles Times* is attached on pages 30 through 32. The Count's biography from *Artists in California* is on page 29.

A graduate of Yale, Rust Heinz was an heir to the "Heinz pickle" fortune. While in Pasadena, he designed streamlined cars, including the much-admired Phantom Corsair. He was also a designer and driver of outboard racing boats. Having married in Pasadena less than two years previously, Mr. Heinz was killed in a traffic accident in Pennsylvania in July 1939. He was only 25 years old. A *Pasadena Star-News* article on his death is reproduced on pages 33 and 34.

Directories reveal that both George Yphantis and Samuel Randolph were artists. Mr. Yphantis (1899-1995), a painter, illustrator, and printmaker, was born in Kotyora, Turkey. He studied at the College of Arts in Ontario, Canada; the New England School of Design in Boston; and the Yale School of Fine Arts. He later taught at Montana State University and, at the end of his life, was a resident of Rhode Island. His entry in *Artists in California* is attached on page 35.

In September 1945, Gertrude G. Morse became the owner. Less than a year later, title passed to William C. Callaway, in April 1946. Working as an artist, Mr. Callaway shared the house with his wife Blanche G. Callaway. Mr. Callaway, born in Georgia in 1908, was evidently a member of that state's Callaway family who had established at least a dozen textile mills near LaGrange in the 1890s. Mrs. Callaway (1913-1976) was a California native. The Callaways later moved to Santa Clara County, where she died at the age of 62 and where her husband passed away on July 25, 1993, age 85.

When Mr. Callaway decided to sell the Arroyo Terrace property in June 1950, it was split into two separate legal parcels: 371 and 377 Arroyo Terrace were sold separately to different owners. George Wesley Wright and his wife Irene R. Wright became the owners of the studio which now sat on its own lot of 19,350 square feet. Mr. Wright, who joined the American Institute of Architects in 1959, was employed as an architect with Welton Beckett & Associates of Los Angeles. He and his wife had evidently parted company by 1961. Mr. Wright moved to Honolulu, Hawaii, where he continued his architectural career. Mrs. Wright, who subsequently gained sole title to the Pasadena property, worked as an office secretary with the J. H. Biggar Furniture Company at 680 East Colorado. She later became the executive secretary of the American Institute of Architects in Pasadena.

Well-known architect Donald C. Hensman purchased the studio property in December 1985. Mr. Hensman undertook a remodeling of the studio, adding living quarters near the front door. He also brought contemporary touches into the interior with the help of interior designer Robert Moore.

Mr. Hensman, along with his professional partners Conrad Buff and Calvin Straub, was a leading Southern California exponent of the revolutionary post-and-beam architecture during the period immediately following World War II. Mr. Hensman and his partners will always be closely identified with the so-called "U.S.C. school of architecture"--the precepts of which they all shared.

Donald Charles Hensman was born in Omaha, Nebraska on October 19, 1924 and attended Hollywood High School. After service in the Navy, in 1948 he formed a partnership with his fellow student Conrad Buff III. It was not until 1952, four years after the establishment of Buff & Hensman & Associates, that both men received their B.A. in architecture from U.S.C. A member of the Southern California Chapter of the A.I.A., Mr. Hensman served as chairman of its Education Committee and was an assistant professor of design at his alma mater, U.S.C. He also contributed articles to such periodicals as *Sunset* and the *Architectural Review* of London. Mr. Hensman ostensibly retired in 1998, but continued to design and build small homes.

Conrad Buff III was born in Glendale, California, in 1926, the son of well-known landscape painter Conrad Buff, Jr., and Mary Marsh Buff, a writer of children's books. He won a number of awards while a student at U.S.C. (He was to serve part-time on the U.S.C. faculty until 1962.) A resident of Pasadena and Los Angeles, Mr. Buff became a member of the Pasadena-Foothill Chapter of the American Institute of Architects in 1958. In 1980 he was elected to the College of Fellows of the A.I.A., the highest honor given to an American architect. Mr. Buff died in 1988 at the age of 62.

Between 1954 and 1960, when Calvin C. Straub was taken on as a partner, the firm's name changed to Buff, Straub & Hensman. Mr. Straub (1920-1998) was born in Macon,

Georgia, but grew up in Pasadena. He received his degree in architecture from U.S.C. in 1943 before joining the Navy. Mr. Straub returned to U.S.C. as a professor and has been said to have had a great impact on the next generation of architects, such as Frank Gehry. Mr. Straub left his partnership with Buff and Hensman in 1960 to move to Phoenix, Arizona where he founded his own practice and taught at Arizona State University.

The office of Buff & Hensman (located at 945 North La Cienega Blvd. in Los Angeles) was probably most well-known for its residential projects which numbered between 6,000 and 8,000 (400 in the Pasadena area alone), built not only for celebrities such as Frank Sinatra and Paul Anka, but for other Southern Californians who could appreciate the new contemporary styles. The firm was skilled in commercial and multiple-residential work as well. Among their projects were the Frank residence on La Loma Road in Pasadena (1957); Case Study House #20 on Santa Rosa Avenue in Altadena (1958--the product of commissions sponsored by *Arts & Architecture* magazine to discover new ways to house California's growing population in economical but esthetic surroundings); the Lawry Foods administration building in Los Angeles (1960); the Bass residence (1960--which received a first honor award from the A.I.A.); the Porter Jared residence in Nichols Canyon (1961--winner of an award from the *Architectural Record*); the Jack Thompson residence in San Marino (1962--winner of an award of honor from the A.I.A.); the Donald E. Simon residence in Whittier (1963--first honor award from the A.I.A.); the Ben Mirman house in Arcadia (1963); and the Harry Roth residence (1964--winner of a merit award from the A.I.A. and *House and Home* magazine).

Other commissions included: four houses, all from 1965: the Paul Saltman residence in Pasadena (winner of the A.I.A.'s award of merit), the James Garner residence in West Los Angeles, the Dubinoff residence (also an award of merit winner in 1965), and the M. C. Gill residence in the Linda Vista area of Pasadena (incorporating the latest in plastic material and the winner of a merit award from the Pasadena Chapter of the A.I.A.); Case Study House #28 (1965-66); Green Oak Medical Center in Arcadia (1966); the Wheeler residence in Pasadena and the Laurence Harvey residence in Beverly Hills (both 1967); the M.C. Gill Corporation office building in El Monte and the Pasadena Crippled Children's Center (both 1968); the Andeen and Norris residences (also both 1968 and winners of honorable mentions from the A.I.A. and *House and Home* magazine); the You Chung Hong residence in Los Angeles, the Barney Hayden residence in Palm Springs, and the Ned Brown residence in Malibu (all 1969); the intended new California Governor's mansion in Sacramento (which Jerry Brown refused to live in and was subsequently sold--1970s); the Paxson residence in Eagle Rock (1971--described as a neo-Craftsman); Conrad Buff's own home on Linda Rosa Avenue in Los Angeles (1980); the Vista Grande townhouses on Grand Avenue in Pasadena (1981); a residence at the northeast corner, South Arroyo and Arbor in Pasadena (1983). In total, the partners received more than thirty awards from the A.I.A. during their association.

The architects are best remembered for their skill in combining the structure of their residences with the surrounding environments. Their extensive use of glass and natural building materials (like quarry stone, redwood, and oak), natural colors and forms, and the fitting of their buildings into the natural terrain (often on multi-levels) built an organic relationship between the living areas and the site. In fact, their terraces and balconies have been described as “merging” with the trees surrounding them. The interiors of their houses were often “open” in plan, with room separators resembling panel screens more than walls.

Buff & Hensman was interested in the totality of its projects, frequently designing the complete environment, from furniture (often built-ins) to landscaping. The architects were known for working closely with their clients, expressing the need to involve a great degree of “humanity” in their projects. Even though the firm’s later residential commissions tended to be more Cubistic in style with fewer windows and less of an open feeling, their works have been deservedly described as serene and sophisticated environments.

Mr. Hensman survived all his partners, passing away in December 2002 at the age of 78. Unfortunately, he did not live to see the publication in 2004 of *Buff & Hensman*—a thorough documentation of the partners’ work which Hensman authored and U.S.C. published (see full citation in the Sources section on page 16). His obituaries from the *Pasadena Star-News* and *Los Angeles Times* can be found on pages 36 through 38.

The studio/dwelling at 377 Arroyo Terrace was sold to Kyle W. and Kimberly Cooper in November 1998. Mr. Cooper created main title sequences for films, television shows, and commercials, known for their revolutionary avant-garde approach. A graduate of the Yale University School of Art in 1988, he worked as creative director with the video design firm of R/Greenberg Associates in New York. In 1992, he bought out the firm’s Los Angeles division and created out of it his own firm known as Imaginary Forces. As title developer for the movie *Seven*, Mr. Cooper set a new standard for the industry. His other film credits included *Braveheart*, *Donnie Brasco*, *Flubber*, *Home Alone 1 and 2*, *Indecent Proposal*, *Mission: Impossible*, *True Lies*, and *Twister*. Some of his openings for television shows included those for *Ally McBeal*, *The Practice*, and *Chicago Hope*. Mrs. Cooper worked with her husband on several projects. An article about Kyle Cooper from the November 10, 1997 issue of *Newsweek* is reproduced on page 39.

The Coopers sold their home to Lawrence S. Manners in February 2001. Donald and Denise Hahn, residents of La Canada Flintridge, have been the owners since May 2007. Mr. Hahn, a former employee of Walt Disney but now a free-lance artist and consultant, uses 377 Arroyo Terrace as his studio.

THE BUILDER

Remembered as playing "an important role in the city's building activities," August C. Brandt was born around 1859 and came to Pasadena about 1902. He lived at 394 Worcester (now North Garfield) Avenue.

Around 1905, Mr. Brandt formed a design/build partnership with Joseph F. Rhodes (1881-1948), a native of Chicago who had come to Pasadena in 1904. A graduate of Yale, Mr. Rhodes had gained experience working for a New York City builder and as the manager of the Blow Planing Mill in Pasadena and the Baker Iron Works of Los Angeles. By the time he teamed up with Mr. Brandt, he was advertising his services as both a designer and a builder. In just a three-year period, the Brandt and Rhodes partnership would be responsible for a number of noteworthy residential and commercial buildings, not only in Pasadena, but throughout Southern California.

After the partnership dissolved around 1907, Mr. Brandt continued in the building business on his own and contracted to construct houses designed by some of Pasadena's greatest architects, such as Charles and Henry Greene, Frederick Roehrig, Myron Hunt, J. Constantine Hillman, and Sylvanus Marston. He also contracted to build bungalows for a number of Pasadena's resort hotels, such as the Maryland, Vista del Arroyo, and Huntington. He rebuilt the Hotel Maryland after the fire of 1914.

August Brandt died of pneumonia on March 31, 1930 at the age of 71. Survived by five children, he was held "in high esteem, not only for his conscientious handling of business projects, but for his personal attributes."

Among Pasadena-area buildings attributed to August Brandt:

- Whitridge residence—146 Bellefontaine; Greene & Greene, architects (1904)
- Garvey residence—215 Palmetto; Roehrig, architect (1905)
- Willett residence—424 Arroyo Terrace; Greene & Greene, architects (1905)
- Scofield residence—280 South Orange Grove; Roehrig, architect (1909)
- Crow residence—979 South El Molino; Greene & Greene, architects (1909)
- Hogan residence—96 North Euclid; Marston, architect (1910)
- Armstrong residence—920 South Madison; Marston, architect (1911)
- Crosby residence—405 Mira Vista; Hillman, architect (1911)
- Pardee residence—1425 Wentworth; Hunt, architect (1913)
- Ware residence—460 Bellefontaine; Greene & Greene, architects (1913)
- Marshall residence—500 Bellefontaine; Roehrig, architect (1916)

THE ARCHITECTURAL STYLE

The popularity of the bungalow coincided with the rise of the Arts and Crafts movement in the United States. Gustav Stickley has been credited with the wide popularity of the Arts and Crafts movement in America. Seen as rebels against both the complicated style of the Victorian age and impersonal products of the new machine age, Craftsman proponents created a new appreciation for hand craftsmanship. Stickley's *Craftsman* magazine, published from 1901 to 1916, brought his ideals and the theory of a new style of architecture to the nation. *Craftsman Homes*, a bungalow design book published by Stickley, allowed inexperienced owners and small contractors to build bungalows which were inexpensive and simple in design and construction, yet comfortable and in tune with their natural surroundings.

But the chief "brick and mortar" inspiration for the Craftsman style came from two brothers living in Pasadena--Charles Sumner Greene and Henry Mather Greene who practiced between 1893 and 1914. About 1903 they began to design simple Craftsman-type bungalows; by 1909 they had designed and executed several exceptional landmark examples that have been called the "ultimate bungalows." The two most well-known of these in Pasadena are the Gamble House at 4 Westmoreland Place and the Blacker House at 1177 Hillcrest Avenue, for both of which the Greenes created a total "look", including furniture, fabrics, and landscaping. Several influences--the English Arts and Crafts movement, an interest in oriental wooden architecture, an appreciation of the Swiss chalet tradition, and their early training in the manual arts--appear to have led the Greenes to design and construct these intricately detailed buildings.

These and similar residences were given extensive publicity in such magazines as the *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Country Life in America*, and *Ladies' Home Journal*, thus familiarizing the rest of the nation with their style. As a result, a flood of pattern books appeared, offering plans for Craftsman bungalows; some even offered completely pre-cut packages of lumber and detailing to be assembled by local labor. Through these vehicles, the one-story Craftsman house quickly became the most popular and fashionable smaller house in the country. (Architectural historians David Gebhard and Robert Winter have characterized this architecture as the closest thing to a democratic art that has ever been produced.) High-style interpretations are rare except in California, where they have been called the Western Stick style. One-story vernacular examples are often called simply "California bungalows."

As early as 1904, Pasadena and the newer neighborhoods of Los Angeles were widely known for their Craftsman homes which differed from their Eastern and Midwestern counterparts. It is no surprise that those living near the arroyos and foothills favored the Craftsman style which fit so superbly in such picturesque, rustic settings. The defining elements of the style were the use, and in fact the glorification, of natural materials; a

horizontal orientation; low-pitched gable roofs; wood detailing, including dark stained heavy beams and timbers, sometimes attached together by metal banding; exposed rafters; wide roof overhangs with unenclosed eaves, supported by brackets; wide porches; horizontal bands of casement windows (often with Tiffany-type stained glass accents in the more costly homes); massive brick, block, or stone foundations, porch supports, and walls; and visible guttering and drainage systems that were often incorporated into the design by means of metal bracketing. Interior built-in features such as bookcases and dining-room buffets were popular. Lighting fixtures were often copper with tinted glass. A few Craftsman architects also incorporated elements from other popular styles, such as Eastern Shingle and English Tudor or skewed the architectural elements into a Japanese or Swiss look. Although the emphasis was on simplicity of design, a break from the ornamented cluttered style of the Victorian period, some of the larger architectural creations were "bungalows" in name only.

The popularity of Craftsman homes for the wealthy ended rather suddenly around 1912, but the middle class continued to build in the style through World War I. The war drastically slowed down building and development in general in the Los Angeles area. For example, in Pasadena before 1917, houses were being built at a rate of approximately 500 per year, dropping to about 140 in 1917 and 40 in 1918. After the war, some modest Craftsman homes were built in working class neighborhoods through the early 1920s. Materials changed after the war, giving the Craftsman homes of this period a different look. The size of timber had changed from 2 x 4" to 1 1/2 x 3 1/2" and formerly rough wood surfaces had given way to smooth surfaces. As a result, late Craftsman homes were stylistically more restrained and refined and the characteristic elements were on a reduced scale.

A number of reasons have been offered as to why the popularity of Craftsman architecture ended so quickly after World War I. Probably all are valid in their own way. Soldiers returning from the horrors of trench warfare were ready to start new lives in new surroundings, while the Craftsman philosophy of the perfectability of mankind through arts and crafts probably rang hollow in a new age of cynicism after the war. Stickley's studio and the *Craftsman* magazine had gone bankrupt during the 1910s, the concept of individually hand-crafted homes giving away to the more manufactured look of Craftsman tracts, often mass-produced or based on commercially available bungalow kits and floor-plans. The growing popularity of motion pictures may also have played a part in turning homeowners' fascination to more exotic settings, paving the way for the almost all-consuming interest in period revival architecture that was to follow in the 1920s.

THE HOUSE AND PROPERTY IN THE PUBLIC RECORD

On September 10, 1908, the City issued building permit #6660 for additions and alterations to the property. August C. Brandt was the contractor. The cost was \$2,500—a

substantial amount in 1908, equivalent to the funds needed to build the average house at the time. A copy of this permit is not available since in those days permits were listed in a ledger and not issued as separate documents.

A permit was issued in November 1929 to build a 12-by-18-foot addition to the studio (called a "guest-house") consisting of a bedroom and bathroom. It was to have interior walls of Celotex and a composition roof. C. E. Polikowsky of Altadena was to be the contractor for this project, costing \$300.

In October 1941, a permit was issued to install a bedroom and bathroom in the studio, with toilet and shower. Daniel Whetstine of Pasadena was the contractor for this project, valued at \$600.

The gas meter was moved and an electric range installed in August 1950. A dishwasher was installed in October 1951.

A 252-square-foot wood-and-concrete parking platform was to be constructed in September 1956 for \$900. The owner was to act as his own contractor.

In May 1975, the building was to be re-roofed with composition and rock material for \$1,365.

The existing parking deck was to be replaced with a new one of 350 square feet in March 1983 for \$1,500. Buff & Hensman was the architect. The owner, Mrs. Wright, was to act as her own contractor. At the same time, a concrete-block wall was to be constructed at the edge of the deck. Height was not to exceed 3.5 feet. The cost was just \$100.

Once in November 1985 and again in October 1989, permits were issued for the construction of a swimming pool at the front of the house to measure 32 by 10 feet. Both permits expired.

Construction of a new bathroom was permitted in February 1986.

The building was re-roofed with gypsum material in June 1989 at a cost of \$5,655.

The basement was deepened and remodeled into a storage area with a 310-square-foot bathroom in June 1999.

A storage area was to be converted into an office studio in November 2000.

Copies of some of these permits can be found on pages 44 through 48.

The Pasadena City Assessor first visited the property around 1915. He recorded the three-level house at 371 Arroyo Terrace and a 35-by-40-foot studio at the rear with a shingled roof, unfinished "dugout" basement, and a coal- and wood-burning furnace. The fireplace, eight feet wide and about twenty feet high, was made of commercial brick. The main room also had two built-in bookcases, a pine floor, and walls of 8-foot-tall wainscoting below 12 feet of plaster. The building had one plumbing fixture.

The Assessor returned on January 14, 1942 to record the completion of the alterations. He described the one-story hillside studio as having 20-foot board-and-batten walls and a flat composition roof. Heat was supplied by a fireplace and a gravity furnace with one register. There were five plumbing fixtures. The total square footage was estimated at 1,616. The first level consisted of one large living room. On the upper level of a 12-by-18-foot wing were a bedroom and a bathroom. All the floors were pine.

A new building record was prepared on March 20, 1951, but the description and plot-plan appear to have remained the same.

The Los Angeles County Assessor currently estimates the square footage of the house/studio at 1,696, with one bedroom and two bathrooms. Copies of the City Assessor's building records are attached.

(Note: The Pasadena City Assessor's Office ceased operations in 1974. Their square footage totals often differed from those of the Los Angeles County Assessor's Office, since they frequently included garages, terraces, patios, etc. in their computation. It is advisable to rely on the County Assessor's square footage figures since they are more up-to-date and consistent.)

THE WORLD AND COMMUNITY IN 1908

The Edwardian era was in full force in Europe, with its air of security, hope, and prosperity, with no recognition that the world would be hurtling into war just six years hence. The only indication in 1908 that times were changing was Austria's annexation of Bosnia and Herzegovina—a troubled part of the world (even in those days) that would become the powder-keg igniting World War I. In China, Ts'u Hsi, the Dowager Empress of China, abdicated. Earthquakes in Messina took an estimated 150,000 lives. In the United States, the financial panic of the previous year had subsided. In November William Howard Taft was elected President, defeating William Jennings Bryan, the three-time Democratic candidate. The Bureau of Investigation, the forerunner of the F.B.I., was established in 1908. The first Pure Food, Drug, and Cosmetic Act took effect. A tragic fire in Cleveland, Ohio claimed the lives of 167 school-children.

In California, construction began on the Owens Aqueduct which was to bring water (and untold riches) to Los Angeles. Governor James N. Gillett, a Republican elected in 1907, remained in office. In 1908, a constitutional amendment made the popular vote mandatory for the selection of party nominees.

In Pasadena, the Board of Trade changed its name to the Chamber of Commerce, and the Pasadena Realty Board was organized. Also new on the social scene was the Pasadena Pioneer Association. The Valley Hunt Club moved into its new clubhouse on South Orange Grove Avenue in March 1908. Recognized as the founders of the Tournament of Roses, the Valley Hunt members had no doubt been great boosters of the first football game (Michigan vs. the University of California) sponsored by the Tournament of Roses Association on January 1. In July of 1908, it was estimated that Pasadenans owned 125 automobiles, whereas there were only 750 in all the rest of Los Angeles. Two landmark structures were completed in 1908: the Gamble House and the initial campus of Polytechnic School.

Literary works making their debut in 1908 included E. M. Forster's *A Room With a View*; L. M. Montgomery's popular novel *Anne of Green Gables*; *The Trail of the Lonesome Pine* by John Fox; and Mary Roberts Rinehart's first mystery novel *The Circular Staircase*. Artists Matisse, Mondrian, Modigliani, Chagall, and Picasso were all active in 1908. Theater audiences flocked to see *What Every Woman Knows* by James M. Barrie and George Bernard Shaw's *Getting Married*. Famed Irish playwright John Millington Synge died in 1908. New works by Maurice Ravel, Claude Debussy, Arnold Schoenberg, Edward Elgar, and Bela Bartok premiered that year.

A history of the Arroyo View neighborhood, encompassing Arroyo Terrace, Westmoreland Place, and Prospect Park, can be found on pages 55 through 60.

NOTES

As revealed by Sanborn Fire Insurance Maps of the era, the studio was originally connected to the house at 371 by a bridge leading from a pergola-covered rear porch on the main house to a roof terrace on the studio which would have had a magnificent view of the Arroyo Seco and the San Gabriel Mountains. Copies of Sanborn pages from 1910 and 1931 are attached on pages 41 and 42.

The interior originally was one large two-story space with a full-height window offering northern exposure. Photographic evidence shows that the second-floor-level door, landing, and stairway down to the studio were part of the structure by 1915 and may have provided access to the house at 371. The landing was probably expanded into the current mezzanine gallery as part of the alterations project of 1941.

In January 1946, the property was advertised for sale in the *Los Angeles Times*. It was described as being "improved by a two-story home of seven rooms and a separate studio building comprising a large living room, two small bedrooms, bath and kitchen." A copy of this ad can be found on page 40.

The current owners have in their possession plans prepared by Donald Hensman for the alterations when he was owner and for the later alterations to the basement.

The studio was featured on a tour of Greene & Greene interiors in May 1992. Quoting from the tour brochure: "the artist's studio, with its open ceiling trusses and two-story fireplace, reflects the ideals of its Arts and Crafts philosophy, and its setting united the building with its natural environment." Speaking of the interior changes by Donald Hensman: "because of an underlying design philosophy compatible to past and present, the integrity of the original design has been retained and its contemporary treatment and furnishings enhance and reinforce its original Arts and Crafts ambience." Accompanying the article were two historic photographs, taken ca. 1915, showing the studio's interior and roof terrace. A copy of the relevant section of the brochure can be found on page 43.

THE SIGNIFICANCE OF THE PROPERTY

The Avery studio is part of the Arroyo Terrace Historic District which is listed on the National Register of Historic Places.

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