

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

DRAFT

Historic name: Avery, Kenneth Newell, Studio

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 377 Arroyo Terrace

City or town: Pasadena State: California County: Los Angeles

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title: State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u> 1 </u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u> 1 </u>	<u> 0 </u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: professional

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS

Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: wood, brick

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The 1908 Craftsman style Kenneth Newell Avery Studio in Pasadena was built by noted Pasadena contractor August C. Brandt for plein air painter Kenneth Newell Avery (1882-1949). The studio is sited on an irregularly shaped parcel at the northwest corner of Arroyo Terrace and Scott Place, adjacent to the Park Place Tract, commanding picturesque views over the Arroyo Seco below. Originally associated with the adjacent circa 1896 Josephine Van Rossem House at 371 Arroyo Terrace, the studio's parcel became separate upon subdivision of the former Van Rossem estate in 1950. The one-story with basement and mezzanine studio occupies the center of the hillside parcel at 377 Arroyo Terrace and has an irregular plan; a flat roof; and a north-facing clerestory window and skylight, both specifically designed for its use as an art studio. At the studio's southwest corner, a small one-story addition was built in 1929. The mezzanine was likely added to the high-ceilinged studio in 1941. Due to the site's topography, the floor level of the addition is aligned with the studio's mezzanine level, above a crawl space. A large cruciform wood balcony built after 2007 extends from the studio's north elevation. Several elements of the original landscape remain, including mature growth trees and arroyo stone retaining walls. Although altered, the studio retains all aspects of historic integrity.

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Narrative Description

Site and Setting (Photos 1-5; Figure 10)

The 1,696-square-foot studio is sited on a 0.44-acre, irregularly shaped, and steeply sloping parcel above the east bank of the Arroyo Seco, at the northwest corner of Arroyo Terrace and Scott Place, immediately to the north of the Park Place Tract. The studio was originally associated with the circa 1896 Josephine Van Rossem House, upslope on the adjacent parcel at 371 Arroyo Terrace. Upon subdivision of the former Van Rossem estate in 1950, 377 Arroyo Terrace, containing the studio, became a separate parcel. The neighborhood is known locally as Little Switzerland due to its rugged topography and gabled, chalet-like homes. The area encircles an oval-shaped former reservoir, later a 1970s condominium development. The general setting is characterized by a hilly, densely wooded terrain; Arts and Crafts period homes, several designed by prominent Pasadena architects; and serpentine, tree-lined roads.

Mature growth trees largely obstruct views of the property from the public right-of-way. Concrete steps, low arroyo stone walls, a brick footpath, an arroyo stone and wood entry gate, a concrete driveway, and a wood parking deck front onto Scott Place. The gate opens onto brick and concrete steps that descend towards the studio. Original arroyo stone retaining walls line the hillside at the southeast corner of the property. Other landscape elements include additional arroyo stone retaining walls and a brick patio at the southeast corner; a “hobbit house” on the east side; and a wood trellis supported by tapered arroyo stone and brick columns on the west side.¹ Welded wire and chain-link fences enclose the property on all sides.

The irregular plan, one-story with basement and mezzanine studio stands at the center of the parcel, has a complex massing, and is covered by a flat roof. At the southeast corner, there is a one-story 12-foot by 18-foot addition dating from 1929 with a flat roof set slightly below that of the studio. Due to the site’s topography, the addition is aligned with the studio’s mezzanine level, above a crawl space. An expansive non-original cruciform wood balcony extends from the studio’s north elevation.

Exterior (Photos 6-13)

The studio is of wood frame construction on a concrete foundation. Exterior walls are clad in original board-and-batten siding. Fenestration is rectangular, asymmetrically arranged, and non-original, except for an original clerestory window and metal skylight on the north elevation and two clerestory windows on the west, Arroyo-facing elevation. All openings appear to be original, other than those at the basement, along the mezzanine on the primary façade, and on the 1929 addition. Windows feature wood sills and surrounds. On the west elevation, there is an original chimney of red brick laid in common bond with a wide base, angled shoulders above the fireplace, and a slender shaft rising above the roofline. Northern sunlight, providing ideal

¹ The hobbit house is a decorative landscape feature modeled after the underground/hillside dwellings of hobbits, a fictional people in the novels of British author J. R. R. Tolkien (1892-1973).

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conditions for painting, enters the studio from an original metal-frame skylight and wood multi-light clerestory window atop the north elevation. The balcony on the north elevation rests on four square wood columns with arroyo stone bases. The flat ballast roof has original open eaves with exposed rafter tails. There is a small, wood balustrade mechanical enclosure at the southeast corner of the roof. A flat ballast roof also covers the addition.

Elevation descriptions are presented counterclockwise, beginning with the primary (east) façade.

Primary (East) Façade (Photos 6-9; Figure 11)

The primary façade, oriented parallel to Scott Place, has an asymmetrical composition comprised, from south to north, of the addition, original studio, and balcony. Fenestration on the primary façade consists of a single glass door at basement level; paired glass doors, a paired wood casement window, a single wood casement window, and two wood sliding windows on the first floor; and a band of eight fixed wood windows, grouped in pairs, and a fixed wood clerestory window (possibly original) at mezzanine level. Non-original decorative details applied to the primary façade include a wood shutter and trellis. The addition has paired wood one-over-one windows; these match windows on the west elevation, on both the studio and addition, confirming that they do not date from the building's original construction.

North Elevation (Photos 9-11; Figure 12)

Fenestration on the rectangular north elevation consists of paired glass doors and fixed wood window (fitted with a non-original wood shutter matching the one on the on the primary façade) at basement level; glass sliding doors on the first floor, opening onto the balcony; and an original wood twelve-light clerestory window and metal frame skylight, both mentioned earlier, on the upper portion of the first floor.

West Elevation (Photos 11-13; Figure 13)

The west elevation, overlooking the Arroyo Seco, has an overall form that mirrors that of the primary façade; from south to north, it likewise consists of the addition, original studio, and balcony. The previously described chimney bisects the elevation. West elevation fenestration consists of paired glass doors and a fixed wood window at basement level; two wood one-over-one windows on the first floor; and two fixed wood clerestory windows (possibly original) at the top. The addition has a non-original one-over-one wood window.

South Elevation (Photo 13)

The rectangular south elevation, fitted with a single wood door, is oriented towards the Josephine Van Rossem House located upslope.

Interior (Photos 14-23)

Basement

The basement functions as a separate living unit equipped with a kitchenette and full bathroom. All interior finishes and partition walls are non-original, including wood floors, wood wall paneling, and plaster ceilings.

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First Floor (Photos 14-20)

The studio retains many original features, including wood floors; wood wainscotting on the north, west, and south walls; a brick hearth, fireplace, and mantel on the west wall; wood built-in shelving flanking the fireplace; plaster walls, above the wainscotting, with a painted finish; and, centered on the south wall, a wood quarter turn staircase with a wood balustrade, rising to the non-original mezzanine attached to the east wall. At the top of the staircase, on the studio's south wall, there is a single, one-panel wood door that is original, opening into the 1929 addition, it was originally an exterior entry door. Below the mezzanine, there are two, roughly square non-original spaces: a kitchen, installed at an unknown date, at the southeast corner; and a bedroom and attached half bath, both enclosed by an L-shaped wood paneled partition wall with closets that protrude slightly into the studio on the west side, added by architect Donald C. Hensman between 1985 and 1998.

Mezzanine (Photos 21-22)

The mezzanine, likely dating from 1941, extends approximately one-third of the studio's east-west width and is supported by wood joists and topped by wood floors. It is largely open with a bathroom fronted by closets, the latter added by architect Donald C. Hensman in 1986. A wood balustrade, of similar design to that of the staircase, encloses the mezzanine from the west.

Addition (Photo 23)

The 1929 addition, used as an office, has a wood floor, Celotex interior walls, and a plaster ceiling. Built-in furniture on the south wall obstructs the single door leading to the exterior.

Alterations

Consistent with other early twentieth-century art studios in the Arroyo Seco area, the Avery studio has undergone alteration to accommodate changing needs over time, including conversion in 1929 to a live-work space. Documented and observed exterior and interior alterations to the studio, along with site and landscape improvements, are summarized below.

Documented Exterior Alterations

In 1929, owner Sarah G. Davis hired contractor C. E. Polikowsky to build a one-story, 12-foot by 18-foot addition, containing a bedroom and bathroom (bathroom no longer extant), at the studio's southwest corner.² With completion of the addition, the studio became a live-work space. Resting on a concrete crawl space, the wood frame addition features a single-door entrance facing south towards 371 Arroyo Terrace, and a flat, composition shingle-covered roof. The addition replaced an original footbridge connecting 377 and 371 Arroyo Terrace and obstructed the studio's original exterior entrance (the exterior entrance became an interior entrance to the addition). It is inferred that original roof features on the studio, including a trellis and balustrade, were also removed at this time, since demolition of the footbridge would have

² Building permit dated November 22, 1929.

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rendered the roof inaccessible; additionally, a 1921 photograph of the property shows the roof features still intact, confirming that they were removed at a later date.

In 1976, owner Irene Wright hired Monarch Roofing and Insulation to replace roofing materials on the studio with gravel.³ In 1985, architect and owner Donald C. Hensman added a bathroom at the north end of the mezzanine (bathroom removed after 2007).⁴ In 1989, Hensman installed a ballast roof on the studio.⁵

Observed Exterior Alterations

All windows and doors on the studio appear to have been replaced, apart from a wood clerestory window and metal skylight on the north elevation and two wood clerestory windows on the west elevation. Additionally, window openings on the primary façade, at the mezzanine level, are possibly non-original. After purchasing the property in 2007, owners Donald and Denise Hahn made a few alterations to the primary façade; they replaced a non-original entry door with paired glass doors; replaced metal sliding windows at the mezzanine level with fixed wood windows; and added a wood trellis. The Hahns also added decorative wood shutters on the primary and north elevations, and a cruciform wood balcony on the north elevation.

Documented Interior Alterations

In 1941, owner Samuel A. Randolph hired contractor Daniel Whetstine to add a bedroom and bathroom to the interior of the studio.⁶ The corresponding building permit does not specify the location of these spaces; the most likely scenario is that the mezzanine was installed at this time to accommodate them. Indeed, the mezzanine's appearance and method of construction are consistent with this period. Between 1999 and 2000, owners Kyle W. and Kimberly Cooper deepened the studio's basement and remodeled it as an office.⁷

Observed Interior Alterations

At an unknown date, a kitchen was installed at the southeast corner of the studio, below the mezzanine. Between 1985 and 1998, Donald C. Hensman made several interior alterations. He installed a raised wood and carpet floor adjacent to the fireplace (removed before 2001); applied carpeting over original wood flooring (removed after 2007); applied a flat painted finish to the walls; and added a bedroom, a half bath, and closets enclosed by a wood paneled partition wall below the northeast corner of the mezzanine. Photographs of the Hensman-remodeled interiors, appearing in a late 1990s sales advertisement, are included in Figure 9.

³ Building permit #65175, May 12, 1976.

⁴ Building permit dated February 13, 1986.

⁵ Building permit dated June 12, 1989.

⁶ Building permit #2766-I, October 29, 1941.

⁷ Building permit #99-03666, June 30, 1999; building permit #00539, December 20, 2000.

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Site and Landscape Improvements

In 1956, owner George W. Wright added a detached parking deck fronting onto Scott Place.⁸ In 1983, architectural firm Buff and Hensman replaced the deck for the same owner.⁹ Due to structural issues, the deck was again replaced after 2007 with a new wood deck by owners Donald and Denise Hahn. After 2007, the Hahns also added new hardscape features on the east side of the property, including concrete steps, arroyo stone retaining walls, and a brick patio; a “hobbit house” on the east side of the property; and a wood trellis supported by tapered arroyo stone and brick columns on the west side of the property.

Integrity

The Kenneth Newell Avery Studio retains the essential physical features that made up its character and appearance as an art studio during the period of its association with the Arroyo Culture. As such, it retains all aspects of integrity to convey its significance under Criterion A.

Location: The studio remains on its original site and therefore retains integrity of location.

Design: The studio retains the essential physical features associated with its original design as a Craftsman style art studio, including its rectangular massing; board-and-batten siding; wood windowsills and trim; flat roof with deeply overhanging eaves and expressed rafter tails; and north-facing clerestory window and skylight, both specifically designed for its original use as an art studio. Therefore, the studio retains integrity of *design*.

Setting: The surrounding neighborhood’s natural and historical setting is largely intact, including its hilly, densely wooded terrain, Arts and Crafts period homes, and serpentine, tree-lined roads. The studio’s hillside and lushly vegetated site overlooking the Arroyo Seco also retains its appearance from the period of significance, including the overall topography, mature growth trees, and arroyo stone retaining walls. Therefore, the studio retains integrity of *setting*.

Materials: The studio’s simple, Craftsman design incorporates few exterior and interior materials, mainly wood but also brick and metal. Although replacement of some original materials has occurred over time, the studio retains its board-and-batten siding, wood windowsills and trim, brick chimney, wood twelve-light clerestory window, metal frame skylight, and exposed rafter tails under the eaves. Many original interior materials are also intact, including wood elements such as floors, wainscoting, a staircase with balustrade, and a door; a brick hearth, fireplace, and mantel; and plaster walls. Therefore, the studio retains integrity of *materials*.

Workmanship: The studio retains integrity of *design* and *materials* and therefore retains the physical evidence of the construction techniques, finishes, and design elements characteristic of

⁸ Building permit dated September 27, 1956.

⁹ Building permit dated January 17, 1983.

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its original construction as a Craftsman style art studio. Therefore, the building retains integrity of *workmanship*.

Feeling: The studio has undergone some alterations since its original construction but retains sufficient integrity of *location, design, setting, materials, and workmanship* to convey its historic Craftsman style appearance. It thus possesses the essential physical features that convey its aesthetic and historic sense of an art studio built during the Arts and Crafts period. Therefore, the studio retains integrity of *feeling*.

Association: The studio retains integrity of *location, design, setting, materials, workmanship, and feeling*; it thus retains the essential physical features that convey its direct link to Arroyo Culture. Therefore, the studio retains integrity of *association*.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ART

SOCIAL HISTORY

Period of Significance

1908-1912

Significant Dates

1908

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Brandt, August C., (builder)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Kenneth Newell Avery Studio is eligible for the National Register of Historic Places at the local level of significance under Criterion A, in the Areas of Art and Social History. The custom designed studio was built in 1908 at the height of the Arts and Crafts movement at a considerable cost by noted Pasadena contractor August C. Brandt, known for constructing prominent resort hotel and residential buildings, for newly arrived plein air painter Kenneth Newell Avery who hailed from a wealthy Michigan family. It is one of the earliest and best extant examples in the Arroyo Seco area of an art studio associated with the Arroyo Culture, a Southern California expression of the Arts and Crafts movement. The period of significance begins with the studio's original construction in 1908 and goes through 1912, Kenneth Newell Avery's last confirmed year of ownership.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Early Residential Development Along the Arroyo Seco

Arroyo Seco, known simply as the Arroyo, is an approximately twenty-five-mile-long seasonal water course and canyon stretching southward from the San Gabriel Mountains to the Los Angeles River and cutting through eight miles of Pasadena's western edge. The rise of regional tourism, arrival of the railroad, and availability of cheap land beginning in the late nineteenth century brought many to Southern California; in particular, the hilly and verdant Arroyo Seco area captivated arriving artists, architects, and designers. By the early twentieth century, the Arroyo Seco had emerged as a major Arts and Crafts movement hub on the West Coast, with vibrant, established residential neighborhoods in Pasadena and the Highland Park community of Los Angeles.

The studio is located in the southern portion of what is known as the Central Arroyo, just north of the Park Place Tract recorded in 1887. The tract was laid out on the Arroyo's east bank with a series of tree-lined curvilinear roads, including Arroyo Terrace, surrounding an oval-shaped reservoir (infilled in the 1970s for a condominium development) established by the Pasadena Land and Water Company and fed by a pumping station at the base of the Arroyo. The neighborhood was not master planned; rather, lots were selectively developed following the tract's subdivision.

Park Place offers scenic views over the Arroyo. Celebrated architects and brothers Charles Sumner Greene (1868-1957) and Henry Mather Greene (1870-1954) designed ten Craftsman-style residences in Park Place, beginning with the former's own residence at 368 Arroyo Terrace in 1902. The Greene brothers' designs fully exploited their sites through strategic window placements and the incorporation of terraces; sleeping porches; and natural materials, especially wood, to complement their surroundings. Other architect-designed homes included the work of

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Myron Hubbard Hunt (1868-1952), Hunt and Grey (Hunt in partnership with Elmer Grey, 1871-1963), and Sylvanus Boardman Marston (1883-1946).

Park Place resident Josephine Van Rossem (1867-1960), notable as an early woman real estate speculator in Southern California, commissioned several of Park Place's first homes; three of these were Greene & Greene-designed, including 400 Arroyo Terrace and 210 North Grand Avenue. However, Van Rossem's modest home at the northwest corner of Arroyo Terrace and Scott Place (371 Arroyo Terrace), constructed around 1896, is most closely associated with her life; it is unknown who designed or built it.

In 1908, Kenneth Newell Avery, an artist recently arrived from Michigan, acquired the Josephine Van Rossem House at 371 Arroyo Terrace. He expanded the home and built the studio on the adjacent lot in the Belmoor Tract, subdivided the same year by Irish-born rancher and speculator Robert McAdam (1851-1926).¹⁰ The Belmoor Tract was formerly part of an eighteen-acre orange grove that McAdam had purchased in 1882 for \$6,000 after moving from present-day North Dakota to Pasadena, due to its favorable weather; he had sold much of the land for a substantial profit around 1900.¹¹

Criterion A: Art and Social History

American Arts and Crafts Movement

The Arts and Crafts movement was an art, architecture, design, and lifestyle philosophy that emerged in late Victorian England, then an unparalleled industrial power. The movement drew heavily on the writings of individuals who resented the materialism spawned by the Industrial Revolution in England, particularly architect, designer, and art critic Augustus Pugin (1812-1852) and theorist and art critic John Ruskin (1819-1900).¹² Reformer, poet, and designer William Morris (1834-1896), in particular—as well as individuals such as architect Philip Webb (1831-1915) and painter Edward Burne-Jones (1833-1898)—played a central role the movement's proliferation in England and beyond.¹³ Aligned with Morris' critique of mechanization and favorable reappraisal of precapitalist society and culture, the movement advocated a return to handcraftsmanship and the use of natural materials.¹⁴ While the Arts and Crafts movement is most celebrated for the numerous artistic and architectural expressions it birthed, its reformist concerns went beyond mere aesthetics; educational and utopian experiments, for example, also fell within its aims.

¹⁰ The Belmoor Tract included parts of the Oak Side Tract and Scott and Skinner subdivision.

¹¹ "Robert McAdam," Tulare & Kings Counties, California: Biographies, 1913
<https://www.cagenweb.org/tulare/bios/Tul-King-1913-711-751.htm> (accessed January 12, 2023).

¹² City of Los Angeles Office of Historic Resources, Department of City Planning, *Los Angeles Citywide Historic Context Statement: Arts and Crafts Movement, 1895-1930*, prepared by Teresa Grimes, GPA Consulting, June 2016.

¹³ Lauren Weiss Bricker, Ph.D., Robert Winter, Ph.D., and Janet Teamen, MA, National Register Multiple Property Documentation, "The Residential Architecture of Pasadena, CA, 1895 -1918: The Influence of the Arts and Crafts Movement," 1998.

¹⁴ Monica Obniski, "The Arts and Crafts Movement in America" in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2008).

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Furniture designer Gustav Stickley (1858-1942) and artist Elbert Hubbard (1856-1915), along with lesser-known proponents, gave the movement traction in the United States where it strongly appealed to the growing middle class. Its influence spread in America with publications such as Stickley's *The Craftsman*, and through societies that sponsored lectures and programs in both established industrial centers, such as Boston, Chicago, New York, and Minneapolis, and small towns, including Deerfield, Massachusetts.¹⁵ The broad distribution of these societies contributed to geographical nuances, with different cities or regions drawing on local antecedents, as exemplified by Pasadena's flourishing Arroyo Culture discussed in more detail below. American artists, architects, and designers also found inspiration further afield: markedly, Asian design in the case of the Greene brothers in Pasadena.

Architecturally, the Arts and Crafts movement shaped the American landscape through its many idioms, including the Craftsman, Prairie, Tudor Revival, and American Foursquare styles. Not limited to single-family residences, these also applied to multi-family, commercial, and ecclesiastical buildings. Historians view the movement as a precursor to Modernism which began to take root in the decade after World War I.

Arroyo Culture

Arroyo Culture was a uniquely Southern Californian expression of the Arts and Crafts movement. Historian Kevin Starr describes the phenomenon as “not so much an organized movement as it was a shared lifestyle signifying a related variety of local values.”¹⁶ A community of artists, architects, designers, and writers with shared values, as well as educators in those fields, lived and worked along the Arroyo Seco, adapting the philosophical underpinnings of the Arts and Crafts movement to the Southern California natural, social, and cultural landscape. Through their efforts, the Arroyo Seco area emerged at the forefront of the American Arts and Crafts movement.¹⁷ The Arroyo Culture's legacy can still be felt throughout Greater Los Angeles, perhaps most noticeably in the iconic homes designed by celebrated Pasadena architects and brothers Charles, an Arroyo Seco resident, and Henry Greene.

During the late nineteenth and early twentieth centuries, it was customary for American artists to train in Europe. Returning artists choosing to settle in Southern California were profoundly moved by the region's terrain. Adopting the practice of contemporary French impressionists who worked *en plein air* (in open air) using natural light, these artists found Southern California's sunlight ideal, particularly around the Arroyo Seco.¹⁸ This, combined with the Arroyo's attractive lifestyle and proximity to the major urban center of Los Angeles with its numerous social and cultural amenities, drew many talented *plein air* painters, including Franz Bischoff (1864-1929), Alson Skinner Clark (1876-1949), Elmer Wachtel (1864-1929), Hanson Puthuff

¹⁵ Ibid.

¹⁶ Kevin Starr, *Inventing the Dream: California Through the Progressive Era* (New York: Oxford University Press, 1986), 108.

¹⁷ City of Los Angeles Office of Historic Resources, Department of City Planning, *Los Angeles Citywide Historic Context Statement: Arts and Crafts Movement, 1895-1930*, prepared by Teresa Grimes, GPA Consulting, June 2016.

¹⁸ KCET, Plein Air Painters of the Arroyo Seco and Highland Park, October 8, 2013 <https://www.kcet.org/shows/departures/plein-air-painters-of-the-arroyo-seco-and-highland-park> (accessed January 12, 2023).

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(1875-1972), Jean Mannheim (1863-1945), John Frost (1890-1937), and William Lees Judson (1842-1928). These *plein air* artists “constituted an informal but discernable Arroyo School.”¹⁹ Depending on their individual circumstances, these artists either owned or rented their homes and art studios along the Arroyo.

The Craftsman, a magazine founded in 1901 by Gustav Stickley in Syracuse and later moved to New York, was crucial in disseminating Arts and Crafts ideals throughout America before going out of print in 1916. The inaugural issue aptly featured a cover story on the life, work, and influence of William Morris. Two of Stickley’s ardent California-based proponents helped bring Arts and Crafts philosophy to Pasadena. The first was George Wharton James (1858-1923), who served as *The Craftsman*’s editor from 1904 to 1905. The second was famed tilemaker Ernest Batchelder (c. 1875-1957), who wrote numerous articles for *The Craftsman*, as well as two books on Arts and Crafts design. In 1901, he accepted a teaching position in Pasadena at a recently opened institution, Throop University, the forerunner of the 1920 California Institute of Technology.

In 1906, George Wharton James cofounded The Arroyo Guild of Fellow Craftsman with William Lees Judson. It was one of the Arroyo Culture’s few and short-lived arts collectives. Wharton published the guild’s journal, *The Arroyo Craftsman*. Only one issue made it into print in 1909. It featured the work of Pasadena architects Robert F. Train and Robert Edmund William and included an article by James A. B. Scherer, then president of Throop University, about his institution’s determination to combine instruction in liberal arts and sciences, consistent with the Arts and Crafts mindset. The Painter’s Club of Los Angeles, organized in 1906, which met in the Arroyo Seco area, was another arts collective. Restricted to men working in oil, watercolor, or pastel, its members included Franz Bischoff and Hanson Puthuff. It, too, was short-lived, disbanding in 1909 when some of its former members reorganized as the more inclusive California Art Club. Also open to women, the organization still exists.²⁰

William Lees Judson was an English-born landscape painter, and a central figure associated with the Arroyo Culture. In 1896, he accepted a professorship at the University of Southern California. The following year, he established the Colonial Art Glass Company in Los Angeles with his three sons, as well as the Los Angeles College of Fine Arts at his home in the Garvanza district of Highland Park. In 1911, following a fire, a new Craftsman-style home, designed by architects Train and William was erected on the same site (Judson Studios, 200 South Avenue 66, Los Angeles, National Register of Historic Places, 1999); the art glass studio (renamed W.H. Judson Art Glass Company, and finally, Judson Studios) moved here, thriving under the direction of the eldest Judson son, Walter Horace Judson (1842-1926). The Arroyo Guild also briefly met at the home before its dissolution.²¹

¹⁹ Kevin Starr, *Inventing the Dream*, 120.

²⁰ California Art Club, The Painter’s Club of Los Angeles <https://www.californiaartclub.org/history/early-years/the-painters-club-of-los-angeles> (accessed January 12, 2023).

²¹ Los Angeles Public Library, Digital Collection, historical data on Los Angeles College of Fine Arts, U.S.C. <https://tessa2.lapl.org/digital/collection/photos/id/112720> (accessed January 12, 2023).

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Ernest Batchelder was another Arroyo artist of note. After receiving his training at Massachusetts Normal Art School (later the Massachusetts College of Art and Design), he relocated to Pasadena, settling in 1910 in a Craftsman-style bungalow and studio of his own design overlooking the Arroyo, the National Register-listed Batchelder House (626 South Arroyo Boulevard, Pasadena). There, he founded and recruited teachers for an art school; it lasted less than a year, but importantly, brought skilled artists and educators to the Arroyo area, many staying and leading successful careers. In 1912, he established Batchelder & Brown, Inc., a tilemaking company, at his studio. The prolific Batchelder Tile Company, as it came to be known, supplied tiles—many featuring colors and motifs inspired by the Arroyo Seco and Southern California landscape—to prominent local architects, including the Greene brothers, and to adorn countless buildings throughout the United States. Batchelder’s designs significantly influenced California’s renowned tilemaking industry in the early twentieth century.²²

Charles Fletcher Lummis (1859-1928), originally from Massachusetts, was yet another California transplant and influential Arroyo resident. In 1898, he built El Alisal, a home on the edge of the Arroyo, using local river rock from washes and streams for its construction (listed on the National Register as Lummis House, 200 East Avenue 43, Los Angeles). The stone construction of El Alisal exemplifies the Arts and Crafts ideal of using indigenous materials to handcraft buildings. At the time of the home’s completion, Lummis was the editor of *The Land of Sunshine* (published in Los Angeles from 1894-1923, renamed *Out West* in 1902), a magazine that fueled tourism in California through romanticized depictions, much as Helen Hunt Jackson’s 1884 novel, *Romana*, had done. In 1885, the Landmarks Club was established under Lummis’ leadership to preserve historical sites throughout California, beginning with the Spanish missions that enchanted the American public due to idealized notions of California’s past in contemporary art and literature. In 1907, Lummis furthered regional interest by founding the Southwest Museum in Los Angeles.²³

In architecture, the Greene brothers infused the Craftsman style with the Arroyo spirit, profoundly impacting Southern California’s built environment. Their early education included manual training in St. Louis at Washington University, founded by a follower of John Ruskin and William Morris. They went on to receive a traditional Beaux Arts architectural training at the Massachusetts Institute of Technology, joining their parents in Pasadena upon matriculation. During their transit, they attended the 1893 Chicago World’s Fair, viewing examples of Japanese architecture with great interest. Asian influence can be seen in their “ultimate bungalows” throughout Pasadena, including their best-known work, the 1908 National Register-listed Gamble House (4 Westmoreland Place, Pasadena), which succinctly conveys the ideals of the Arts and Crafts movement, including hand craftsmanship, local materials, and a blending of

²² Pasadena Museum of History, Ernest Batchelder: Educator, Designer and Tilemaker: Part I, September 27, 2017 <https://pasadenahistory.org/exhibitions/batchelder-part-1/#:~:text=In%201912%2C%20the%20firm%20was,of%20whom%20put%20up%20%24100> (accessed January 12, 2023).

²³ California Office of Historic Preservation, History of the Landmarks Program https://ohp.parks.ca.gov/?page_id=21748#:~:text=The%20Landmarks%20Club%20was%20dedicated,San%20Francisco%20for%20similar%20purposes (accessed January 12, 2023).

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indoor and outdoor living. Their complete designs included buildings and also their furnishings.²⁴

Consistent with broader trends in the Arts and Crafts movement, the Arroyo Culture declined following World War I and especially after the Great Depression which curbed the real estate boom of the 1920s, including construction of quintessential California bungalows. The Arroyo continued to attract artists into World War II, as demonstrated by the studio's occupancy history through the postwar period.

Artist Kenneth Newell Avery

Kenneth Newell Avery (1882-1949) was an American painter specializing in oil portraits and figure studies, though he also created landscapes in the *plein air* manner (**Figure 8**). He was born on November 20, 1882, in Bay City, Michigan to John Herbert Avery (1855-1938), a wealthy Maine-born businessman who had settled in Bay City, and Ella Maria Avery (née Smith, 1859-1948), a native of Michigan. Kenneth Newell Avery trained under Impressionist painter William Merritt Chase (1849-1916) in New York, and French Academic painter Jean-Paul Laurens (1838-1921) at the Académie Julian in Paris. After spending several years in France, he followed many European-trained American artists to Southern California, settling there in 1906.²⁵

In 1908, Avery became the owner of Josephine Van Rossem's former estate at 371 Arroyo Terrace. His position of wealth was evident in the decision to hire noted Pasadena contractor August C. Brandt of Pasadena to enlarge the home and build the studio next to it for \$2,500, a large expenditure at the time. The studio was not merely a utilitarian home addition, as was common in the area; rather, it was a freestanding, carefully sited, and custom designed art studio overlooking the Arroyo Seco where Avery could both work and entertain. In 1909, following construction, Avery's marriage to Nancy Gilcrest Quereau (1885-1968), whom he had met in California, was announced in the *Los Angeles Times*; she was the daughter of Frank H. Gilcrest (d. 1938) and Fannie Margaret Gilcrest (d. 1948) of Nebraska who seasonally resided in Pasadena.²⁶

Avery's ownership of 371 Arroyo Terrace and the studio next door only lasted until 1912; thereafter, the property reverted to Van Rossem.²⁷ The four years the artist spent living and

²⁴ City of Los Angeles Office of Historic Resources, Department of City Planning, *Los Angeles Citywide Historic Context Statement: Arts and Crafts Movement, 1895-1930*, prepared by Teresa Grimes, GPA Consulting, June 2016. The term "ultimate bungalow" is frequently used in Arts and Crafts movement scholarship to describe large, often custom-designed Craftsman homes.

²⁵ askART, Artist Biography & Facts, Kenneth Newell Avery https://www.askart.com/artist/Kenneth_Newell_Avery/6017/Kenneth_Newell_Avery.aspx (accessed January 12, 2023).

²⁶ "Love Braves Storm: Pasadena Artist and Daughter of Nebraska Wed in This City, Culmination of Year's Romance," *Los Angeles Times*, January 22, 1909.

²⁷ Architectural historian Timothy Gregory speculates that the "Avery family may have found themselves in financial difficulties," resulting in the sale of the property back to Van Rossem. Timothy Gregory, *The Kenneth*

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working at the property coincided with the height of the Arroyo Culture and marked what appears, based on his extant body of work and newspaper publicity, to be the most prolific period of his painting career. During this time, Avery immersed himself in his work, feverishly painting and networking within the Arroyo artist community. In 1909, he was a charter member of the California Art Club that included many Arroyo artists; it is unknown if he was previously associated with its disbanded precursor, The Painter's Club of Los Angeles.²⁸ In March 1910, he held a two-day exhibition of more than twenty-five of his oil paintings in the studio. This included a recently completed portrait of his wife Nancy. Simply titled "Artist's Wife," it was reproduced in the *Los Angeles Times* along with a glowing review of the exhibition by Southern California landscape and portrait painter and art critic Antony E. Anderson (1863-1939). Anderson laudingly wrote:

We have many good landscape painters in Southern California. The painters of portraits are almost too few, and the fact is that a man of Kenneth Newell Avery's talent has joined the ranks is a cause for genuine congratulation.²⁹

It is unclear why Avery sold the former Van Rossem estate, including the art studio. Thereafter, he remained in the Pasadena area until the 1930s.³⁰ The artist's work was exhibited several times during his later career, notably at the Pasadena Art Association (1911), Pasadena Art Institution (1930 and 1931), and California State Fair (1930). He went on to be a member of Painters and Sculptors of Los Angeles and the Pasadena Art Association.³¹ During World War I, he served as a sergeant in the U.S. Army Tank Corps, fighting in the Meuse-Argonne offensive of 1918 that resulted in an Allied victory.³²

Avery's relationship with Nancy Gilcrest Quereau was turbulent, and the couple appear to have separated by the late 1920s; in 1933, he finally filed for divorce in Las Vegas.³³ The 1940 Census identifies him as an artist, rancher, and investor residing in Hemet, Riverside County, and married to Estelle M. Avery (née Tilden, 1899-1981). It is unclear when Avery remarried; in 1929, he had painted a portrait of Estelle titled "Artist's Wife," before his official divorce from Nancy Gilcrest Quereau.

Kenneth Newell Avery died on September 11, 1949, and was interred in San Gabriel. No records of children were found. He was survived by at least two siblings: Florence Avery Barriquand (1881-1962), a Detroit socialite; and Elizabeth Avery Waring (1895-1968), a civil rights activist

Newell Avery Studio: A History (Pasadena: The Building Biographer, 2007). The County of Los Angeles Assessor incorrectly notes the studio's construction date as 1912.

²⁸ askART, Artist Biography & Facts, Kenneth Newell Avery.

²⁹ Antony E. Anderson, "Art and Artists: Pictures by Avery," *Los Angeles Times*, March 13, 1910.

³⁰ The 1928 City of Pasadena directory lists his residence as 182 Bellefontaine Street; the 1930 U.S. Federal Census notes him as living with his father and working as a cook in Pasadena.

³¹ askART, Artist Biography & Facts, Kenneth Newell Avery https://www.askart.com/artist/Kenneth_Newell_Avery/6017/Kenneth_Newell_Avery.aspx (accessed January 12, 2023).

³² "Back in the Daily Battle of Work," *Los Angeles Times*, May 25, 1919.

³³ Avery Seeks Divorce, *Los Angeles Times*, September 19, 1933.

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married to Julius Waties Waring (1880-1968), a federal judge and prominent figure in the Civil Rights Movement in South Carolina.

Other Arroyo Seco Art Studios

Art studios associated with the Arroyo Culture reflected the tenets of the Arts and Crafts movement adapted to the local landscape. An analysis of extant examples in Pasadena reveals that these buildings were often characterized by the incorporation of scenic views and natural construction materials.³⁴ Frequently Craftsman in style, their size and designs varied, depending on the program, and it was not uncommon for them to be either owner- or contractor-built. Some, as in the case of the nominated property, were freestanding buildings designed specifically as art studios. Others were either bungalows, with combined residential and studio uses, or wings, usually attached to the rear of a home. North-facing picture windows and skylights were occasionally included to provide ideal interior lighting conditions for painting. Owners regularly remodeled studios to accommodate changing needs over time, and many extant examples became living units, garages, or storage spaces over the course of the twentieth century.

The Kenneth Newell Avery Studio's size and quality of design distinguishes it from more modest art studios throughout Pasadena and Southern California, many of which do not retain their original appearance and use. Described below are three early art studios along the Arroyo Seco that exhibit a comparable level of craftsmanship to the nominated property and illustrate the breadth of art studio design in the area.

Jean Mannheim House/Studio (492-500 South Arroyo Boulevard, Pasadena; City of Pasadena Landmark No. 490)

The one- and two-story Jean Mannheim House/Studio, built in 1909 by German-born American painter Jean Mannheim (1863-1945) on the east bank of the Arroyo Seco, takes the form of a quintessential Craftsman bungalow and combines residential and studio uses. The building has typical Craftsman features, including an entry porch; shingled and clapboard exteriors; and low-pitched gabled roofs with broad, overhanging eaves with exposed rafter tails.

Elmer Wachtel House/Studio (315 West Avenue 43, Los Angeles; City of Los Angeles Historic-Cultural Monument No. 503, 1990)

The one-story Elmer Wachtel House/Studio, built in 1909 by American painters Elmer (1864-1929) and Marion Kavanaugh Wachtel (d. 1954), is in the Mount Washington neighborhood on the east side of the Arroyo Seco. It is another Craftsman style, albeit Chalet-influenced, bungalow comprised of a residence and attached studio at the rear. The home features an entry porch, clapboard exterior, and front-facing gabled roof with overhanging eaves supported by

³⁴ The following extant early twentieth century studios were identified in Pasadena: 333 East Howard Street (later a garage, 1903); 511 Arbor Street (1906); 800-½ Prospect Boulevard (1921); 610-½ South Grand Avenue (later a garage, 1923); and 1153 Wotkyns Drive (date unknown).

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decorative brackets. Like the nominated property, the studio has a high ceiling fitted with a skylight.³⁵

Batchelder House (626 South Arroyo Boulevard, Pasadena; National Register of Historic Places, 1978; City of Pasadena Landmark No. 626)

The two-story Batchelder House, built in 1910 by artist and prolific tilemaker Ernest Batchelder on the east bank of the Arroyo Seco, is a Craftsman style bungalow with a front residence and attached rear studio used for tilemaking. The building features shingled exteriors; a wide stucco-clad chimney with an arroyo stone base and brick detailing; and low-pitched gabled roofs with broad, overhanging eaves with exposed rafter tails.

Original Construction of 377 Arroyo Terrace

Circa 1896, Josephine Van Rossem commissioned the 1½-story residence at 371 Arroyo Terrace. In 1908, Ella Maria Avery purchased and transferred ownership of that home to her son, Kenneth Newell Avery. Immediately following the sale, contractor August C. Brandt of Pasadena was hired to oversee major alterations and additions to the residence for \$2,500 (no architect listed on permit).³⁶ It is inferred that this scope of work included construction of the studio on the adjacent lot for Kenneth Newell Avery.³⁷ The studio was likely completed by 1909; it appears on the 1910 Sanborn Fire Insurance Map and is described in a March 1910 *Los Angeles Times* article:

Mr. Avery, who came to California two years ago, has 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 so artistically simple and so practical. The upper part of the walls are dingy and smoky through the carefully directed efforts of the painter’s house-painters, who, do doubt, thought Mr. Avery somewhat “cracked.”³⁸

The same article goes on to describe the furnishings, which Avery procured, and overall ambience:

The chairs and tables are old and exquisite, 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.³⁹

The one-story with basement studio was connected to, and accessed from, a wrap-around porch on the east side of the house at 371 Arroyo Terrace by a wood footbridge flanked by wood screens. The footbridge terminated at the south end of the studio’s roof, where there was a full-width trellis lit by hanging metal lanterns. Enclosed on all four sides by a low wood balustrade,

³⁵ Charles J. Fisher, Wachtel Studio-Home and Eucalyptus Grove <https://www.historian4hire.com/wachtel-studio-home-and-eucalyptus-grove> (accessed May 9, 2023).

³⁶ building permit #6660, September 10, 1908.

³⁷ Gregory, The Kenneth Newell Avery Studio.

³⁸ Antony E. Anderson, “Art and Artists: Pictures by Avery,” *Los Angeles Times*, March 13, 1910.

³⁹ *Ibid.*

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the studio's roof served as a comfortably furnished outdoor space where Avery could work, relax, or entertain; for the same purpose, there was a projecting wood balcony on the north elevation, offering additional views over the wooded property and Arroyo Seco. The footbridge and roof deck with trellis are no longer extant, and the north balcony has been replaced and expanded. The studio's original main entrance was a single wood door on the south elevation, positioned directly below the footbridge and accessed from the main house by a footpath. The door led to a staircase from which one could descend into the studio.

Contractor August C. Brandt

August C. Brandt (c. 1858-1930), who built the Kenneth Newell Avery Studio in 1908, was a prominent Pasadena contractor. Brandt was born in Germany. In 1887, he married Augusta Brandt (née Diedrich, 1867-1947) in Illinois. He arrived in Pasadena from Illinois in 1902, forming a partnership with designer-builder Joseph F. Rhodes (1881-1948), a native of Illinois. Around 1907, Brandt went into business for himself, constructing numerous buildings throughout Pasadena and neighboring communities.⁴⁰ The studio would have been one of his early commissions, following the end of his partnership with Rhodes. Brandt's prolific career in Pasadena spanned the course of twenty-eight years.⁴¹

Some of Brandt's largest projects were bungalows for resort hotels owned by prominent hotelier Daniel M. Linnard (1867-1949), president of the California Hotel Company, including Pasadena's popular Huntington and Vista del Arroyo hotels. Brandt also reconstructed the Linnard-owned Maryland Hotel in Pasadena after its destruction by fire in 1914.⁴²

In addition to hotels, Brandt constructed numerous large-scale single-family residences for wealthy Pasadenans. Many of these were designed by notable local architects, including Charles and Henry Greene, Frederick Roehrig, Myron Hunt, J. Constantine Hillman, and Sylvanus Marston.⁴³ Extant Pasadena homes built by Brandt include the Greene & Greene-designed Willett residence at 424 Arroyo Terrace, built in 1905 (subsequently altered) only a short distance from the studio; and the sprawling Italianate style E. J. Marshall residence (500 Bellefontaine Street; later Strub Hall, Mayfield Senior School), designed by Roehrig and built in 1917. Brandt was a charter member of the Pasadena Builders Exchange. He died of pneumonia in Pasadena on March 31, 1930, survived by his wife and five children.⁴⁴

Select 377 Arroyo Terrace Resident Biographies

Included below are biographies of selected residents of the Kenneth Newell Avery studio. While these individuals resided at the property after its period of significance, their work as artists,

⁴⁰ Gregory, *The Kenneth Newell Avery Studio*.

⁴¹ "Noted Hotel Builder Dies," *The Pasadena Post*, March 31, 1930.

⁴² *Ibid.*

⁴³ Gregory, *The Kenneth Newell Avery Studio*.

⁴⁴ "Noted Hotel Builder Dies," *The Pasadena Post*, March 31, 1930.

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designers, and architects confirms the property's continued use as an art studio and the enduring impact of the Arroyo Culture.

The 1908 studio was originally part of Josephine Van Rossem's estate at 371 Arroyo Terrace. It did not have its own listing as 377 Arroyo Terrace in city directories until around 1930 when owner Sarah G. Davis rented it out separately from the main home. In 1950, the original estate, then owned by William C. Callaway, was subdivided and sold as two separate properties. That year, George and Irene Wright became the owners of 377 Arroyo Terrace. Noted in parentheses after each name is "owner" or "renter" and the resident's confirmed date(s) of occupancy.

Guy Rose (renter, 1917)

Guy Orlando Rose (1867-1925) was a prominent Impressionist painter and art educator. He is highly regarded for his figures and landscapes, including depictions of California. Born in San Gabriel, Rose trained in San Francisco and at the Académie Julian and Académie Delécluse in Paris. He spent several years in France, including a long sojourn in Giverny, near Paris, where he developed a friendship with famed Impressionist Claude Monet (1840-1926) who resided there at the time. Monet's influence is strongly evident in Rose's work.⁴⁵ In Southern California, Rose taught at and served as Director of the Stickney Memorial School of Art in Pasadena. He was a member of Painters and Sculptors of Los Angeles and the California Art Club. Following his death in Pasadena, his works were displayed in numerous collections throughout California.⁴⁶ Rose rented the nominated studio with his wife, Ethel; it is possible that one of his undated *plein air* paintings, *View from Arroyo Terrace, Pasadena*, was created during this time.

Katherine Van Dyke (renter, 1930)

Katherine Van Dyke (1875-1962) was a Minneapolis-born portrait and landscape painter who studied in Boston and New York and at the Académie Julian in Paris. Following the death of her husband in the 1930s, she moved to France and then California, eventually settling in Monterey. Her work was exhibited several times, including at the Pasadena Society of Artists in 1940.⁴⁷

Arnaldo Casella Tamburini (renter, 1931-1936)

Count Arnaldo Casella Tamburini, Jr. (1885-1936) was of noble birth, the son of a prominent Florentine court painter to the Italian throne. The younger Tamburini is best known as a portrait painter, though he also created landscapes and allegories. The Count traveled internationally to paint wide-ranging subjects: Victor Emmanuel III, Pope Pius X, Nicholas II of Russia and other members of the Romanov family, Marie of Romania, Sir Wilfrid Laurier, Will Rogers, and Enrico Caruso, to name a few. In 1929, the Count settled in Pasadena, which apparently reminded him of his native Italy, with his wife, miniature painter Dolores Dolja Dunifer, whom

⁴⁵ Cathy Curtis, "O.C. Art Review: Guy Rose was Monet's friend, but his own works fail to impress in Irvine: French Connection," *Los Angeles Times*, November 20, 1995.

⁴⁶ askART, Artist Biography & Facts, Guys Rose https://www.askart.com/artist/Guy_Rose/6912/Guy_Rose.aspx (accessed January 12, 2023.)

⁴⁷ askART, Artist Biography & Facts, Katherine Van Dyke https://www.askart.com/artist/Katherine_Van_Dyke/11170263/Katherine_Van_Dyke.aspx (accessed January 12, 2023).

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he had married in 1914. In 1931, the couple began renting the nominated studio. During his tenancy, Tamburini painted several portraits, posing next to his subjects for publicity photographs. Tamburini and Dunifer resided at the nominated studio until the former's untimely death while visiting Chicago in 1936.⁴⁸

Rust Heinz (renter, 1938)

Rust Heinz (1914-1939) was an inventor and automobile designer, best known for his 1938 Phantom Corsair, a prototype six-passenger coup. Born in Pittsburgh, Pennsylvania as heir to the Henry J. Heinz Company fortune, Heinz studied naval architecture at Yale University. He went on to race and design outboard racing boats before relocated to Pasadena in 1936. The following year, he married Helen Clay Goodloe of Pasadena with whom he had one daughter. During the 1930s, Heinz worked for several years on the design for the streamlined Phantom Corsair and planned to manufacture it on a custom basis. During this time, he also designed cars for film stars Carole Lombard and Clark Gable. Heinz rented the nominated studio in 1938. He tragically died the following year in an automobile accident while visiting his native Pittsburgh.⁴⁹

George A. Yphantis (renter, 1940)

George Andrews Yphantis (1899-1995) was a painter, illustrator, and printmaker from Ordu (formerly 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 lived in Pasadena during the 1930s and 40s, leaving for a period during the late 1930s to teach at Montana State University. He later moved to Boston and Rhode Island.⁵⁰

William C. Callaway (owner, 1947)

Limited information was found on Georgia-born artist William C. Callaway (1908-1993). He was married to Blanche G. Callaway (c. 1914–1976), a native of California. The Callaways owned the studio in 1947.

George Wesley Wright (owner, 1951-1959)

George Wesley Wright (b. 1915) was an architect from New York. The 1954 City of Pasadena directory lists his place of work as the office of Welton Becket and Associates in Los Angeles. He joined the American Institute of Architects in 1959, thereafter relocating to Honolulu, Hawaii where he continued to practice.⁵¹ He was married to Irene R. Wright (b. 1915); by 1960, she had become the sole owner of the property, suggesting a separation from George W. Wright.

Donald C. Hensman (owner, 1985-1998)

Architect Donald "Don" Charles Hensman (1924-2002), whose name is most associated with Modern residential architecture in California, was born in Omaha, Nebraska. He went on to

⁴⁸ Edan Milton Hughes, *Artists in California: 1786-1940* (Sacramento: Crocker Art Museum, 2002), 1090.

⁴⁹ "Heir to Heinz Fortune is Killed," *Pasadena Star News*, July 24, 1939.

⁵⁰ Hughes, *Artists in California: 1786-1940*, 1233.

⁵¹ *AIA Historical Directory of American Architects*, s.v. George Wesley Wright, 1962

<https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20677106/1962+American+Architects+Directory> (, accessed May 9, 2023).

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attended Hollywood High School and serve in the Pacific Theater for the United States Navy during World War II.⁵² Under the auspices of the GI Bill, Hensman studied at the University of Southern California (USC), earning a Bachelor of Architecture in 1952.⁵³

Hensman met fellow architecture student Conrad Buff (1926-1989) at USC. In 1948, while still undergraduates, the two partnered to create the Pasadena-based architectural firm, Buff & Hensman, which specialized in tract homes for major local developers. In 1958, Calvin Straub (1920-1998), a USC School of Architecture professor, invited Buff and Hensman, who also taught in the department as undergraduates, to join his practice. Thus, in 1958, Buff, Straub & Hensman was organized. The firm experienced tremendous success, designing Modern homes throughout Southern California, including in Pasadena's National Register-listed Poppy Peak Historic District. The firm is perhaps best known for the 1958 Bass House (Case Study House #20B, 2275 North Santa Rosa Avenue, Altadena).⁵⁴

In 1963, Calvin Straub left the firm to teach at Arizona State University. The following year, Buff & Hensman & Associates was formed. The firm received major commissions, including the 1967 Governor's Mansion in Sacramento for then-Governor Ronald Reagan.⁵⁵ The 1970 American Institute of Architects (AIA) directory lists several AIA award-winning residences designed by Donald Hensman, including the 1963 Donald E. Simon Residence in Whittier and the 1963 Paul D. and Barbara J. Saltman House in Pasadena (1161 Romney Drive).⁵⁶ Associate Dennis Smith became a partner in 1988, resulting in the firm being renamed Buff, Smith & Hensman. Smith remained a partner until 1998.⁵⁷ Donald Hensman passed away on December 9, 2002 at his Pasadena home.⁵⁸

Conclusion

The Kenneth Newell Avery Studio, built in 1908 by noted Pasadena contractor August C. Brandt for *plein air* artist Kenneth Newell Avery (1882-1949), is nominated for listing in the National Register of Historic Places under Criterion A at the local level of significance, in the areas of Art and Social History. The one-story art studio in the Central Arroyo neighborhood of Pasadena is one of the earliest and best extant examples in the Arroyo Seco area of an art studio associated with the Arroyo Culture.

⁵² "Pasadena Architect Donald Hensman Dies," *Pasadena Star News*, December 12, 2002.

⁵³ *AIA Historical Directory of American Architects*, s.v. Donald Charles Hensman, 1970 <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20873518/1970+American+Architects+Directory> (, accessed May 9, 2023).

⁵⁴ Los Angeles Conservancy, s.v. Buff, Straub & Hensman <https://www.laconservancy.org/architects/buff-straub-hensman> (, accessed May 9, 2023).

⁵⁵ Los Angeles Conservancy, s.v. Buff, Straub & Hensman <https://www.laconservancy.org/architects/buff-straub-hensman> (accessed May 9, 2023).

⁵⁶ *AIA Historical Directory of American Architects*, s.v. Donald Charles Hensman, 1970 <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20873518/1970+American+Architects+Directory> (accessed May 9, 2023).

⁵⁷ "Pasadena Architect Donald Hensman Dies," *Pasadena Star News*, December 12, 2002.

⁵⁸ "Donald C. Hensman, 78; Architect Styled Home Designs for the Southland," *Los Angeles Times*, December 20, 2002.

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The artists, architects, designers, writers, and educators who came to live and work along the Arroyo Seco adapted the tenets of the Arts and Crafts movement to the Southern California natural, social, and cultural landscape. They comprised what came to be known as the Arroyo Culture, a vibrant Southern California expression of the American Arts and Crafts movement that turned the Arroyo Seco into one of the major epicenters of that movement. The Arroyo Culture's legacy can still be felt throughout Greater Los Angeles, notably in the "ultimate bungalows" designed by celebrated Pasadena architects and brothers Charles, an Arroyo Seco resident, and Henry Greene.

Kenneth Newell Avery built the studio for a considerable cost as a place where he could both work and entertain. It is a freestanding, carefully sited, and custom designed art studio overlooking the Arroyo Seco that contrasts with smaller utilitarian studios in Pasadena. The building makes extensive use of natural materials, including wood and brick, consistent with Arts and Crafts ideals. Avery owned the nominated studio from 1908 to 1912, during the height of the Arroyo Culture. As a newly arrived Arroyo artist, he immersed himself in Arroyo Culture, painting and networking within the local artist community. During this time, he was a charter member of the California Art Club, which included many Arroyo artists, and held a two-day exhibition of his work in the studio, which received acclaim in the *Los Angeles Times*.

While the studio has undergone alteration, it retains the essential physical features that date from its period of significance and are associated with its original design as a Craftsman style art studio, including its rectangular massing; board-and-batten siding; wood windowsills and trim; flat roof with deeply overhanging eaves and expressed rafter tails; and north-facing clerestory window and skylight, both specifically designed for its original use as an art studio. As such, it retains sufficient integrity for listing at the local level of significance under Criterion A.

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Avery, Kenneth Newell, Studio
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Previous documentation on file (NPS):

- ___ preliminary determination of individual listing (36 CFR 67) has been requested
- ___ previously listed in the National Register
- ___ previously determined eligible by the National Register
- ___ designated a National Historic Landmark
- ___ recorded by Historic American Buildings Survey # _____
- ___ recorded by Historic American Engineering Record # _____
- ___ recorded by Historic American Landscape Survey # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Pasadena Museum of History

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.151279

Longitude: -118.161548

Verbal Boundary Description (Describe the boundaries of the property.)

Lot 2, Belmoor Tract, Pasadena, Los Angeles County, California (Assessor ID No. 5711-006-030)

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes all property historically associated with the nominated studio and follows the current legal parcel as recorded by the Los Angeles County Office of the Assessor (Map 4).

11. Form Prepared By

name/title: Adam Rajper, Historic Preservation Specialist

organization: Historic Resources Group

street & number: 12 South Fair Oaks Avenue, Suite 200

city or town: Pasadena state: CA zip code: 91105

e-mail: adam@historicrosourcesgroup.com

telephone: (626) 793-2400

date: June 2023; Revised August 2023, March 2024

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Kenneth Newell Avery Studio
City or Vicinity: Pasadena
County: Los Angeles
State: California
Photographer: Adam Rajper
Date Photographed: December 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 23 Arroyo Terrace and Scott Place intersection, view facing northwest
- 2 of 23 Parking deck and entrance, view facing northeast
- 3 of 23 Front landscape (parking deck at center), view facing southeast
- 4 of 23 Rear (west) landscape (Arroyo Seco on left), view facing northeast
- 5 of 23 Pergola at rear of property, view facing southwest
- 6 of 23 Primary (east) façade, view facing northwest
- 7 of 23 Primary façade (left) and north (side) elevation (right), view facing southwest
- 8 of 23 Primary façade, view facing west

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- 9 of 23 Primary façade (left) and north elevation (right), view facing southwest
- 10 of 23 North elevation, view facing southeast from balcony
- 11 of 23 North (left) and west (rear) elevations, view facing southeast
- 12 of 23 West elevation (left) and south (side) elevation (right), view facing northeast
- 13 of 23 West elevation (left) and south elevation (right), view facing northeast
- 14 of 23 First floor, view facing northwest
- 15 of 23 First floor, view facing southwest
- 16 of 23 First floor, view facing south
- 17 of 23 First floor, view facing north
- 18 of 23 First floor, stair, view facing southeast
- 19 of 23 First floor, kitchen, view facing east
- 20 of 23 First floor, bedroom, and bathroom added by Donald C. Hensman, view facing northeast
- 21 of 23 Mezzanine, view facing north
- 22 of 23 Mezzanine and bathroom (behind closets), view facing south
- 23 of 23 Addition, view facing east

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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USGS Map



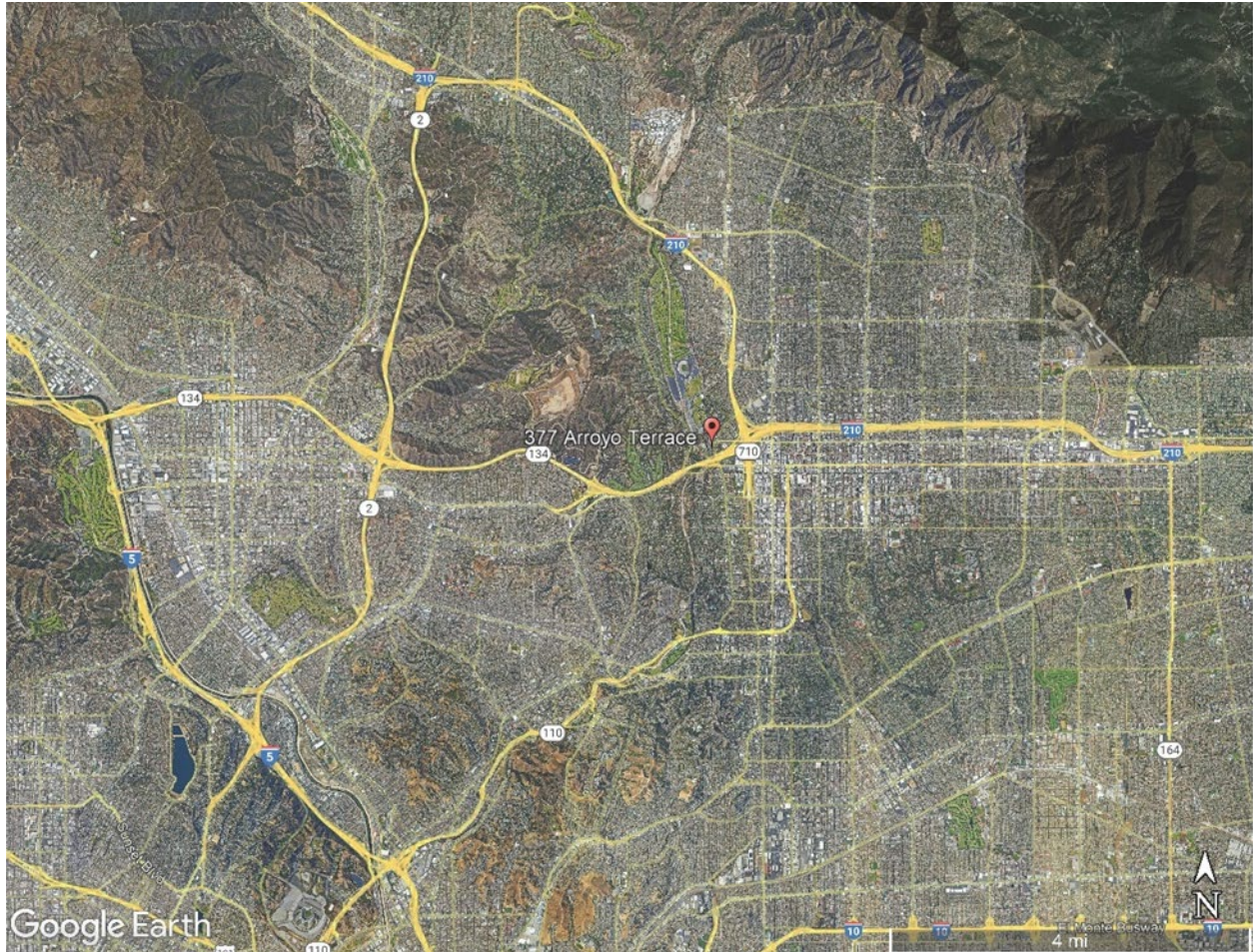
Avery, Kenneth Newell, Studio
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Location Map

Latitude: 34.151279

Longitude: -118.161548

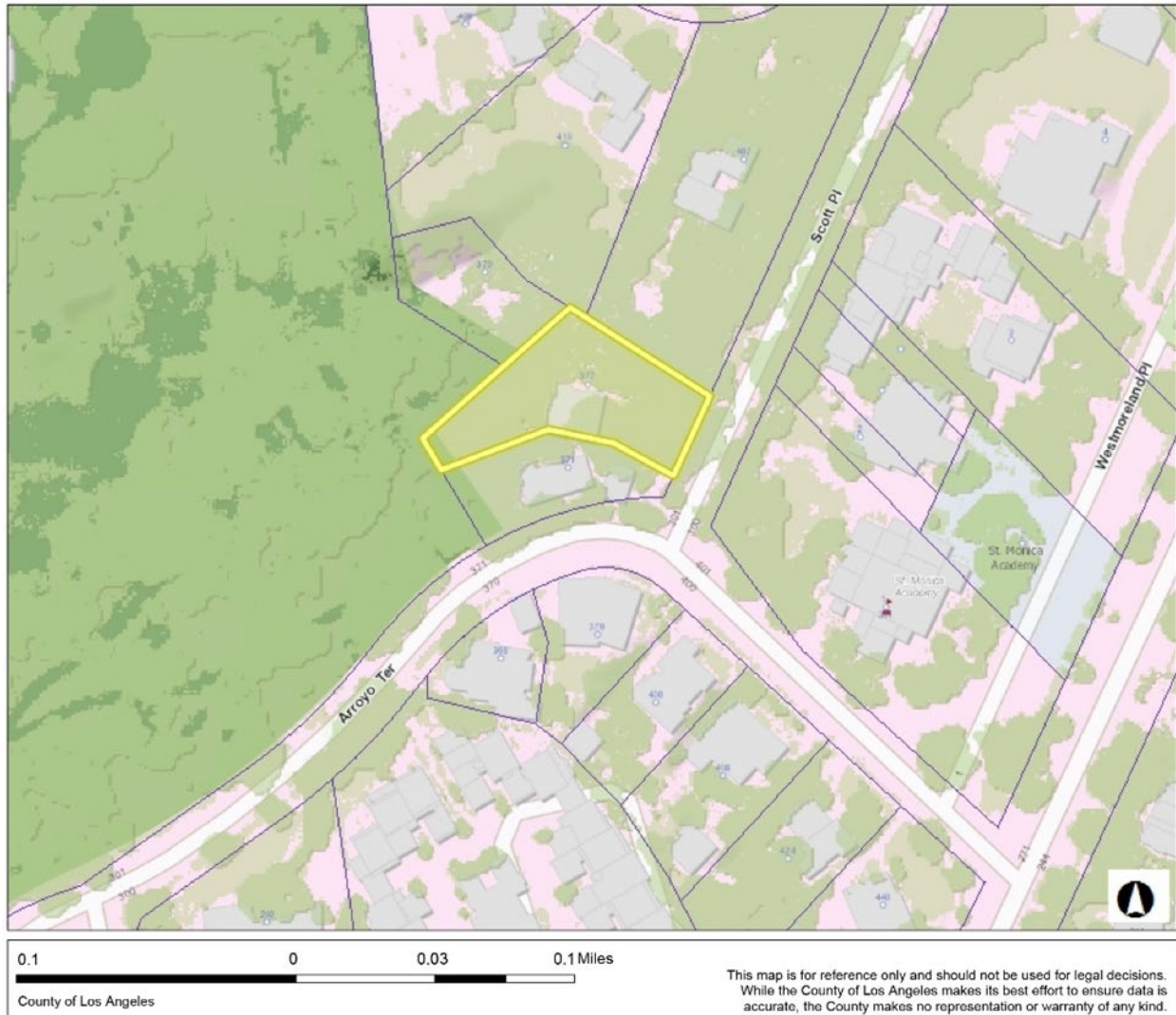


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Boundary Map

Legal parcel AIN # 5711-006-030; Los Angeles County of the Assessor

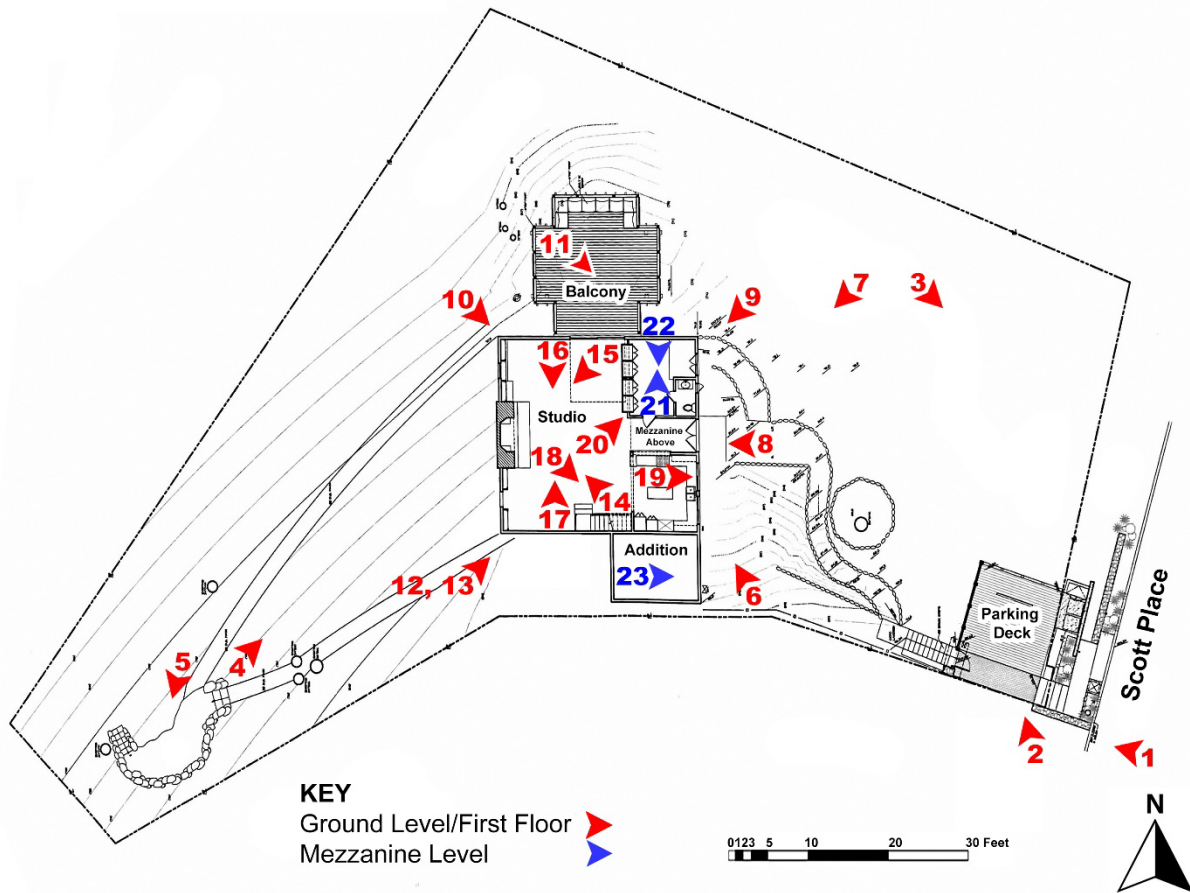


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Sketch Map/Photo Key

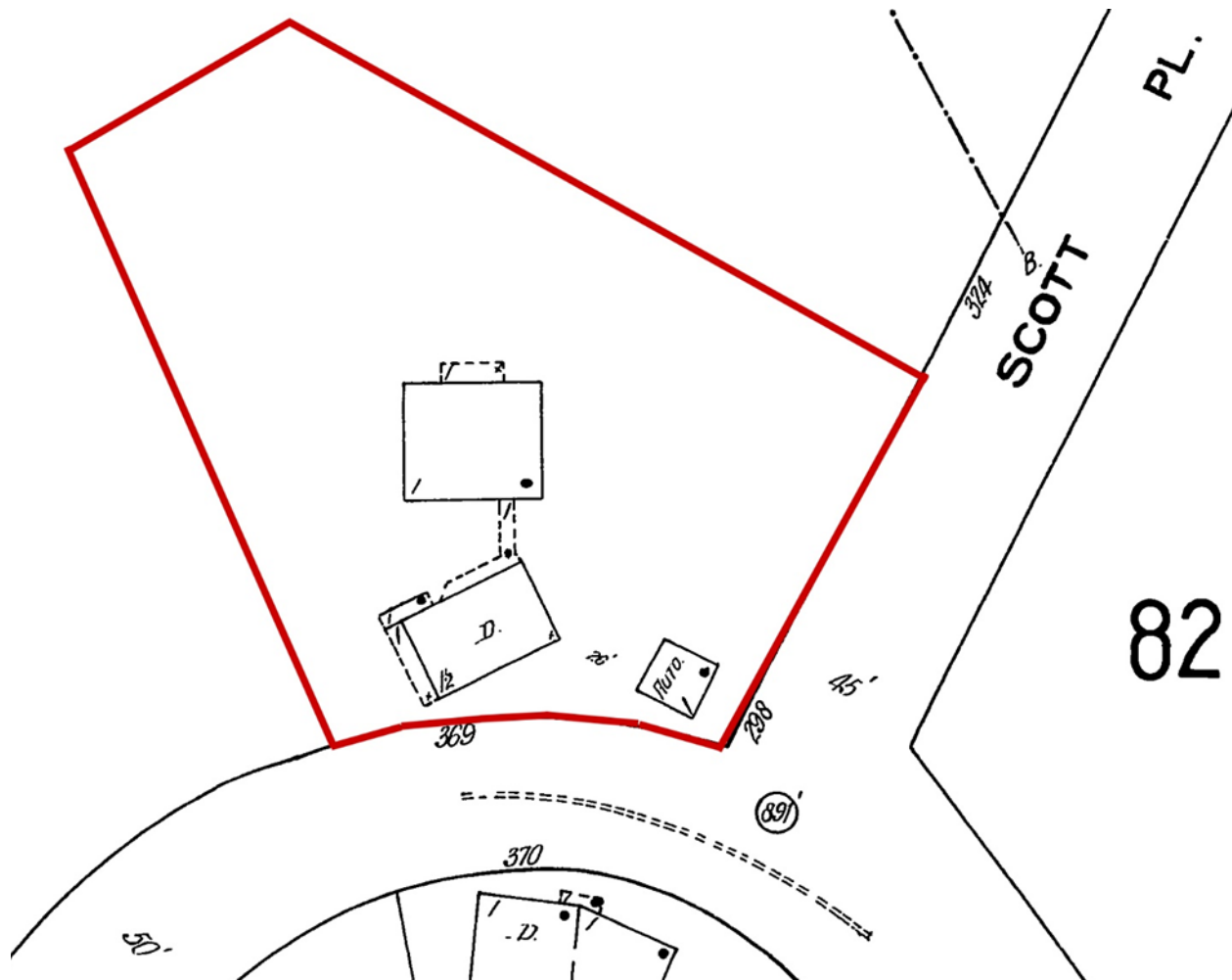
Base map by Kajer Architects



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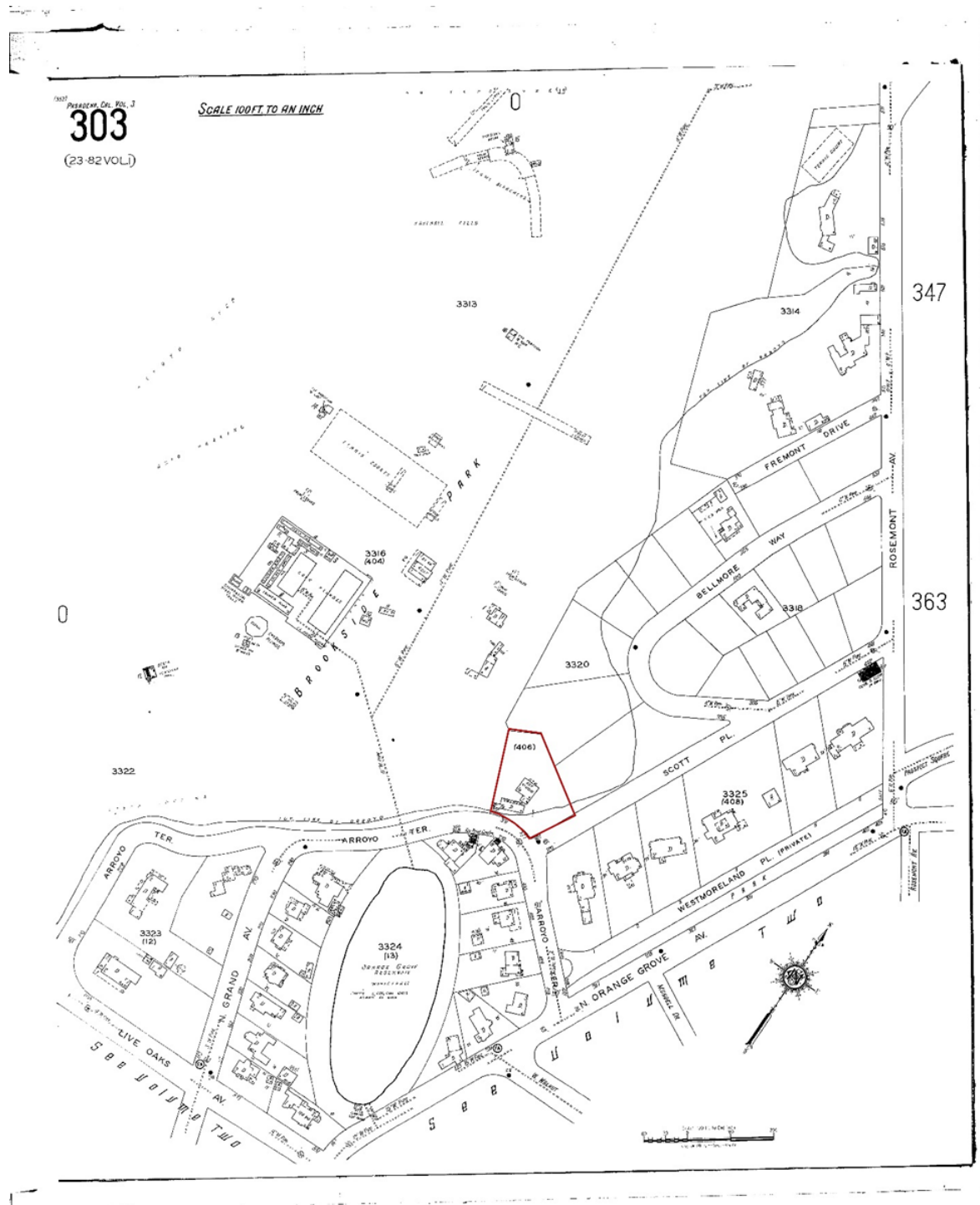
Figure 1 Sanborn Fire Insurance Map, Pasadena, Los Angeles County, California, vol. 1, sheet 23, 1910 (prior to subdivision of nominated parcel); detail showing original configuration of Kenneth Newell Avery Studio; courtesy Los Angeles Public Library



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Figure 2 Sanborn Fire Insurance Map, Pasadena, Los Angeles County, California, vol. 3, sheet 303, 1931 (prior to subdivision of nominated parcel); courtesy Los Angeles Public Library



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Figure 3 Primary (east) façades of 371 (left) and 377 (right) Arroyo Terrace, view west from near Scott Place, early twentieth century; original footbridge connecting properties partially visible in center; courtesy Pasadena Museum of History



Figure 4 Kenneth Newell Avery Studio, south (side) façade and roof deck, view northeast from 371 Arroyo Terrace, early twentieth century; footbridge connecting two properties visible on far right; courtesy Pasadena Museum of History



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Figure 5 Studio roof deck and trellis, view facing southwest towards 371 Arroyo Terrace, early twentieth century; courtesy Pasadena Museum of History



Figure 6 Studio roof deck, view facing northeast, early twentieth century; original light fixture in possession of current owner (Photo 20); courtesy Pasadena Museum of History



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Figure 7 Studio interior, early twentieth century; courtesy Pasadena Museum of History



Figure 8 Kenneth Newell Avery, photograph appearing in *Los Angeles Times*, May 25, 1919; caption reads: “Sergt. Kenneth Newell Avery, the artist, who as a sergeant in the tank corps fought in the Argonne and Meuse offensive”



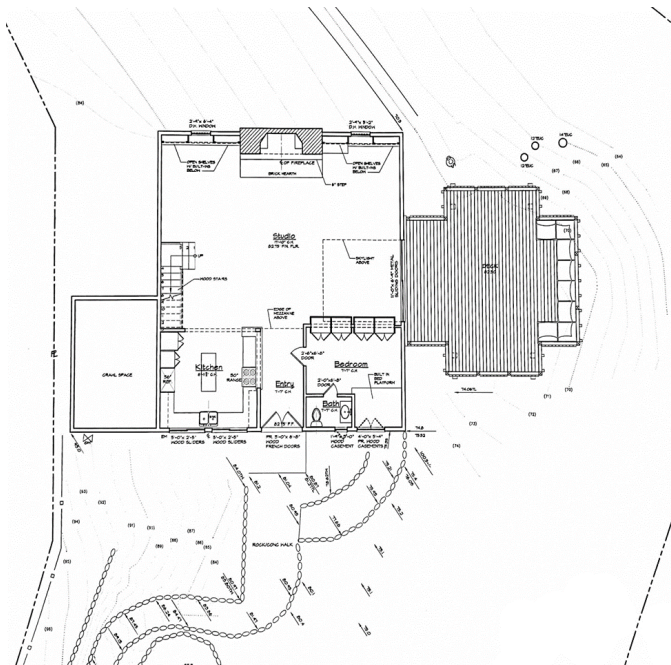
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Figure 9 Studio sale advertisement featuring photos of architect Donald C. Hensman-remodeled interiors, c. 1998; courtesy Donald Hahn



Figure 10 First floor plan, 2008; courtesy Kajer Architects



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Figure 11 Primary (east) façade, 2008; courtesy Kajer Architects

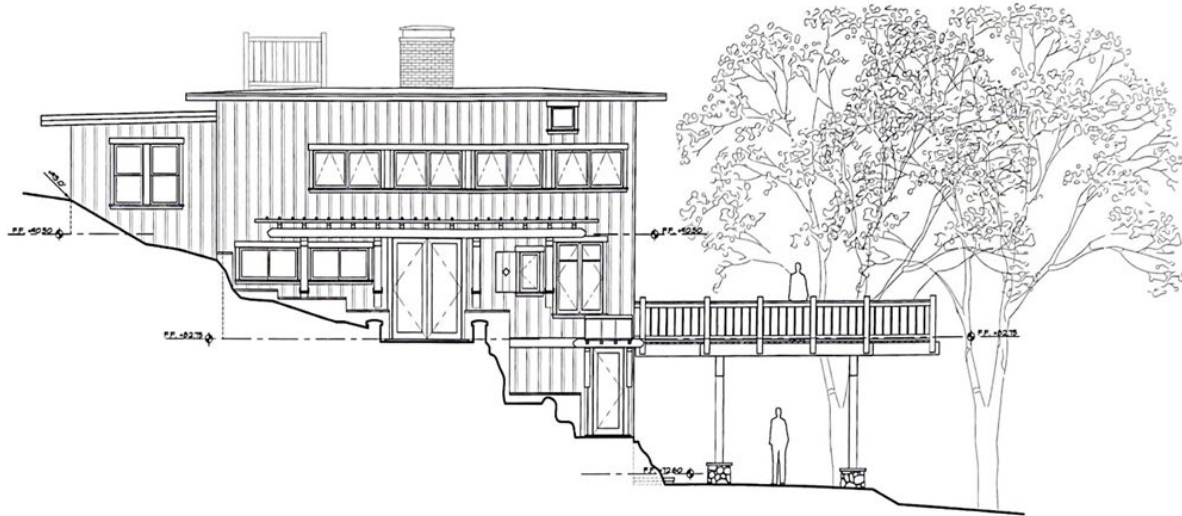


Figure 12 North elevation, 2008; courtesy Kajer Architects



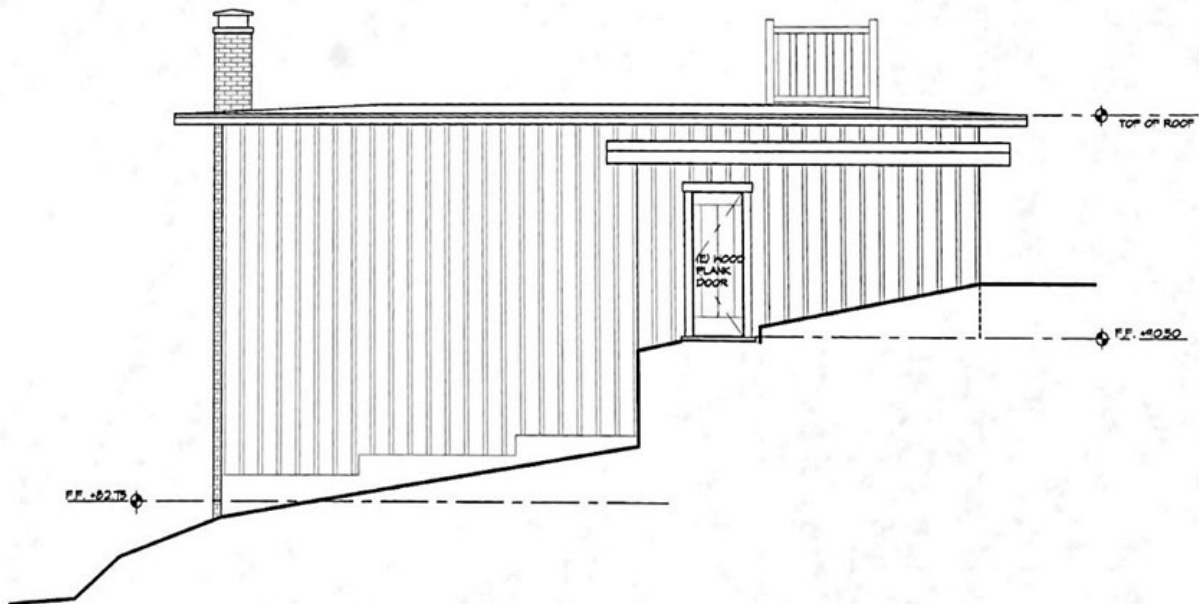
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Figure 13 West elevation, 2008; courtesy Kajer Architects



Figure 14 South elevation, 2008; courtesy Kajer Architects



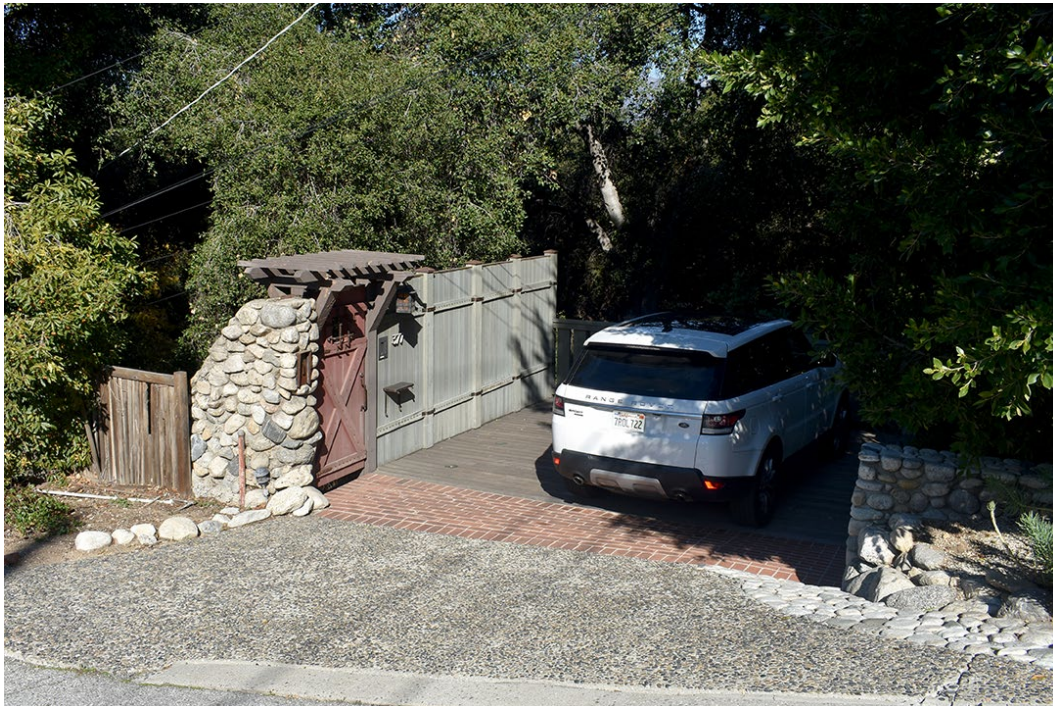
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Photo 1 Arroyo Terrace and Scott Place intersection, view facing northwest



Photo 2 Parking deck and entrance, view facing northeast



Avery, Kenneth Newell, Studio
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Photo 3 Front landscape (parking deck at center), view facing southeast



Photo 4 Rear (west) landscape (Arroyo Seco on left), view facing northeast



Avery, Kenneth Newell, Studio
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Photo 5 Pergola at rear of property, view facing southwest



Photo 6 Primary (east) façade, view facing northwest



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Photo 7 Primary façade (left) and north (side) elevation (right), view facing southwest



Photo 8 Primary façade, view facing west



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Photo 9 Primary façade (left) and north elevation (right), view facing southwest



Photo 10 North elevation, view facing southeast from balcony



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Photo 11 North (left) and west (rear) elevations, view facing southeast



Photo 12 West elevation (left) and south (side) elevation (right), view facing northeast



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Photo 13 West elevation (left) and south elevation (right), view facing northeast



Photo 14 First floor, view facing northwest



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Photo 15 First floor, view facing southwest



Photo 16 First floor, view facing south



Avery, Kenneth Newell, Studio
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Photo 17 First floor, view facing north



Photo 18 First floor, stair, view facing southeast



Avery, Kenneth Newell, Studio
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Photo 19 First floor, kitchen, view facing east



Photo 20 First floor, bedroom, and bathroom added by Donald C. Hensman, view facing northeast



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Photo 21 Mezzanine, view facing north



Photo 22 Mezzanine and bathroom (behind closets), view facing south



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Photo 23 Addition, view facing east

