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United States Department of the Interior National Park Service

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National Register of Historic Places Registration Form

AUG 22 1988

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Jewett-Thompson House other names/site number 8LL385

2. Location

street & number 1141 Wales Drive city, town Fort Myers state Florida code FL county Lee code FL071 zip code 33901

3. Classification

Ownership of Property: private (checked), public-local, public-State, public-Federal. Category of Property: building(s) (checked), district, site, structure, object. Number of Resources within Property: Contributing 3, Noncontributing 0 buildings, sites, structures, objects. Total 3. Name of related multiple property listing: N/A. Number of contributing resources previously listed in the National Register: N/A.

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 (checked) does not meet the National Register criteria. Signature of certifying official: [Signature], Date: Aug 18, 1988. State or Federal agency and bureau: Florida Department of State, Bureau of Historic Preservation.

In my opinion, the property meets (unchecked) does not meet the National Register criteria. See continuation sheet. Signature of commenting or other official: \_\_\_\_\_ Date: \_\_\_\_\_ State or Federal agency and bureau: \_\_\_\_\_

5. National Park Service Certification

I hereby, certify that this property is: entered in the National Register (checked), determined eligible for the National Register, determined not eligible for the National Register, removed from the National Register, other (explain:). Signature of the Keeper: [Signature], Date of Action: 9/29/88. Entered in the National Register stamp.

Signature of the Keeper

Date of Action

**6. Function or Use**

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling

Current Functions (enter categories from instructions)

DOMESTIC/single dwelling

**7. Description**

Architectural Classification  
(enter categories from instructions)

SPANISH COLONIAL REVIVAL

Materials (enter categories from instructions)

foundation concrete

walls hollow clay tile

stucco

roof clay barrel tile

other Italian tile (pool)

Describe present and historic physical appearance.

SUMMARY

The Jewett-Thompson House, at 1141 Wales Drive, is a small estate located within the limits of the City of Fort Myers, Florida. The estate is locally significant under Criteria C as an excellent example of the elaborate Mediterranean Revival style houses constructed in Florida during the Land Boom Period of the 1920s. Built in 1926, it has an irregular, U-shaped plan consisting of a two story center block with flanking one story ells and an enclosed courtyard. To the rear of the courtyard, in a second irregular U-shaped configuration, are located the two story garage/servants quarters, pool with bathhouse, and "playhouse". The west and south boundaries are delineated with a short kneewall of stuccoed concrete.

ORIGINAL SETTING

In 1926, the Jewett-Thompson House was located in the vicinity of downtown Fort Myers. The house was constructed in a sparsely populated area of town, on a road built along with the estate. The original boundary edges ran to the Caloosahatchee River, creating a lot 300 feet wide and 230 feet deep. The areas surrounding the estate were developed shortly after the Jewett's residence. In 1926, the Tax Adjustment Agency reduced taxes as a result of the Hurricane of '26 which severely depreciated real estate. The Jewett's were able to purchase the property for the reduced price of \$5000.

PRESENT SETTING

Today, the setting of the small estate is similar to its setting in 1926 in scale and setback. Houses of smaller scale and proportion surround the estate on three sides. Wales Drive, itself, is a short one block street with two other houses. One of these residences is on a portion of the original property which was given to a friend of the Jewetts on New Year's Eve, 1939. This is the only property developed after the 1920s in the vicinity of Wales Drive and is secluded behind immense Australian Pines to provide privacy to both of these residences.

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Jewett-Thompson House

PRESENT APPEARANCE

## RESIDENCE

The Jewett-Thompson house is an elaborate Mediterranean Revival style residence that was constructed as a small estate in 1926. Its main block is two story with a circular tower at the southwest corner. Two, one story ells flank the main block of the residence with the west wing attaching to a two story garage/apartment block at the northwest corner. The ells are connected by a seven foot crenelated stuccoed wall with a Mission style arched central entranceway. Standing to the north of the east ell is a one storied modified L-shaped structure referred to as the "playhouse" or the bar. On axis with the main residence, and to northwest of the playhouse, is the bathhouse and pool complex. The two story bathhouse contains men and women's changing areas on the ground floor. The second story is an arcaded rotunda and loggia providing access to the artesian well "pool." At the north end of the pool is located the stepped fountain of oolitic limestone that provides water to the pool. The entire complex is contained within a series of short and medium height stuccoed walls on the west and south elevations. The enclosed gardens are formally landscaped with plantings foliage and slate pathways.

All the structures are constructed of hollow clay tile and finished in Portland stucco. Roofing is red, clay barrel tile. Stuccoing is textured to create the illusion of age, as does the pecky cypress wood on the second level of the main facade. Foundations are poured concrete.

The south facade of the two story main block is dominated by the circular tower at the southwest corner, connected to the asymmetrical entranceway by a two bay loggia. The tower facade is broken by the recessed stepped vertical fenestration and by a coat-of-arms. A weathervane caps the shallow sloped conical roof. The asymmetrical entranceway is gabled. A quatrafoil at its peak contains a sundial. The entrance itself has a stepped quoin surround with a hood of imbedded clay barrel tile. A recessed vertical window to the right of the entrance has a concrete sill and leaded lights. The left side of the main facade contains a multilight casement window with concrete sill. The second level of the facade is dominated by the three sets of casement windows separated by twisted columns with pecky cypress wood lintels and concrete sill.

The west elevation is comprised of the one story wing and a two story garage/apartment wing. The one story wing is punctuated by three flush, capped chimneys. A small enclosed patio with crenelated five foot walls

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extends off the section immediately to west of the circular tower. A shed roof pentave is covered in clay barrel tile. Fenestration is multilight casement with concrete sills. A lion's head frieze-plate is centered above the three bay garage. The exterior wall continues beyond the garage/apartment, broken by a wrought iron door with bell giving access to the garden. From here, the wall continues at various heights to the rear of the property. On axis to the bathhouse is a "buried" wall extending from the street to the exterior wall; five poured concrete urns rest on short pedestals at various heights.

The east elevation is one story in height and contains two bay windows that flank a chimney with construction similar to those on the west elevation. Fenestration is multilight casement windows; roofing is red, clay barrel tile. An exterior wall connects the rear of the elevation to the playhouse, broken by a smaller wrought iron door.

The courtyard elevations are hidden from view by crenellated Mission style wall. A bell hangs above the wrought iron door which provides access to the center courtyard. The three sides of the interior courtyard are dominated by five sets of arched openings with the central bay of each elevation being a multilight single door. The main block contains four flanking sets of multilight french doors. Above the doors of the main block are arched lintels of leaded glass in a circular pattern. The doors of the two flanking ells are arched to produce the same effect while allowing for a lower roof height. The four flanking bays on these elevations contain 1/1 double hung wood sash windows with fanlights. The second story of the front portion of the main block produces a monitor containing the same configuration as the main facade. The courtyard is paved in unglazed Spanish tile with a center square fountain.

**INTERIOR FEATURES**

The house, constructed as the winter residence of Eric Jewett, an established actor, makes use of the irregular plan to produce numerous unique interior detailing. In the front entrance hall are located two small rooms, one a half bathroom, the other a coat closet. All surfaces in both rooms, including the ceilings, are covered in squared mirror tiles. An electric chandelier in the bathroom adds to the baroque setting and enhances the visual affect of a ceiling much higher than the actual seven foot one. Doors to both rooms are studded with white brass or steel rivets. A quater moon is incised in these doors, and various doors through out the residence.

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The main room of the residence is the great room, or living room. Flooring is marblized asbestos slabs in a pattern of green with black border. A concrete fireplace dominates the room as much for its detailing as for its size. A centered medallion is an artist's rendering of the residence in relief. The mantel is carved stone with a rectangular projection reaching to the ceiling. On either side of the mantel are arched niches with translucent glass shelves lit by an incandescent light bulbs housed under the glass. The exposed beams in the ceiling are beaded and stenciled in geometric patterns of chevrons and checker board design.

Above the living room is the library/billard room. Reached by a spiral stair in the tower, the room has white plaster walls accented with dark woodwork. Two large bookshelves are believed to be original and custom built for the room. Flooring is wood showing the indentations caused by the original, heavy billard table. The most notable feature in the room is the indirect lighting located in the cove molding. Within a trough are individual sockets which accomodate standard light bulbs. Bulbs are alternating yellow, red, blue and green. The use of lighting both here and in the niches adjacent to the main fireplace reflect stage lighting so familiar to Mr. Jewett.

To the east of the living room is a small sitting room leading into the master bedroom. The bedroom is oriented to the two bay windows and the fireplace. A medillion identical to the one in the living room, is centered in the concrete fireplace. Off the master bedroom is the lady's bath in violet and yellow tile. All tilework is original. A large dressing room is off the lady's bath and decorated in bas-relief friezework in an oriental motif. Plaster retains its original paint with minimal touchups. Off the dressing room is the gentleman's bath complete with all original fixtures. All three rooms contain built-in cedar closets and tripled full mirros, reflecting the artist/owner's interest in appearance.

Along the east wing, and opening onto the courtyard is a gallery allowing access to the dressing room and connecting to the main block through a small nook. Cross ventilation for the wing is achieved as the sitting room and nook are divided by large casement windows, allowing air to flow through the main block and the wing. The nook provides access to the dining room, which features an elaborate chandelier and glazed Italian tile flooring.

The kitchen and pantry areas are accessed from the west of the dining room as well as from the living room. Decorative Italian tile is laid in random pattern in the floor. The west wing is reached through the pantry and

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contains a gallery with a stuccoed dividing wall with arched entryway. Two bedrooms with full baths have been restored to their original configuration. Both rooms contain small concrete fireplaces with mantles.

## PLAYHOUSE

The playhouse is a one story modified L-shaped structure of hollow clay tile construction with textured stucco finishing. The hip roof is covered in red, clay barrel tile. Exterior walls are plain with doors serving the dual purposes of providing access as well as lighting. A small patio with oolitic limestone barbeque extends from the east elevation to face the Caloosahatchee River.

The interior of the structure is simple, with an open space plan. Walls are paneled, with the exception of the limestone fireplace. Original furnishings include a curved, custom built, seven foot long bar and a game table. The kitchen, occupying the foot of the L-shape, has been renovated with modern appliances, but retains its original configuration and cabinetry.

## BATHHOUSE AND POOL

The two story bathhouse is one of the most elaborate found in Fort Myers, and reflects a Northern Italian influence in its classical lines and configuration. Viewed from the south side, the bathhouse shows it is two storied. A short stairway leads to the central rotunda flanked by hip roofed wings. All sections are arcaded and symmetrical with the opposite elevation. The lower floor contains two sets of changing rooms, with toilets, showers and changing stalls. Decorative tilework in the floor of the changing rooms as well as the rotunda have marine motifs such as crabs, sea turtles, and nautical equipment.

The north elevation of the bathhouse appears to be only one story. This is a result of the pool having been built above ground while giving the appearance of being inground by using gentle slopes to each side of the pool. Four steps leading down from the bathhouse enhance the illusion on the east elevation.

The pool, designed and constructed by Italian workers brought over specifically for the job, is fed by an artesian well, reported to be the first in Fort Myers. All surfaces of the pool are covered with 1 x 1 inch

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Italian tile set in a variety of patterns. At the north end of the pool is found a three tiered fountain of oolitic limestone that provides water for the pool. Statuary is classical in design.

Special attention was needed to promote the illusion the pool was at ground level. A small patio was constructed to the east of the pool, to further add to this feeling; however, once standing on the patio, the illusion is broken when the view of the Caloosahatchee River is revealed from a height of approximately ten feet.

#### FORMAL LANDSCAPING

Landscaping plays an important part in the aesthetics of the estate beginning with the placement of the exterior walls. Instead of walls flush with the property line or the street, walls were placed well within the property lines to create a cultivated lawn area both within and without the walls. The "buried" wall leading up to the bathhouse enhances the illusion of a centuries old estate where the level of the land has changed over time.

The garden area of the estate is actually a second, informal courtyard, with flagstone paths and designed tropical foliage. Date palms, royal palms, bird of paradise, mimosa, and trader palms are cultivated with saw grass and other natural vegetation to produce a tropical garden within stuccoed walls. The eastern portion of the property is left open to allow an unobstructed view of the river, which is approximately one and one half miles wide at this section.

#### ALTERATIONS

Few alterations have been made to the structure in its 52 years. The major alterations were the relocation of the front door from within the entrance hall to its present location. In addition, the west wing bedrooms were altered to create one large bedroom with one bath in the late 1960s-early 1970s. This was to accommodate the reclusive Mrs. Thompson in her later years. The west wing was restored in the 1980s by the present owners. Work included reconstructing the original partition wall for the two rooms. The existence of the bath in the northern bedroom was not known until restoration was underway and uncovered while attempting to build a new bathroom for the second bedroom.

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Mrs. Thompson also boarded up, or covered with bars, accessways to the central patio. Doors were again opened if functional and duplicated if not preserveable during the 1980s' restoration. In addition, the deteriorated tile in the courtyard and on the courtyard fountain were replaced with contemporary Italian tile of compatible design.

Present owners have also renovated the kitchen and breakfast nook with modern appliances with no loss of original setting or integrity. Meticulous care has been taken throughout the estate to ensure that any maintenance performed does not adversely affect the historic integrity of the estate.



**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions) <u>Architecture</u> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	Period of Significance <u>1926-1938</u> <hr/> <hr/> <hr/>	Significant Dates <u>1926</u> <hr/> <hr/> <hr/>
Cultural Affiliation <u>N/A</u> <hr/> <hr/>		
Significant Person <u>N/A</u> <hr/>	Architect/Builder <u>Nat Walker/architect</u> <hr/> <hr/>	

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.  
SUMMARY

The Jewett-Thompson house is locally significant under Criteria C as an excellent example of the Mediterranean Revival style residences constructed in Florida during the 1920s Florida Land Boom Period. It is significant in the Fort Myers area as one of the most elaborate of the winter residences constructed in the city during the 1920s.

HISTORIC CONTEXT

The onset of the First World War in Europe forced wealthy Americans to curtail their overseas travel and look to domestic lands for travel and vacation destinations. Florida tourist trade prospered as many of those who would have traveled to Europe headed to Florida for summer vacations and winter residences.

After the War, reports of large profits in real estate brought thousand of speculators to Florida. Huge tracks of land were bought and sold overnight at enormous profits. Adding to the furor for new land was the staggering undertaking of draining the Everglades to produce marketable lands for cities, towns, cattle ranches, citrus groves, and agricultural farmland.

The State was soon inundated with speculators, winter residents and retirement communities. Between 1920 and 1925, the population of Florida increased four times faster than any other state in the nation. As real estate demands increased, so did demands upon the State. Lumber was a precious commodity, particularly in South Florida; because Florida had very few manufacturing centers in the 1920s, the majority of all building materials had to be imported from other parts of the nation or other nations. Railroad, land and water transportation networks were unable to keep up with the enormous demands on the systems. By 1926, the City of Miami was so pressed to control the flow of ships in their bay, they limited ships' cargoes to agricultural materials and food supplies.

**9. Major Bibliographical References**

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 # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of property approximately 3 acres

UTM References

A 

1	7	4	1	1	2	8	0
Zone		Easting				Northing	

2	9	4	3	3	0	0
Zone		Easting				Northing

C 

Zone		Easting				Northing	

B 

Zone		Easting				Northing	

D 

Zone		Easting				Northing	

See continuation sheet

Verbal Boundary Description

The boundary for the Jewett-Thompson House is shown as the heavy black line on the accompanying map entitled "Boundary Map for Jewett-Thompson House."

See continuation sheet

Boundary Justification

The boundary follows the original boundaries of the property without the property given away in 1939 by original owner. No property line alterations have been made to the historic site with that exception, and therefore follow the historic boundaries of the property.

See continuation sheet

**11. Form Prepared By**

name/title Vicki L. Welcher Historic Sites Specialist date August 18, 1988  
 organization Bureau of Historic Preservation telephone (904) 487-2333  
 street & number 500 S. Bronough Street state Florida zip code 32399-0250  
 city or town Tallahassee

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Jewett-Thompson House

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Adding to these transportation problems were economic and financial difficulties caused by bad press. The practice of buying on margin, causing financial problems across the nation, was rampant in Florida. Reports of overspeculation in Florida land were reported in the press in graphic detail. The Florida Land Boom was having serious financial problems. In 1926, the sinking of a cargo ship in the Biscayne Bay forced the closing of the port to all water traffic. The resulting blow to Miami's economy heralded the beginning of the end of the Florida Land Boom in South Florida. Compounding the strain caused by the closing of the port was the overextension of the railroad lines. Railroads, already taxed by the excessive demands of a boom economy, were forced to issue their own shipping embargoes, creating more hardship on industries already overextended.

Two devastating hurricanes in 1926 and 1928 added further problems to the already financially strained State. The mid-September, 1926 hurricane swept across the state destroying houses, businesses and in some cases, entire communities. The second hurricane in September of 1928 killed 1800 people and left the same number injured. Damage estimates were in the hundreds of thousands. Unable to recover, many communities went bankrupt, and the Florida Land Boom came to an end.

HISTORIC SIGNIFICANCE

CRITERIA A

New styles and techniques in architecture were seen throughout Florida during the 1920s Land Boom Period as planned communities and developments sought to create tropical paradises in exotic locales. Moorish, Spanish, Northern Italian, Pueblo Indian, California Mission, Mid-Eastern and Chinese style elements were used with sometimes surprising results. The most successful of these styles was the Mediterranean Revival style. One architect in particular can be credited with the Mediterranean Revival style, Addison Mizner.

Addison Mizner came to Palm Beach, Florida in 1918 with his friend, Paris Singer. Both Singer and Mizner came to Florida to recover their health and, once recovered, were soon bored. As a lark, they redesigned Singer's cottage with Spanish style architecture, and an era began. Mizner's next project was the Everglades Club. Here, he returned to the Moorish/Spanish style of the Flagler's Hotel Ponce de Leon in St. Augustine and Plant's Tampa Bay Hotel. Because of the lack of experienced carpenters and adequate timber, Mizner used hollow clay tile with stuccoed finishings as building materials.

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Clay was imported from Georgia and fired on site. This form of architectural engineering was not only innovative for its time, it more accurately reflected the architecture found in Northern Italy and the South of Spain.

Mizner, familiar with the classic elements of both the Spanish and Italian architecture, used these elements to create residences in Palm Beach and West Palm Beach that would take advantage of the tropical breezes while sheltering the house from the heat of the sun. The most prominent of these features was the arcaded loggia. A central courtyard was combined with covered loggias, small upper story windows with covered balconies, low pitched hip roofs (for less heat absorption) and thick stuccoed walls to create a style imminently suitable for comfort in the hot climate. Mizner also employed the clay barrel tiles of Spain, surfaces painted cool off-white colors to reflect heat, and wrought iron rails, balconies and doors to add style and grace to his residences and small estates.

The resulting style was aesthetically appealing to a wide variety of individuals and was soon employed throughout the State. The style was seized upon by the growing number of year-around and winter residents to the West Coast. In Fort Myers, the presence of the three famous inventors - Thomas Edison, Henry Ford and Harvey Firestone - had already established the City as a fashionable winter resort by the early 1900s. Mediterranean Revival style architecture was seen as the way to create a "Palm Beach" on the West Coast.

The Jewett-Thompson residence is one of the most elaborate of the structures constructed in this style in the City of Fort Myers. Built in 1926 at the time the Florida Land Boom was beginning to falter, the small estate symbolizes the indulgence of the social elite in their efforts to retain the lavish lifestyles they were accustomed to.

The main house was built to provide entertainment in architecture alone. The entrance way begins the show with its ornate closet and bathroom. (See physical description) This attention to details is found throughout the main house and is the reason for the playroom and bathhouse and pool. A central courtyard, arcaded loggias, wrought iron work, stuccoed walls painted off-white colors, clay barrel tile roofing, and small upper story windows on a hip roof combine in an excellent example of Mizner's Mediterranean Revival style. It reflects the style and elegance that was desired during the Florida Land Boom of the 1920s in Fort Myers.

The estate was built in 1926 for H. Eric Jewett, an actor from Australia, and his wife, Wilhemina "Billy" Leggett Jewett. Billy was raised

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Section number 8 Page 3 Jewett-Thompson House

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in Bronxville, New York and was associated with the Bower Savings Bank. Her uncle, a wealthy financier, boasted an address of Number 1 Wall Street. The Jewetts began to visit Fort Myers during the winter months of 1924-1925. They had the estate built for the three months of the year they lived in Florida. While residing there, they made numerous contributions to the hospital and other charitable organizations.

When Mr. Jewett died in 1940, Mrs. Jewett sold the estate to George W. Thompson. Mr. Thompson, a prominent citizen of Fort Myers, was well known for his association with the communications industry nationwide. He owned the Inter-County Telephone and Telegraph Company which served Fort Myers. The house stayed in the Thompson family until 1981, when it was purchased by the current owners, Dr. John B. and Mrs. Frances Fenning.

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Jewett-Thompson House

1. Jewett-Thompson House
2. Fort Myers, Florida
3. Vicki L. Welcher
4. April 7, 1988
5. Bureau of Historic Preservation
6. Main elevation facing north
7. Photo 1 of 19

The information listed in items 1-5 are identical for each photograph.

6. Detail of entrance on main facade, facing north
7. Photo 2 of 19
6. East elevation facing southwest
7. Photo 3 of 19
6. North elevation showing garage/apartment and courtyard wall, facing south
7. Photo 4 of 19
6. Courtyard wall facing north
7. Photo 5 of 19
6. Rear elevation of main house showing, facing southwest.
7. Photo 6 of 19
6. Interior detail of fireplace and mantle with flanking recessed arches.
7. Photo 7 of 19
6. Interior detail showing elaborate arch accessing circular stair, facing northeast
7. Photo 8 of 19
6. Interior detail of circular stairwell leading from upstairs billard room, facing northeast
7. Photo 9 of 19
6. Interior detail of east wing, gallery, and arched interior

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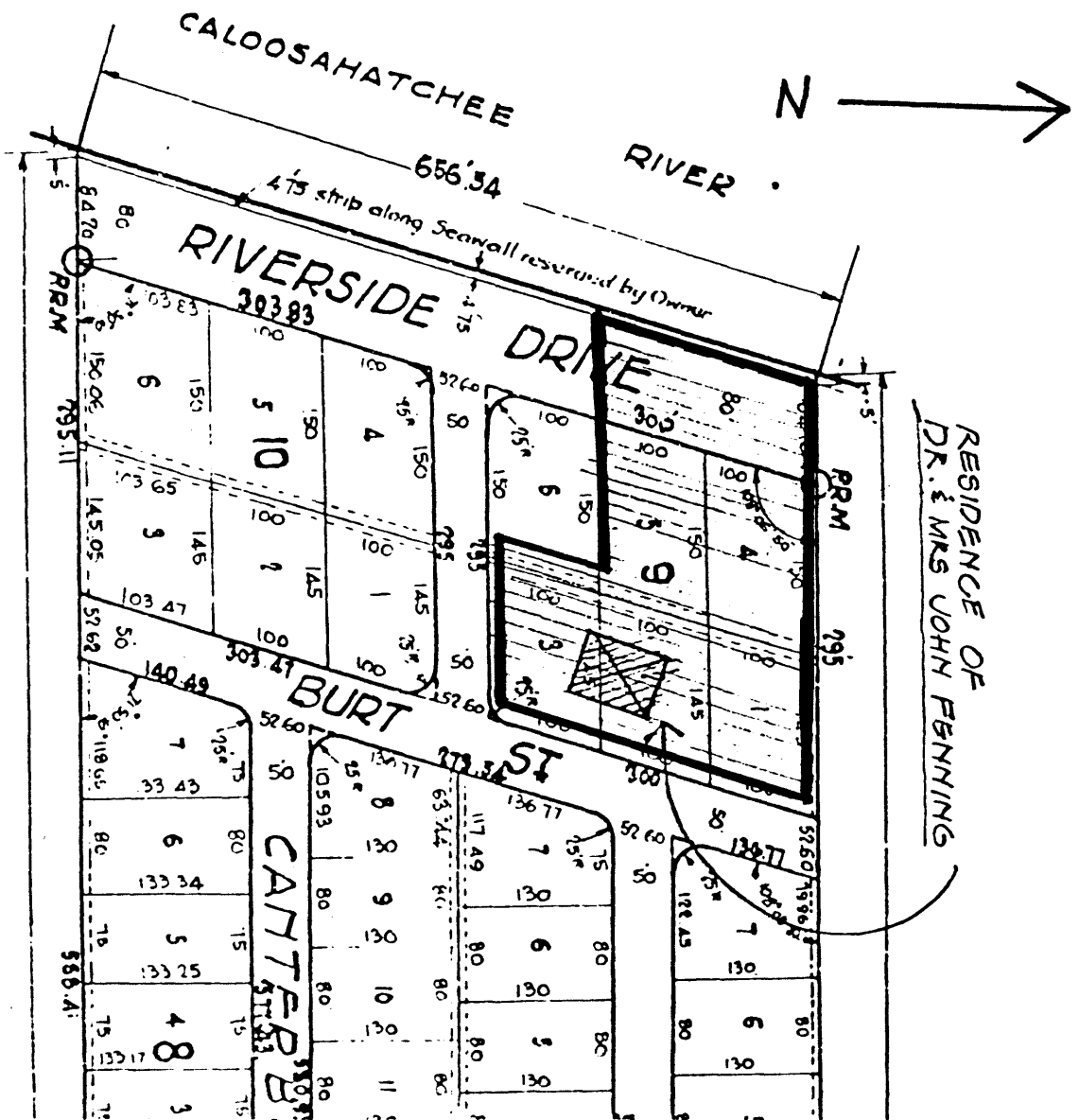
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- wall, facing north
- 7. Photo 10 of 19
  
- 6. Interior detail of dining room, facing west
- 7. Photo 11 of 19
  
- 6. Interior detail of west wing's gallery facing south
- 7. Photo 12 of 19
  
- 6. Interior detail of bas relief ornamentation in dressing room in west wing, facing south
- 7. Photo 13 of 19
  
- 6. Bathhouse at ground level, facing north
- 7. Photo 14 of 19
  
- 6. View from the northeast corner of the grounds facing southwest, showing sunken wall, bathhouse and garage/apartment
- 7. Photo 15 of 19
  
- 6. View of Bathhouse and pool facing southwest
- 7. Photo 16 of 19
  
- 6. View of Bathhouse from north end of pool facing south
- 7. Photo 17 of 19
  
- 6. Exterior detail of compass of Italian tile, facing north
- 7. Photo 18 of 19
  
- 6. Exterior detail of turtle of Italian tile in dressing room floor in bathhouse, facing west.
- 7. Photo 19 of 19



## BOUNDARY MAP FOR JEWETT-THOMPSON HOUSE

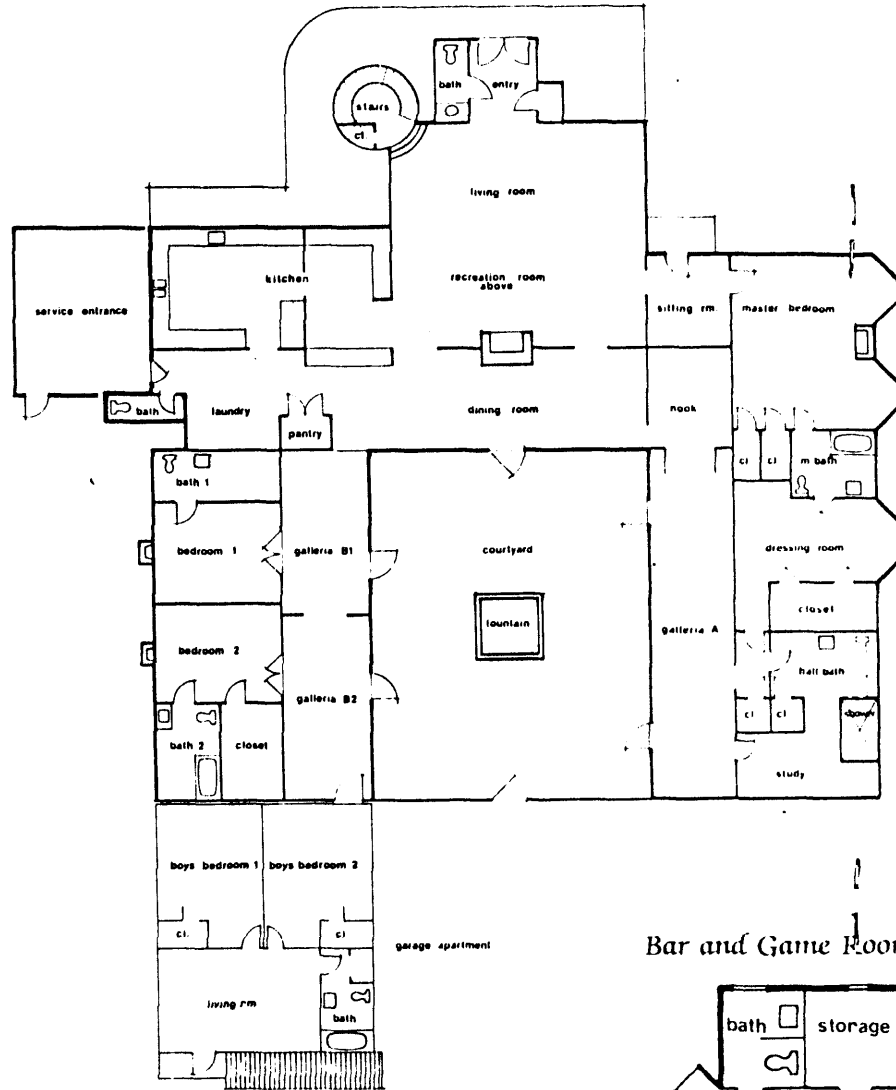
Jewett-Thompson House  
1141 Wales Drive  
Fort Myers, Florida



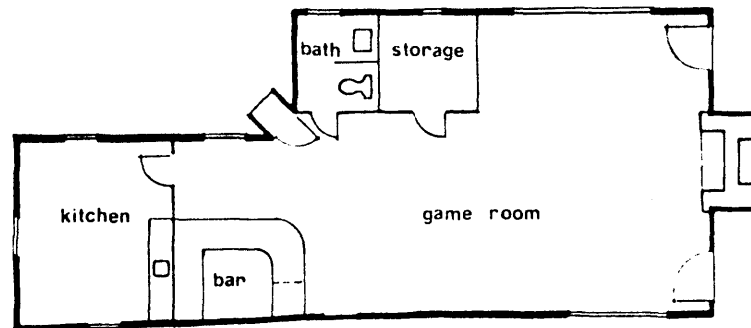
Note: See account for

# 1983 Designer Showcase House Plans

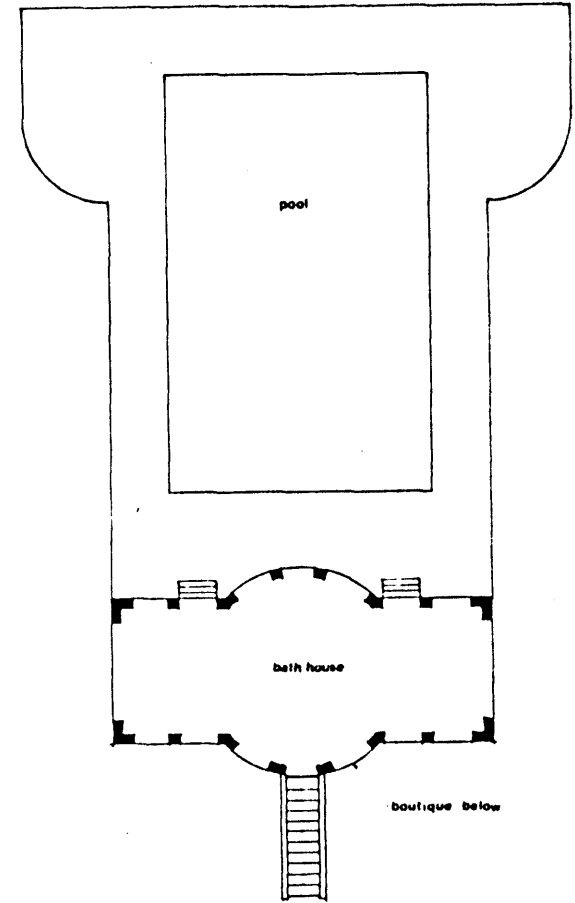
Main House



Bar and Game Room



Pool Area



ARCHITECTS:  
SOUTHWEST FLORIDA CHAPTER  
AMERICAN INSTITUTE OF ARCHITECTS  
BRUCE GORA, AIA, COORDINATOR

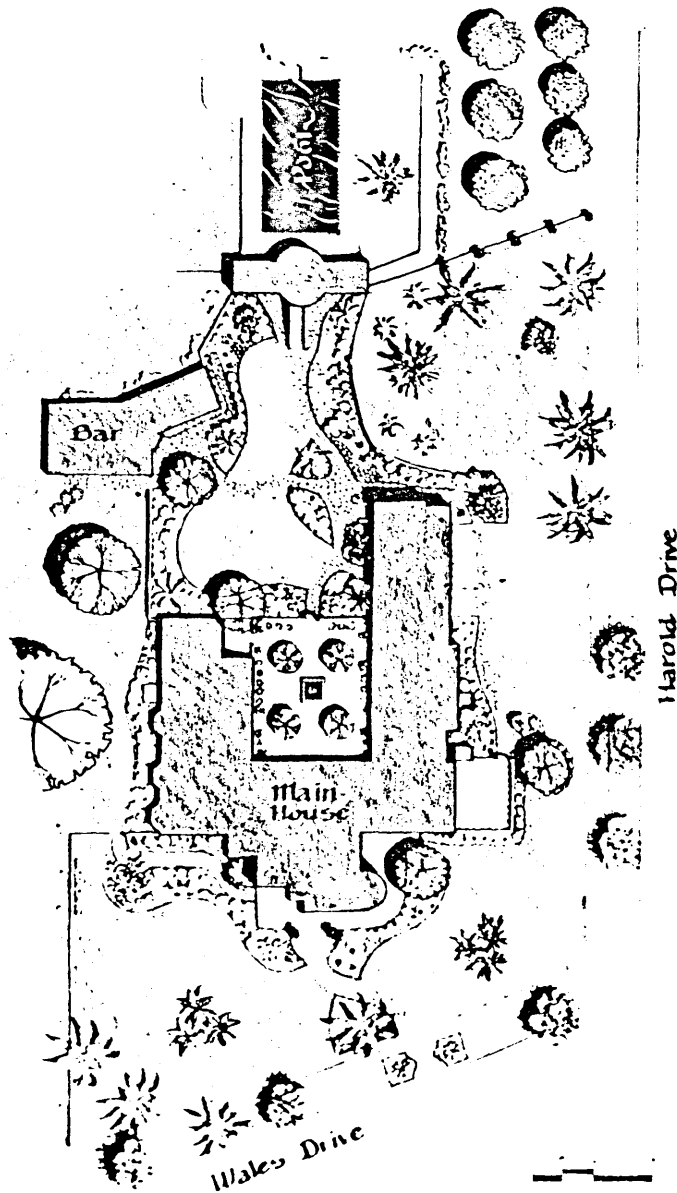
1141 WALES DRIVE

JEWETT-THOMPSON HOUSE  
(Residence of Dr. and Mrs. John Fenning)

## Landscape Design

POST, BUCKLEY, SCHUH AND JERNIGAN  
CONSULTING ENGINEERS & PLANNERS, INC.

CALOOSA HATCHE RIVER



The grounds were designed to reflect the Moorish-Spanish architecture of the house. The central outdoor courtyard and sub-tropical plant material are typical of the Moorish period. Major considerations were cooling breezes, solar orientation, and enhancement of views.