

HISTORIC MONUMENT APPLICATION

1145 Arden Road

businessman and social reformer involved in, among other causes, Native American rights.⁸ Working with the local art dealer Grace Nicholson⁹, Patty acquired a vast collection of Navajo blankets and Plains beadwork, but most of all baskets.¹⁰ After her death in 1917, her art collection was gifted to the Penn Museum in Philadelphia where it has been used as a source for scholarship in the field of Native American art.¹¹ An avid golfer, William also donated the Colorado Springs Golf Club to the city on the condition the grounds be opened to the public and the name of the course changed to Patty Stuart Jewett Memorial Field.¹²

Jewett married Patty's niece, Elizabeth Sprague (Stuart) the following year (January 2, 1918) in Philadelphia. William reengaged in social activities and belonged to a number of local organizations, such as the Annandale Golf Club, Midwick Country Club¹³, and the Valley Hunt Club. He also maintained memberships in the University Club of New York City, El Paso Club and Cheyenne Mountain Country Club. Jewett was also known as a philanthropist, giving large sums to the St. John's Guild of New York City and the New York Association for Improving the Condition of the Poor. Mr. Jewett passed away on August 27, 1933 in Montecito at the age of 76.¹⁴

The new Mrs. Jewett was also active in the social life of Pasadena. She was a founding member of the Pasadena Flower Show Association and a member of various relief organizations during the Depression. She took particular interest in maintaining and developing the gardens on the estate, which were frequently open for tours.¹⁵ Mrs. Jewett remained at her home until 1945. She died on January 9, 1949.

Italian Renaissance Revival Architecture

The Jewett Estate can be understood generally within the context of the Period Revival movement and more specifically in terms of the Italian Renaissance Revival style, one of several period revivals of the late nineteenth and early twentieth centuries. The Jewetts likely played a key role in developing the aesthetic concept for their winter residence on Arden Road. The design of their primary residence in Colorado Springs clearly indicates their preference for the Italian Renaissance Revival style, which sought to represent the United States as a nation with a special relationship to the Italian Renaissance through means of rediscovery and reinterpretation. The 1876 Centennial International Exhibition in Philadelphia led to a renewed interest in the culture and design of the colonial period. Architecture in seventeenth and eighteenth century America took its cues directly from English architecture of the same period which was heavily influenced by the work of the Italian Renaissance, the sixteenth century

⁸ After the Civil War, Stuart refused several offers to join the cabinet of Ulysses S. Grant but finally consented to an appointment to the Board of Indian Commissioners. Randall Herbert Balmer, *Encyclopedia of Evangelicalism*, (Waco, TX: Baylor University Press, 2004), 664.

⁹ Grace Nicholson was a collector and dealer of Native American and Asian arts and crafts. Like Patty Stuart Jewett she was from Philadelphia, although there is no evidence that they knew each other previously. In 1924, Nicholson hired Martston, Van Pelt & Maybury to design her residence, which is now the Pacific Asia Museum.

¹⁰ Grace Glueck, "Design Review; Pomo Indian Basketry: Window into a Culture," *New York Times*, May 21, 1999.

¹¹ B.W. Merwin, "The Patty Stuart Jewett Collection," *Museum Journal*, accessed on April 24, 2020, <https://www.penn.museum/sites/journal/664>.

¹² "Owner of Famed Mine Succumbs," *Los Angeles Times*, August 28, 1935, 5; "William Kennon Jewett," Colorado Golf Hall of Fame, accessed on April 24, 2020, <https://www.coloradogolfhalloffame.org/william-kennon-jewett>; The club was originally called the Town and Gown Club. Jewett became the president in 1910 and purchased the property in 1910 and changed the name to Colorado Springs Golf Club.

¹³ No longer extant, this club was founded in 1912 and located between Monterey Park and Alhambra.

¹⁴ "W.K. Jewett is Claimed by Death," *Pasadena Star-News*, August 27, 1935.

¹⁵ "Pasadenans Prepare Gardens for Visitors," *Los Angeles Times*, March 12, 1939; "Spring Flowers go on Exhibit," *Los Angeles Times*, March 13, 1941.

HISTORIC MONUMENT APPLICATION

1145 Arden Road

architect Andrea Palladio, and his seventeenth century successor Inigo Jones, whose design for the Queen's House in Greenwich was widely studied.

The Italian Renaissance Revival style stems most directly from the architectural design characteristics of the palazzos and public buildings constructed in central and northern Italy during the sixteenth century.¹⁶ Although this era of Italian architectural history is the most prevalent when discussing American architectural trends during the late nineteenth and early twentieth century period, it is not the sole reference. The Italian Renaissance Revival style also borrowed from ancient Greek and Roman architecture. Buildings in the Italian Renaissance Revival style typically embody balance, formalism, symmetry, and restraint - qualities that were generally absent in Late Victorian era architecture of earlier decades.

Interest in Italian Renaissance architecture was ushered in by the New York firm of McKim, Mead & White, first in the Villard House (New York, 1882-85) and then in the Boston Public Library (1888-95). Both buildings are large in scale and styled after the three horizontal divisions of an Italian Renaissance palazzo.¹⁷ Traditionally, the palazzo rested on a "basement" which was half above ground and had a facade with smooth or rusticated stone. Above it was the "piano nobile", the main floor of the house, often recessed slightly from the basement and differentiated in style and facing material. Above the piano nobile was the "attic," an imposing roof or upper story, usually more ornate than the features below it and crowned with a Classical cornice. Architects used these elements freely but maintained their basic relationships.

The principle feature of the Italian Renaissance Revival style is its imposing scale and formal design incorporating classical details such as columns and round arches and balustrades. The style can take several distinct forms, but all variations are almost always of masonry construction. One version of the style features a large rectangular building, usually three or more stories in height, topped by a flat roof with a crowning balustrade. Another common feature for this flat roof version of the Italian Renaissance Revival style is a rusticated stone first floor with upper floors having a smooth finish. Porch arcades and porticos are often seen in this version as well. The other most common form of this style features a hipped roof, often of clay tiles, with broadly overhanging, bracketed eaves. This variation bears some resemblance to the Spanish Colonial Revival style, which developed during the teens but gained popularity during the 1920s. While having a similar form and tiled roof, the Spanish Colonial Revival style lacks the classical details like columns, pilasters and pedimented windows.

In Southern California the most literal interpretations of the style include public buildings such as city halls, libraries, auditoriums, and post offices – all of which may be found in the Pasadena Civic Center. Pasadena City Hall (1925-27) could be generally described as Renaissance Revival but it is more rooted in the architecture of Spain than Italy and with Baroque rather than Classical ornamentation.¹⁸ However, there are two buildings in the Civic Center, the U.S. Post Office (1915) and Civic Auditorium (1932), that are prime examples of the Italian Renaissance Revival style. Completed in 1915, the Post Office actually pre-dates the development of the Civic Center plan (1923). It was designed by architect Oscar Wenderoth with an addition by Marston & Maybury in 1938. The exterior features low relief ornamentation, while the interior

¹⁶ Richard Guy Wilson, "Architecture and the Reinterpretation of the Past in the American Renaissance," *Winterthur Portfolio* 18, no. 1 (1983), 71.

¹⁷ Leland Roth, *American Architecture: A History* (Boulder, CO: Icons Editions/Westview Press, 2001), 290-92.

¹⁸ The old Pasadena City Hall (1905) combined the Mission Revival with the Italian Renaissance Revival style. The base of the building was scored to resemble stone and had large arched window openings like a Florentine palazzo, while the top of the building featured shaped parapets, towers, and a clay tile roof like a mission; Teresa Grimes and Mary Jo Winder, *Residential Period Revival Architecture and Development in Pasadena, California: 1905-1942* (City of Pasadena, Planning & Development Department, 2004), 29.

HISTORIC MONUMENT APPLICATION

1145 Arden Road

features colorful marble walls. Wenderoth was responsible for the design of government buildings throughout the U.S. as the director of the Office of the Supervising Architect during the administration of President William Howard Taft.¹⁹ Completed in 1931, the Civic Auditorium by architect Edwin Bergstrom with the local architectural firm of Bennett and Haskell is a rather late example of the style. Nevertheless, it was closely patterned after an Italian Renaissance palazzo and simultaneously exudes simplicity and grandeur.

The Italian Renaissance Revival style was also applied to the design of residential buildings. The style was favored as an expression of wealth during the Gilded Age. The rise of the style paralleled a period of rapid industrialization, and titans of industry gravitated toward its historical association with European nobility to display their prosperity. Nowhere else in greater Los Angeles was the Italian Renaissance Revival style more popular than Pasadena, the winter retreat for the wealthy. The arrival of the railroads in the late 1880s brought in more visitors from America's colder climates and ushered in an age of grand winter resorts, like the Green, Raymond, Huntington, Maryland, and Vista Del Arroyo hotels. Wealthy part-time residents began to build mansions in the Oak Knoll neighborhood on the border of San Marino and Orange Grove Boulevard, which became known as Millionaire's Row. Although the style was more established in Pasadena than elsewhere in the region, it was by no means common.

The residence of the Jewett Estate is significant as one of a small number of Italian Renaissance Revival style buildings remaining in Pasadena and is exceptional in its embodiment of the distinctive characteristics of the style. The residence shares many of the same characteristics as other examples in Pasadena but is less mannered. Early examples of the style include the Merritt Mansion (1905-1906) at 380 W. Green Street, the Fenyves Mansion (1906) at 164 S. Orange Grove Boulevard, and the Wrigley Mansion (1911) at 391 S. Orange Grove Boulevard. These examples are all imposing rectangular buildings set within large formal gardens. However, the porticos and terraces are more ceremonial than functional for the occupants. The residence of the Jewett Estate has a low-pitched, hipped roof covered with clay tiles featuring overhanging, bracketed eaves. While it includes a front portico accented with classical details like other examples, the key aspects of the design are the loggias on the north and south elevations and terrace on the east elevation. These indoor-outdoor spaces have more in common with later examples of the style constructed during the 1920s and were designed to take advantage of the views of the landscaped malls on the north and south and lawn to the east. The resulting effect is one that is less pretentious and more picturesque than other examples of the style from the 1910s.

Marston & Van Pelt

In addition to being an excellent example of the Italian Renaissance Revival style, Jewett Estate is also significant as an exceptional example of the work of the architectural firm of Marston & Van Pelt, who were influential in the development of Period Revival architect in California. The firm was founded in 1914 as a partnership between two talented young architects, Sylvanus Marston and Garrett Van Pelt. Their work was published nationally in magazines such as *Architect and Engineer*, *Architectural Record* and *Architectural Digest* in which they were recognized as masters of disparate styles.

Born in Oakland, California in 1883, Marston was the son of a harness manufacturer turned land developer. His grandfather, Phineas F. Marston was a prominent builder in San Francisco. Marston's family moved to Pasadena when he was still an infant. His father purchased citrus groves in the area near present-day California Boulevard and Oakland Avenue, which he subdivided.

¹⁹ "Oscar Wenderoth," *Pacific Coast Architecture Database*, accessed on April 24, 2020, <http://pcad.lib.washington.edu/person/1530/>.

HISTORIC MONUMENT APPLICATION

1145 Arden Road

After two years of study at Pomona College, Marston went to Cornell University to study architecture. Upon graduation, he returned to Pasadena and trained for a year with the noted architect, Myron Hunt. In 1908, Marston started his own firm that mostly consisted of designing Craftsman bungalows for a middle-class clientele. One of his first commissions, St. Francis Court, was for a new form of housing that would bring the ideals of the Arts and Crafts movement to average-income families. The housing type was the bungalow court, and it would become a staple of real estate developers in Southern California for the next two decades.²⁰

Van Pelt was born in Milwaukee, Wisconsin in 1879 and trained at the Chicago Art Institute. His father, Garrett Van Pelt Sr., was a merchant. Like many young architecture students, his formal studies were followed by a lengthy tour of Europe where he observed the great works of architecture and honed his drawing skills. He listed his occupation as "artist" on his 1905 passport application. Upon his return to Milwaukee he worked as a draftsman in the architectural firms of Ferry & Clas and Brust & Philipp. Van Pelt and his mother Lavinia, or Vinnie, began to winter in Pasadena in 1910. They moved to Pasadena permanently in 1913, so Vinnie could be near her brother Frederick, another transplanted Midwesterner. Van Pelt began to work in Marston's office as a draftsman and the two formed Marston & Van Pelt in 1914.²¹

It was in partnership that Marston & Van Pelt began to design for wealthy patrons like the Jewetts who were well traveled and educated and had experience building homes elsewhere. The Marston-Van Pelt collaboration produced some of the most outstanding Period Revival houses in Southern California. The earliest Period Revival style residences by Marston or Maston & Van Pelt were mostly within the American Colonial Revival idiom, specifically Georgian Revival. Completed in 1913, the residence for Thomas E. Hicks at 255 Madeline Avenue is a good example.²²

The residence for William D. Petersen at 1095 Rubio Street in Altadena was designed by Marston in 1912; Van Pelt was a draftsman in the office at the time. The Petersen residence appears to be the first example of the Italian Renaissance Revival style produced by the firm. It is rather simple in form and lacking in exterior details other than a decorative cornice that sits below the low-pitched, hipped roof. Much like other early examples of the style, the focal point of the design is the two-story portico, which aims to impress.

The Jewett Estate was a pivotal commission for the firm in both monumentality and creativity. The Jewett residence is about twice the size of the Petersen residence and the grounds were three times the size. The grounds were developed from original sketches drawn by the renowned landscape architect, Charles Leavitt.²³ It is likely that the Jewetts, with roots on the East Coast,

²⁰ Grimes and Winder, 18.

²¹ Kathleen Tuttle, *Sylvanus Marston: Pasadena's Quintessential Architect*, (Santa Monica, CA: Hennessey + Ingalls, 2001), 6-7.

²² It was demolished in 1920 for the construction of the Westridge School.

²³ Architectural Records, July 1922, 35. Born in Riverton, New Jersey, Leavitt received a private education at the Gunnerly and the Cheltenham Military Academy. From 1891 to 1896, he gained experience in various aspects of civil engineering while working for the Caldwell (New Jersey) Railway; the New York Suburban Land Company; the town of Essex Fells, New Jersey; and the East Jersey Water Company. In 1897, he opened his own firm in New York City, variously identifying himself as a "landscape engineer" (reflecting his engineering background) and a landscape architect. Leavitt worked on a wide range of projects, including private residences, estates, school campuses, and cemeteries. His many park designs include a system of parks and parkways along the Cooper River in Camden, New Jersey, and among his designs for horseracing tracks were those at Belmont and Saratoga, New York. He also designed Palisades Interstate Park, along the Hudson River, and served as its chief engineer for over a decade. Anthony Morell and Arthur Nichols joined Leavitt in the early 1900s, prior to opening their own practice (Morell & Nichols). In the early 1920s, Leavitt's firm became Charles Wellford Leavitt & Son, with the addition of his son, Gordon. Leavitt became a member of the American Society of Landscape Architects in 1904 and held memberships in the American Society of Civil Engineers and the American Institute of Consulting Engineers, serving as president of the latter in 1923. He published articles about residential landscapes in *Country Life* and *House and Garden*, and he taught in Columbia University's incipient four-year landscape

HISTORIC MONUMENT APPLICATION

1145 Arden Road

retained Leavitt as the estate is the only known example of his work in California. Although the grounds were reduced in size after World War II, the front entrance gates, motor court, marble steps, and lily pond are remaining features of the landscape plan that contribute to the significance of the property (see photographs on the following pages.) For Marston & Van Pelt, the residence represents a maturation of their career from working strictly within the bounds of the Italian Renaissance Revival style to a looser interpretation. While the interior of the residence retains a sense of formality and grandeur associated with the style, the exterior anticipated a connection with the landscape that came to symbolize the Southern California lifestyle. The works of the firm that followed like the Joseph E. Tilt Residence (1920, 707 S. Orange Grove Boulevard, now 455 Bradford Street) and the Josephine Everett Residence (1928, 171 S. Grand Avenue, now the Shakespeare Club), while equally large, reflect the understated elegance for which the firm became admired.

design program, beginning in 1912. Leavitt passed away suddenly at the age of 57, at the height of his career. Despite his son's attempt to maintain the firm, it closed by the early 1930s. <https://tclf.org/pioneer/charles-leavitt-jr>

HISTORIC MONUMENT APPLICATION
1145 Arden Road



Figure 1: Aerial photograph, 1928. Source: UC Santa Barbara.

HISTORIC MONUMENT APPLICATION
1145 Arden Road

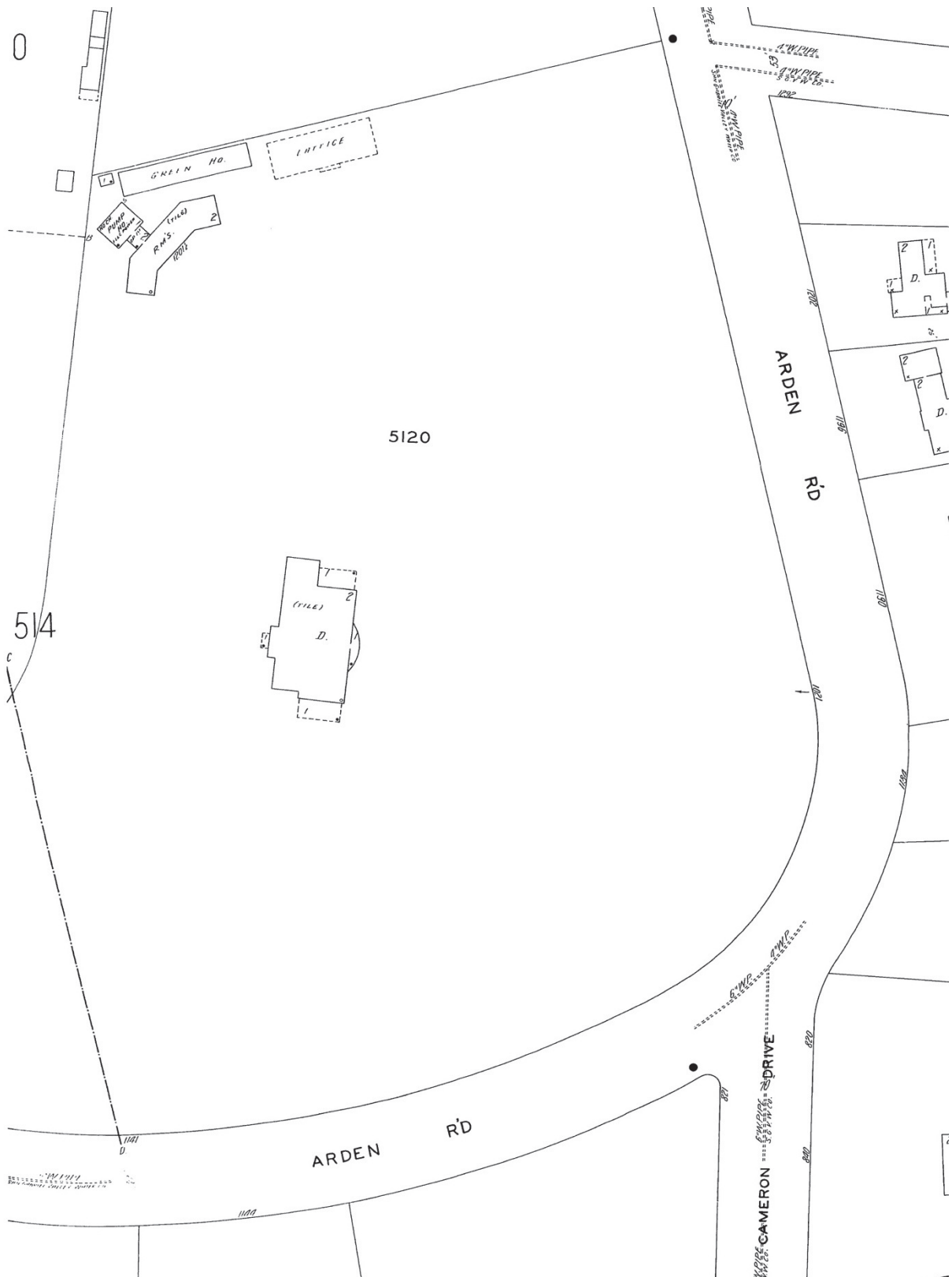


Figure 2: Sanborn Map, vol. 5, sheet 519, 1931. Source: Los Angeles Public Library.

HISTORIC MONUMENT APPLICATION

1145 Arden Road

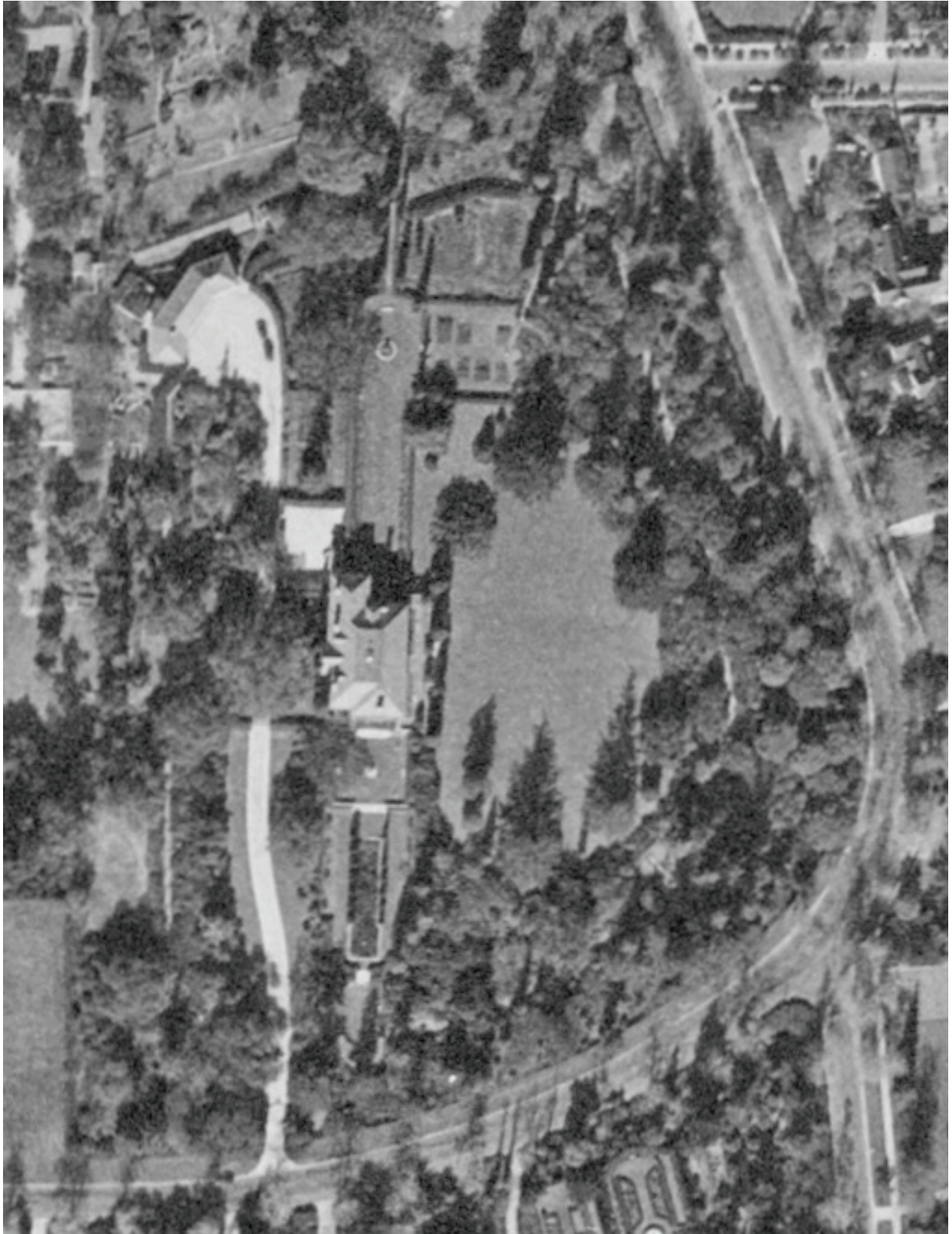


Figure 3: Aerial photograph, 1944. Source: UC Santa Barbara.

HISTORIC MONUMENT APPLICATION
1145 Arden Road

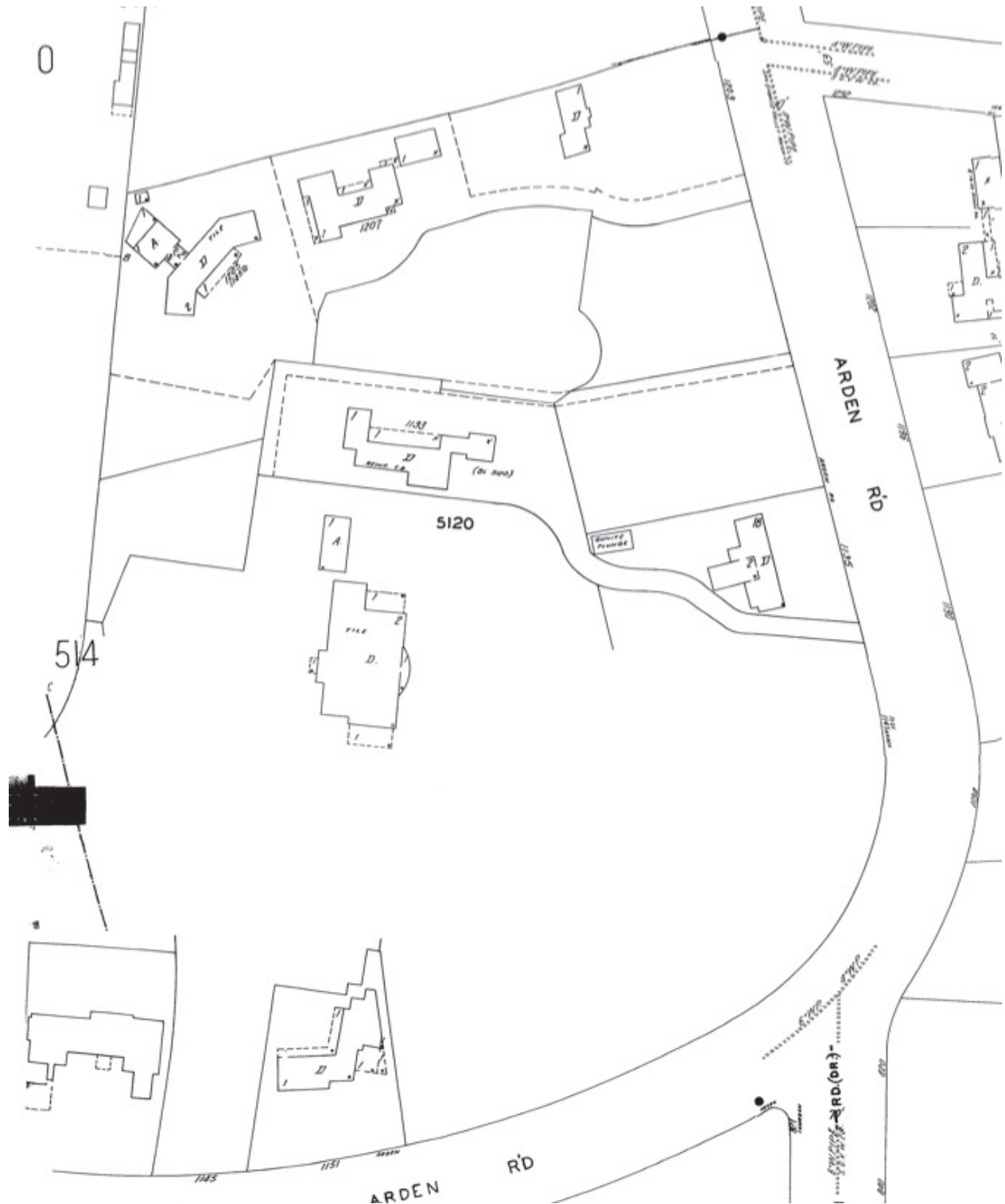


Figure 4: Sanborn Map, vol. 5, sheet 519, 1951. Source: Los Angeles Public Library.

HISTORIC MONUMENT APPLICATION
1145 Arden Road



Figure 5: Aerial photograph, 1956. Source: UC Santa Barbara.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 6: Aerial photograph, 1956. Source: UC Santa Barbara.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 7: View looking northwest across the lawn toward the rear (east) elevation, circa 1915.
Source: Pasadena Museum of History.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 8: View looking northeast across the motor court toward the facade, 1920. Note the presence of the raised concrete curb and red brick paving. Source: California State Library.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 9: View looking northeast from a location near the driveway toward the south loggia, 1920. The marble cistern on the circular base was removed for the construction of the swimming pool in 1958. Source: California State Library.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 10: View looking south from the south loggia toward the lily pond, 1920. Note the existing marble balustrade across the marble steps and pergola had not yet been constructed. The driveway entrance appears to consist of a set of columns (taller ones flanked by shorter ones) but the wrought iron gates are not present. Source: California State Library.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 11: View looking north from the north loggia toward the greenhouse, 1920. This view was truncated when the property was subdivided after 1948. Source: California State Library.



Figure 12: View looking east across the motor court toward the facade, circa 1920. Note the area around the mature oak tree is open. Thus, the existing pond is not an original design feature. Source: Pasadena Public Library.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 13: View looking south across the motor court toward the driveway, circa 1920. Once again, the existing pond near the oak tree is not present. The driveway was defined by the same stone curb. There appears to have been two paving materials, a dark material in the center with a lighter material to each side. The existing wrought iron gates are not present. Source: Pasadena Public Library.



Figure 14: View looking northeast from the east terrace toward the mountains, circa 1920. A portion of the east lawn was repurposed for a tennis court in 1958. Source: Pasadena Public Library.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 15: View looking northeast from the north loggia toward the mountains, circa 1920. Source: Pasadena Public Library.



Figure 16: View looking southeast from the south loggia toward the lily pond, circa 1920. A lawn between the loggia and the lily pond was repurposed for a swimming pool in 1958. The cistern was presumably removed at that time. The balustrade across the marble steps and pergola (later removed) had not yet been constructed. Source: Pasadena Public Library.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



Figure 17: View looking north from the north loggia toward the greenhouse, circa 1920. The fountain at the end of the view is in the portion of the original estate that was subdivided from the property after 1948. The fountain and greenhouse were demolished at an unknown date. Source: Pasadena Public Library.



Figure 18: Both views looking north from Arden Road toward wrought iron entrance gates and driveway. The frame on the left is from the 1922 film *Cops*. The driveway outside the gates appears to be scored concrete, although the driveway inside the gates is less visible. The original width of the driveway has been narrowed in the photograph on the right. Source: *Silent Locations*, 2015.

HISTORIC MONUMENT APPLICATION

1145 Arden Road



View of the Lily Pool in the Jewett residence at Pasadena, as seen from the porch of the house.



Figure 19: The photograph on the left is a view looking south across the cistern toward the lily pond. The frame on the right is a similar view from the 1933 film *Duck Soup*. Note the presence of the existing marble balustrade across the marble steps. The pergola at the end of the lily pond is no longer present. Source: Silent Locations, 2015.



**THE BUILDING
BIOGRAPHER
TIM GREGORY**

- ❖ Building Histories
- ❖ Archival Consulting
- ❖ Cultural Resource Studies
- ❖ Historic Resources Surveys
- ❖ Local, State and National Landmarking

1145 ARDEN ROAD

PASADENA

Previous Address: 1201 Arden Road (1915-1948)

Style: Italian Renaissance Revival

Year Built: 1915

Architect: Marston & Van Pelt, one of Pasadena's most prestigious and prolific architectural firms. Please see the attached information on pages 7 through 12.

Builder: According to the building permit, the owner served as his own contractor.

Landscape Architects: Charles Leavitt, New York and Florence Yoch, Pasadena.

First Owner: William Kennon Jewett, a prominent mine-owner, banker, philanthropist, sportsman and musician, who intended to use the home as his winter residence. Mr. Jewett was born in Putnam, Ohio on January 1, 1857. After receiving a private-school education in Columbus, he graduated from Williams College in 1879. His first job was with the firm of Charles Pratt and Company of New York City, part of Standard Oil. He then found employment with the Pintsch Lighting Company which he served as secretary from 1882 to 1886. After seven years as treasurer for the Windsor Locks Steel Company in Connecticut, Mr. Jewett was forced by ill health to relocate to Colorado.

He obviously soon regained his vigor, becoming vice-president and a director of the Colorado Springs National Bank as well as serving as a director with the Colorado Springs Trust Company. Along the way, he amassed a fortune in the mining industry, serving as president of the London Mining and Milling Company, the Columbus Mining Company, the London Gold Mining Company, and the Cashier and Champion Mining Company.

400 E. California Blvd. #3 ❖ Pasadena, CA 91106-3763
(626) 792-7465 ❖ timgregory@sbcglobal.net
www.buildingbiographer.com

Mr. Jewett retired in 1917 and made Pasadena his year-round home. He belonged to a number of prominent local organizations, such as the Annandale Golf Club, Midwick Golf Club, and the Valley Hunt Club. He also maintained memberships in the University Club of New York City, El Paso Club, Cheyenne Mountain Country Club, and Colorado Springs Country Club, to the latter of which he donated the grounds for their links. Mr. Jewett was also known as a philanthropist, giving large sums to the St. John's Guild of New York City and the New York Association for Improving the Condition of the Poor. He was also a patron of the arts and had a large private collection of Japanese prints and Indian relics, later donated to the University of Pennsylvania.

Mr. Jewett shared his Pasadena home with his wife, Patty Kyle (Stuart) Jewett, daughter of a prominent Philadelphia merchant and banker. She died in May 1917. Mr. Jewett passed away on August 27, 1933 in Montecito at the age of 76. He was survived by his second wife Elizabeth (Elsie) Sprague (Stuart) Jewett, the first Mrs. Jewett's niece, whom he had married in Boston in 1918. Elsie Jewett was active in the social life of Pasadena, being a founding member of the Pasadena Flower Show Association and a member of various relief organizations during the Depression. She frequently put her Arden Road home's gardens on tour. Tour-goers were said to be impressed by the "lily pool which reflects the color of flowering fruit blossoms." Mrs. Jewett remained at her home until 1945. Please see the attached biographical material on Mr. Jewett, including portraits of him and his wives, on pages 13 through 18.

Original Building Permit: #5518A, issued June 10, 1915, for a two-story, seventeen-room residence. A copy of this permit is not available.

Cost To Build: \$50,000--an astounding amount of money in 1915 when the average house could be purchased, land and all, for about \$2,000.

Other Building Permits on File: In November 1929 a permit was issued to add a bedroom to the second floor of the garage. Marston and Maybury were the architects. The cost was \$500. Further changes occurred when the garage was converted to a dwelling in 1948. The garage door was filled in with windows and a bath was added to an existing workroom. (This building was eventually subdivided off the property and now occupies a parcel identified as 1205 Arden Road.) A new four-car garage, measuring 30 by 40 feet, was to be constructed in 1948. The total cost was \$2,000.

In December 1957 ceilings in the kitchen and a bathroom were lowered. The partition between the kitchen and breakfast nook was removed and there were other small alterations, costing \$2,000. A tennis court was constructed in January 1958. Also, in 1958 a swimming pool was built at a cost of \$4,500. It was to measure 18 by 45 feet and hold 35,000 gallons. The California Swimming Pool Company was the contractor.

In September 1975, a permit was issued to build a location for a 1,150-gallon propane tank at a cost of \$20,000.

5Copies of the permits listed above are attached on pages 32 through 35.

A permit was issued in June 1994 to build a new indoor pool, pool-house, and garage and to

renovate the residence. The following October, the demolition of a three-car carport and the partial demolition of the interior of the residence were permitted. Both of these permits evidently expired.

In December 1997, a complete remodeling of the residence was to occur, including the kitchen and master bedroom and bathroom. The conversion of 912 square feet of the attic into living space was also approved, as was the complete re-wiring and re-plumbing of the house. As part of this renovation, a new HVAC system was to be installed and a new outdoor fireplace added to the grounds.

Construction of an arbor for the tennis court was permitted in May 1999. In August 2000, a six-foot wall at the rear of the property was to be built.

Assessor's Records: The original City Assessor's records are missing from the file. However, a later assessment record describes the residence as three stories, constructed of plaster over hollow-tile. The roof was gabled, had dormers, and was covered in tiles. Exterior trimmings were detailed. There were 4 fireplaces and 25 plumbing fixtures. There was also an elevator and a vault. The Assessor estimated the square footage at 12,692 which included six living rooms, one bathroom, and two kitchens on the first floor; one living room, seven bedrooms, and four bathrooms on the second floor; and one bedroom on the third floor. The basement contained a bathroom, a laundry, a billiard room, and three machinery rooms. There were sixteen hardwood floors throughout the house.

The Assessor's record is attached on page 36.

Other Owners and Residents: Victor C. Kingman purchased the property in 1945 and proceeded to subdivide the estate. By 1949, the house, on its much smaller grounds, had been purchased by Dr. Alexander Coblenz and his wife Thelma. Mrs. Coblenz was active in the National Council of Jewish Women.

Richard Toleno, a contractor, was the owner by 1956. He may have purchased it on speculation, since by 1957 Coleman W. and Jane A. Morton were the owners. Mr. Morton was president of the Capital Research Company of Los Angeles.

The Mortons sold their home in 1994, after 37 years of ownership, to Guang Ren. Title passed to Haili Liu early in 1997. Peter J. and Leslie Tolan have been the owners since December 1997.

Notes: The property was originally nine acres, and formed an arc from Rosalind Road to Lombardy Road with what is now Tournament Park at its center. The magnificent grounds required the services of six full-time gardeners. Seven acres were subdivided off in 1948, and the house now sits on just under 2 ½ acres.

Several newspaper articles announced the construction of the house. Copies of these are attached on page 6.

After its completion, the Jewett house was featured in several architectural journals, including *The Architectural Record*. Copies of some of the photographs are reproduced here on pages 19 through 24.

Pasadena Heritage featured the house on one of its tours in the mid-1980s. A copy of the script, which gives detailed information on the historic exterior and interior, is attached on pages 25 through 29.

In 1992, the City included the Jewett house in its Historic Resources Inventory. The report, which includes an architectural description, is attached on pages 30 and 31.

In 1998, the Jewett residence served as the location of the Pasadena Showcase House of Design. Copies of the title-page of the program and of the history provided to the tour-goers are attached on pages 37 and 38.

This house, along with its grounds, is one of the most photographed properties in Pasadena. In fact, since 1927, it has been used as a location for shoots of over 21 major movies, the same number of television series, as well as music videos and commercials. Some of the films made on the property: *Get Your Man* (with Clara Bow), *Duck Soup* (with the Marx Brothers), *True Confessions*, *Death Wish* (with Charles Bronson), and *Gods and Monsters*. Television series shot on-site include: *CSI Miami*, *The Love Boat*, *ChiPs*, *The Incredible Hulk*, *The A-Team*, *Knight Rider*, *The Twilight Zone*, and *Dynasty* (during which Linda Evans and Joan Collins fought in an on-site pool).

Significance: The Jewett house is listed on the California Register of Historical Resources.

Sources:

City of Pasadena, Planning Dept., Design & Historic Preservation Section (Archives)
 Pasadena Public Library (Centennial Room)
 Pasadena Museum of History (Library & Archives)

Encyclopedia of American Biography, vol. 4.

New York, American Historical Society, 1935.

Gebhard, David and Robert Winter. *Los Angeles: An Architectural Guide*.
 Salt Lake City, Gibbs-Smith, 1994.

Gregory, John S. *Hollywood Comes to Pasadena*. Pasadena Museum of History, 2001.

McAlester, Virginia and Lee. *A Field Guide to American Houses*.

New York, Knopf, 1984.

Who's Who in California, 1928/29.

City Directories: 1915-

Architectural Record: July 1922; April 1923

Los Angeles Times: August 28, 1935; October 31, 1948

Los Angeles Times Magazine: April 26, 1998

Pasadena Star: May 20, June 11, November 23, and December 2, 1915

Pasadena Star-News: August 27, 1935, January 18, 1941; November 16, 1946;
 November 2 and 4, 1972

Tim Gregory
 The Building Biographer
 400 East California Blvd., #3
 Pasadena, CA 91106-3763
 626-792-7465
timgregory@sbcglobal.net
www.buildingbiographer.com

Copyright 1997; revised 2005