

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received **AUG - 7 1985**

date entered **SEP 5 1985**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

RECEIVED

historic **Fenyés Estate**

APR 19 1985

and/or common **Pasadena Historical Society Museum and Library**

OHP

2. Location

street & number **470 West Walnut St., 160 No. Orange Grove Boulevard** NA not for publication

city, town **Pasadena** NA vicinity of

state **California, 91103** code **06** county **Los Angeles** **22nd Congressional District** code **037**

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input checked="" type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name **Pasadena Historical Society and Security Pacific Bank, as Trustee**

street & number **470 West Walnut St.** **P.O. Box 60249 - Reference #412, Los Angeles CA 90060**

city, town **Pasadena** N/A vicinity of state **California 91103**

5. Location of Legal Description

courthouse, registry of deeds, etc. **Los Angeles County Recorders Office/Hall of Records**

street & number **227 North Broadway**

city, town **Los Angeles** state **California 90012**

6. Representation in Existing Surveys

title **Pasadena's Architectural and Historical Inventory** has this property been determined eligible? yes no

date **February 27, 1979** federal state county local

depository for survey records **Pasadena City Hall 100 No. Garfield Avenue Room 222**

city, town **Pasadena** state **California 91109**

7. Description

<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	date 1949 (Frederick Roehrig swiss chalet only)
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved	
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance (Summary Paragraph on p. 6)

Set along Pasadena's most fashionable early avenue, the Fenyes Estate is comprised of three separate buildings: the Fenyes Mansion (1905 - R. Farquhar), the Curtin House (1915 - Marston and Van Pelt), and the Finnish Folk Art Museum (1910 - F. Roehrig). Set on heavily landscaped grounds, all three residences are virtually unchanged. The Fenyes Mansion (470 W. Walnut) is an 18 room, 1-3 story rectangular wood frame and stucco residence, with flat roof designed as an Italian villa with rounded windows and balustrades, with more than a hint of Classical Revival detailing. Originally designed in a strictly symmetrical fashion, it had a three story central axis (central foyer) flanked by two two-story wings. Concrete stairs and a palm flanked allé lead east from the house, giving emphasis to an apsidal bay which is the rear focal point of the entry axis. A 1911 addition by Sylvanus Marston disturbed the symmetry of the residence, but not the intent of the design. This two-story addition is most notable for its barrel vaulted solarium which projects in above the flat roof and echoes the arched motif found elsewhere in the building. It provided a study and laboratory space on the ground floor, and a solarium, and a studio/gallery on the second. Designed in 1915, the Curtin House was built to the south of the main residence, showing a 2300 square foot concrete driveway and gated entrance. Before the widening of Orange Grove, which subsequently required landscaping changes, a decomposed granite circular driveway in front of the Fenyes Mansion provided access to the main house only. The entrance for the Curtin House is the remaining concrete driveway. This residence at 160 N. Orange Grove Blvd. is a two-and-a-half story stucco residence, classically styled in the French manner. The shingled hipped roofline is irregular and multi-level with dormers projecting above the boxed roof cornice. Although basically L-shaped in design, the southern facade offers visual interest through varying roof levels and bays. French doors and banks of windows throughout provide views of the heavily landscaped grounds. Continuing east down the sloped terrain past the main house is the Finnish Folk Art Museum. Originally designed in 1910 as a garage, its Swiss chalet design was in keeping with pure Swiss style of the now demolished main residence. The rectangular wood frame and plank one story museum has a shingled gable roof with overhanging eaves supported on the gable ends by decorative projecting brackets. These brackets continue down the wall ends. Moved to its present location in 1949 and remodeled to serve as guest quarters, the decorative window surrounds were not disturbed from the original design. In addition, landscaping details such as a fountain on the northern edge of the estate, as well as many of the trees, also remain intact.

The two story west elevation of the Fenyes Mansion faces Orange Grove Blvd. Originally a gated entrance and circular decomposed granite drive led to the formal entrance. A lawn and fountain have replaced the driveway. The original gate posts have been removed, but the location of the present gate and the driveway are unchanged. This section of the house creates the formal classical entry. In the Italian style, the first floor receives visual dominance with a large rectangular attached portico. Symmetrically paired Roman doric columns (without fluting) support the balustraded flat deck of the portico, creating an entry to the concrete porch and main doorway. The portico has the sense of an enclosed space created by implied walls and windows on either side of the paired columns. One attached doric column and one similarly designed pilaster create one side of the "window" opening, while on the second side, a pilaster creates the corner of the rectangular portico. The entire portico is five feet deep with two concrete steps.

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A second "window" is at each end of the portico, giving the overall appearance of four windows. Flag poles project from the deck outward over the balustrades. Central to the portico is the solid panel front door flanked by long lights and topped with a three part light suggesting a transom. Attached columns are between the door and windows. On either side of the projecting portico, the main facade has one six light window, and within the portico itself are two windows on the western facade. Paired pilasters flank both sides of the door lights, positioned on the wall directly behind the freestanding columns.

A cornice wraps around the facade separating the two stories. Symmetrically placed pairs of arched windows with corbeled lugsill and recessed window surround, flank a tripartite window with central French doors leading to the deck. Two rosettes add detailing above the corbeled arches. Each arched window has one sash and fixed transom. A strong vertical casement window molding and fixed transom bar create a cross motif which is repeated throughout the exterior windows. Belt coursing runs under these windows along the western facade. The finished cornice stands away from the parapet. A balustrade similar to that on the portico originally sat on the parapet around the entire central section, but was extensively damaged in the February, 1971 earthquake and was removed at that time. Two chimneys with corbeled caps project above the parapet of the southern portion of the roof.

Stepped back from the central portion of the western facade are the two original wings. To the south of the front portico, the one-story facade is broken by four windows with recessed surrounds and corbeled lugsill. Each window has a blind transom. Meter boxes are additions to this facade.

To the north of the central portico is another one story wing. Again, the windows have recessed plain surrounds. There are two such windows, but the lower sash, as well as the transom are now blind. A corbeled lugsill adds detail to the windows as does a cornice. A glass paneled door with transom is recessed as the windows but with a screen door. (Family photos show these are the original window designs) This is the entry to the living room, perhaps provided for family use. There are four concrete steps with low solid railing. A rain gutter pierces the cornice below the parapet. The parapet on both one story wings has blind panels reminiscent of the balustrade over the portico.

Level with the one story south wing is Sylvanus Marston's 1911 addition. A flight of stairs with balustrated railing follows the terrain as it slopes and provides entrance to the lower northern addition. A balustered retaining wall provides the second railing for the stairs. The addition carries out several of the design features found in the original portion. The addition is 37.6' x 39.4' and has two stories separated by a cornice. The solarium provides the needed connection between the addition and the original residence. The tall arched window which lights the solarium projects above the parapet in a fanlight and extends through the house to the eastern facade.

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The solarium roof is now metal skeleton, but was originally wood. At this point, the upper cornice extends beyond the fanlight, suggesting an entablature. Tuscan columns rest beside the suggested pilaster. French doors with ten lights per side provide additional light. The French doors open to a balcony with balustrade and voluted brackets. The second story continues with two windows flanking a blind window, separated by paired pilasters resting on the cornice. The lower portion of the facade has two deeply recessed plain windows with sill. An arched basement entry is found below the solarium balcony brackets. These brackets are below the cornice.

The northern facade has a bank of five windows with a transom centered in the second story, providing light to the studio beyond. A band course wraps below the windows with blind panels below the windows and above the cornice. The entrance to Dr. Fenyes office is on the lower half of the addition. The doorway has a bracketed hood and three light door. A large three part window with transom lights and sill flanks the door to the east, while two single sash and transom windows are to the west. Window hardware remains suggesting large shutters must have been used to cover the windows when the Fenyes family traveled. A rain gutter runs the length of the facade.

The eastern facade is the most elaborate. The portion of the facade which is the addition, is almost identical to the western facade. The solarium, its French doors and balcony, are on the second floor over a first floor arched window. The second story continues on the north with two blind panels and one real window over a first story window.

The northern wing of the addition is surrounded by decorative concrete paving. The landscaping is lush, but controlled with an expanse of lawn.

The northern wing of the original building has two blind panels between a window with two smaller windows and a door below. The entire addition and this section have a paneled parapet.

An apsidal bay is the focal point of the central portion of the house which now shows its three stories. At the top of the building are three arched windows detailed with two rosettes between the corbeled arches. All are above a balustrated deck atop the bay. The tripartite bay is almost entirely glass below the cornice. The mullions create the cross seen in previous windows. Each portion of the bay is separated by a pilaster. Sets of three windows with pilasters flank each side of the bay. A double stairway, with balustrated rail curves around the base of the bay, and creates a rectangle terrace. At the base of the stairs is a volute-type design, reminiscent of one found earlier on the solarium brackets. The stairs lead to a double avenue of original palm trees which led to a pergola at the eastern most end of the property. Today, Avery International leases that portion of the property and has incorporated new pergolas into their landscape design. Under the terrace on each side of the stairs are three arches, (six in all) leading to the basement. At each end of the terrace is a semi-circular balustrated projection with three plain brackets.

On the southern portion of the eastern facade is an Italian loggia with two sets of paired columns and with single columns at each end. The loggia opens out from the dining room and foyer, with French doors. A portion of the loggia has two of the walls to the butler's pantry. Blind panels are below the loggia and above the cornice. At the basement level are two windows and a door.

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The one story southern facade is the servants area. A slightly recessed door and four windows pierce this facade.

Most of the house remains as it was originally designed. Two bathrooms on the upper central portion have been altered. Many rooms not only retain original fixtures, but furnishings and lights as well. The living room has the original silk and damask wallpaper. The studio has a curved stair with balustrade leading to an upper balcony. Actors used the balcony and the area below in play productions performed at the house. A metal spiral stairway leads from Dr. Fenyés' office directly below to a trap door in this lower stage area. At the western end of the studio is a cast stone fireplace, while light floods in from the bank of windows on the northern facade. The solarium remains much as it always had, except for a new arched glass roof. The central foyer creates a long axis with tremendous visual impact. A grand stairway leads upstairs from the foyer. Interior woodwork is all mahogany.

The Curtin House (160 N. Orange Grove Blvd. building #2) was designed in 1915 by Martston and Van Pelt for Mrs. Fenyés' daughter, Leonora Curtin, in the French style with a steeply pitched hipped roof. While the western facade faces Orange Grove and presents the most detailed of the facades, the entrance to the residence faces the Fenyés Mansion on the northern facade. The entry had a curved pediment with cornice return supported by doric columns. Three concrete steps lead to the open porch and the glass paneled front door and screen door. Single casement windows are on either side of the porch separated from the door by implied pilasters. This entire section stands two feet from the body of the facade and is emphasized with applied quoining. Above the curved pediment is a central window and set above the plain boxed cornice is another pediment. Set closer to the western edge of the facade, to the east on the first floor are sets of windows; first, a set of three and then two, both with curved lugsill. A long vertical window pierces the facade next to the entry quoining on the second level with two smaller windows randomly set into the second story. The western edge of this facade has quoining but not the eastern edge. A small attic dormer pierces the roof nearer the eastern facade.

The western facade is the most formal. The two story facade is broken by three French doors and transom panels; each is topped by a window and pediment. The central panel has another French door above the first with mock balcony and iron railing. The pediment is curved with applied carved decoration, while the other two are only pedimented. Each pediment breaks through the boxed cornice and pierces the shingled roof. Attic venting pierces each soffit. Each set of French doors has a single concrete step and all lead to a small terrace.

The northern and western wings create the sides of the L-shape. The southern facade then becomes the inside of the L-shape. The western wing again has applied quoining with

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a central pediment-window-French door treatment. The eastern side of the western wing again has a window set above French doors but the pediment has been replaced with a raised plain boxed cornice which also pierces the roof line. A tall stucco chimney with corbeled cap fits into the L-shape. The remainder of the southern facade is set back further. The steep shingled roof runs all the way down to the first story, but with a massive stucco dormer set into the roof. This dormer has its own hipped roof and six windows. A small attic dormer pierces this roof and faces east. The lower story has a bank of three windows and a door with curved inset wood panel above the door and below the door lights. A set of windows next to the door shares the same detailing.

The eastern facade has two more paneled window sets topped with a shingled roof return. The stucco facade slants with the roof line. The remainder of the facade has two windows above and a door with metal hood and four windows below. Concrete steps lead to the door stoop. An attic dormer pierces the roof line.

The Finnish Folk Art Museum (building #3) was designed in 1910 by Frederick Roehrig as a garage. Its Swiss chalet design is far more elaborate than normally found in Pasadena and was designed in keeping with the pure Swiss style of the main house. That house has since been demolished, leaving this remodeled garage as our only record of the outstanding design. The garage was moved by Consul Paloheimo in 1949 and remodeled as guest quarters. In 1974, it was again remodeled as the Finnish Museum.

The Museum is rectangular with a gabled shingle roof and plank siding. While the original roof was also shingles with large stones, the new roof is certainly reflective of the original. The eastern side of the gabled roof is much longer, suggesting perhaps that the original structure has been added on to. Yet, much of the bracket detailing found throughout is similar.

The northern facade is the main entrance. Set under the deeply overhanging eaves of the gable end, the front door is notable for its curved hood molding and slatted panels (where light would normally be found). The door itself is arched with fifteen square lights. The gable end extends at least three feet beyond the rest of the gable end only above the doorway, thus creating a porch. The porch has three posts set in brick to add support and definition. Decorative tiles and bricks form a path to the porch. A lantern hangs above the doorway from exposed rafter beams. The carved rafter tails extend only to the roof line edge, but not beyond. A carved bracket fills the gable end apex while similarly carved brackets support the ends of the gable. These brackets continue down the edge of the wall. A large four panel window looks out onto the grounds. A dentillated window molding heads these eight foot windows with carved molding on the outside surround.

The eastern facade has a deep overhang. The carved rafter tails end at the fascia board. To the north, the facade has a bank of five casement windows, each with six lights. Each window is separated from the other by applied carved detailing.

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They share a common sill and lintel. A bracket divides the wall visually. The southern portion of the facade has a similar bank of five windows with eight lights each.

On the southern facade, the gable end repeats the three brackets found on the other end. A single six light casement window is on the eastern edge while the center of the wall is dominated by a six foot fixed horizontal window approximately five feet from the ground. Both windows have lugsills, hood molding, and applied turned-decorative trim. The concrete foundation is visible beneath the horizontal window, again suggesting that the western half of the building may be the original garage. The ground does slope eastward, though, making this assumption unclear.

The western facade has another door with single panel glass covered with wrought iron and a screen. The door surround has two slanting boards as well as vertical boards reminding one of the elephantine effect so popular in the craftsman period. Two long vertical windows flank the slanting boards and share the door lintel. Additional boards have been used above the door to create a suggestion of a more formal entry pediment. In the center of the wall is a bank of three windows, each six lights with decorative applied wood detailing as seen on the previous facades. These windows, however, have a fourth window, with six lights, that does not share the common lintel and looks forgotten or added. At the northern edge of the facade is another set of screened casement windows, but with plain lintel and wood surround and no detailing. This facade may have been the original entrance and the large glass panels on the north may have been the car/horse entry to the garage.

The Finnish Museum entrance looks out over lush landscaping with a new parking lot beyond. A new gated entrance from Walnut St. leads to this parking lot. The original fountain used so often in filming is above the parking lot.

Both the Museum and the Curtin House now house Historical Society materials. As mentioned, the Museum houses Finnish artifacts and contains Counsel Paloheimo's sauna. The Curtin House is the library for the Society's collection of books, newspaper clippings and photographs. The floorplan has been left intact, but shelving has been added for library materials. The second story provides housing for the Historical Society's housekeeper.

An original gardener's cottage, garage, hot house, and avocado and fruit trees were all removed when Avery International leased that portion of the property in 1980 for their new headquarters.

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SUMMARY PARAGRAPH:

The Fenyes Estate consists of three buildings set behind a gated, landscaped retaining wall on heavily landscaped grounds. The main house is a two story stucco and frame Italian Villa residence designed in 1905 by Robert Farquhar with an addition designed in 1911 by Sylvanus Marston. An additional two story residence was designed in 1915 by Marston and Van Pelt in the classical French style directly south of the main residence. In 1949 a garage designed by F. Roehrig in 1910 in the Swiss style was moved to the property from an adjacent lot and was remodeled as guest quarters.* All three buildings are enhanced by the lush vegetation and formal gardens. The original property has been reduced to 2.6 acres, but contains all the originally significant estate details.

*Because of the recent date of the move, the garage is considered to be a non-contributing element of the property. The other two buildings are contributors.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input checked="" type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1905, 1911, 1915 **Builder/Architect** Robert D. Farquhar, Sylvanus Marston
Garrett Van Pelt, Frederick L. Roehrig

Statement of Significance (in one paragraph) (Summary paragraph on page 3)

The Fenyes Estate, which includes the Fenyes Mansion, the Curtin House, and the Finnish Folk Art Museum, was built by one of the most noteworthy families of Pasadena, California. Dr. and Mrs. Adalbert Fenyes, with their many talents and interests, built the estate to provide for their exceptional lifestyle. Dr. Fenyes was a world renowned entomologist and was the first physician to bring the x-ray machine to Pasadena. Mrs. Fenyes, an accomplished and prolific artist, and close friend of many prominent Southern California artists of the period, made her home a gathering place for the cultural elite of the city. She provided hospitality to a large coterie of artists, writers and prominent Pasadena residents, as well as to the infant movie industry, which filmed frequently on the grounds as early as 1912. The Fenyes family commissioned distinguished architects of the period to design their residences. The Fenyes Mansion at 470 W. Walnut St. was designed by Robert Farquhar in 1905 in the Italian villa style, and is one of the few remaining grand homes which once lined fashionable Orange Grove Blvd. An addition to the home was designed by Sylvanus Marston in 1911, to more completely accommodate Dr. and Mrs. Fenyes' special interests, science and art. In 1915, the firm of Marston and Van Pelt designed a second residence for the estate, adjacent to the south at 160 No. Orange Grove Blvd. Known as the Curtin House, it was built for Mrs. Fenyes' daughter in the classical French manner. Mr. and Mrs. Y.A. Paloheimo, the last members of the family to own the property, continued the traditions of excellence established by Dr. and Mrs. Fenyes. In 1947, Mr. Paloheimo was appointed Finnish Consul for the southwestern United States, and the mansion then became the setting for numerous diplomatic and social functions. In 1949, an excellent example of a 1910 Swiss chalet, designed by Frederick Roehrig, was moved from an adjacent lot and remodeled by the Paloheimos as a studio and guest house. It is now known as the Finnish Folk Art Museum and contains 19th century Finnish artifacts. In 1965, the Curtin-Paloheimo family selected the Pasadena Historical Society as recipient of their home as a museum. The building was designated a cultural heritage landmark for the city of Pasadena in 1981.

Mrs. Eva Scott Fenyes, daughter of Leonard F. Scott of the Scott Publishing Company in New York, and her husband, Dr. Adalbert Fenyes, son of a titled Hungarian, doctor of medicine, and entomologist, came to Pasadena in 1897. Mrs. Fenyes was a patron of the arts and a prolific artist. A collection of her water colors is housed at the Southwest Museum in Los Angeles, but the majority of her work has stayed with the estate and can be seen throughout the mansion. Her work has been described as a profusion of lively water colors she has made of sights and scenes in her long and wide travels. They are objective and in bright colors, but all quite factual and literal. They are so literal, in fact, that researchers use them today as reference for old adobes and churches.

¹ Brother Cornelius, Keith, Old Master of California, Vol.2, pg.58, Academy Library Guild, Fresno, CA 1957.

9. Major Bibliographical References

County Assessor's Rolls; Pasadena Historical Society Archives; Pasadena's Architectural and Historical Inventory No.S10.0 and S10.2; City of Pasadena Building Permits; Southwest Contractor and Manufacturer, p.18, 1-21-11; 1962 AIA Directory, p.165; A Guide to Architecture in Los Angeles and Southern California, David Gebhard and Robert Winter, p.316; The Pan-Pacific Entomologist, Vol.XIII, No.4, October 1937, San Francisco, Pacific Coast Entomological Society. Keith, Old Master of California Brother Cornelius, Vol.2, Academy Library Guild, Fresno 1957

10. Geographical Data

Acreege of nominated property 2.56 acres/111,516 sq.ft.

Quadrangle name Pasadena Quadrangle

Quadrangle scale 1:24,000

UTM References

A

1	1	9	3	0	3	0	3	7	7	9	0	7	0
Zone	Easting			Northing									

B

Zone	Easting			Northing									

C

Zone	Easting			Northing									

D

Zone	Easting			Northing									

E

Zone	Easting			Northing									

F

Zone	Easting			Northing									

G

Zone	Easting			Northing									

H

Zone	Easting			Northing									

Verbal boundary description and justification That portion of Lot 1 of the Fenyes Tract, beginning at the Southeast corner of said lot, thence West along the southerly line 212.30 feet, thence Northwest 87.56 feet, thence Northeast 430.14 feet, thence East 149.67 feet, thence South 256.80 feet, thence West 97.12 feet, thence South 217.78 feet to the point of the beginning.

List all states and counties for properties overlapping state or county boundaries

This is 2.56 acres of the original property. The property is bounded on the south by
state _____ code _____ county _____ N/A
code _____

Kensington Place, on the west by Orange Grove Blvd., on the north by Walnut St. and on the
state Map #5711-013-009 code _____ county _____ code (see cont. sheet)

11. Form Prepared By

name/title Jane Kostlan-Assistant Director/ Lorraine Melton, Advisor

organization Pasadena Historical Society

date 10/31/83, revised 4/15/85

street & number 470 West Walnut St.

telephone 818/577-1660

city or town Pasadena

state California 91103

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Kathryn Gualtieri Kathryn Gualtieri

title State Historic Preservation Officer

date 7/24/85

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I hereby certify that this property is included in the National Register of Historic Places.

[Signature]
Keeper of the National Register

Attest:

Chief of Registration

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Benjamin Brown, recognized today as one of the foremost Southern California artists of the period, and William Keith, known as the "old master of California" were close friends of Mrs. Fenyes and were frequent visitors in her home. Their works are displayed today in the mansion.

As early as 1912, the house and grounds were frequently used by movie companies, featuring such stars as Harry Carey, Douglas Fairbanks, and director D.W. Griffith.

Dr. Fenyes' interest in entomology led him to spend many years collecting insect specimens in the United States, Mexico and Canada, and his "insectarium" on the grounds of the estate, enabled him to do extensive research in Pasadena. His collection and library have been deposited in the Academy of Sciences in Golden Gate Park, San Francisco.² The collection is considered one of the most important in the world and contains all of his original drawings and manuscripts. He was a pioneer in the use of the x-ray machine for medical purposes and installed in his office the first x-ray machine to be brought to Pasadena. In recognition of his work in the field, he was made an honorary member of the American Medical Society.³

The mansion is built on the foundation of the 1885 Channing residence, which was purchased by Dr. and Mrs. Fenyes in 1901 and was later destroyed by fire. In 1905, Robert D. Farquhar was commissioned to design a new residence on the site. Within six years, the home became too small to meet the needs of the Fenyes family, who entertained frequently and continued to enlarge their scope of interests and hobbies. In 1911, a two story concrete addition, designed by Sylvanus Marston, was built on the north of the house to provide study and laboratory space on the ground floor and a solarium and studio/gallery on the second. Dr. Fenyes had by now amassed a large entomological collection, including much exotic material and a valuable library which required more space, and Mrs. Fenyes needed a larger area for her painting, entertaining, and frequent musical and theatrical presentations. The solarium was used as a greenhouse for many varieties of ferns and orchids. Both Dr. and Mrs. Fenyes were avid horticulturists.

Sylvanus Marston's exceptional addition to the mansion must be credited to his outstanding talent. Architectural details such as massing, coursing and classical detailing have been interpreted to relate to Farquhar's original design. In addition, an ideal working space was created to meet the Fenyes' unique architectural requirements. Marston also innovated new design elements, such as the solarium roof, to add interest to his work.

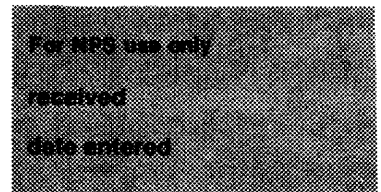
The Curtin House, which is adjacent to the mansion on the south, was designed by the firm of Marston and Van Pelt. It is an integral element in the site plan and is tied to the estate by way of complementary design as well as a connecting walkway.

²The Pan-Pacific Entomologist, Vol. XIII, No. 4, pg. 147, Pacific Coast Entomological Society, San Francisco, CA. 1937.

³ Ibid. pg. 146.

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The Finnish Folk Art Museum was originally designed to imitate the heavy timber construction of a Swiss chalet. The roof was the only one ever constructed in the southwestern United States in exact imitation of the roofs of Swiss houses. It was originally weighted with heavy stones to prevent the covering being blown off, the stones being held in place by heavy straps spiked to the roof. The building was built as a garage for the Fleming estate at 1003 So. Orange Grove Blvd. and was designed to be in keeping with the residence, which was a pure style of Swiss architecture.⁴ In 1949, the garage was moved to the present site, and the interior was entirely remodeled by Mr. Paloheimo for use as a personal studio and guest house.

The architects of the estate represent the most prominent and distinguished of the period. Robert Farquhar, a Harvard graduate, studied architecture at the Massachusetts Institute of Technology, and then in Paris at the Atelier Pascal, which was affiliated with the Ecole des Beaux Arts, the greatest architecture school in the world in that day. Farquhar designed many houses in Pasadena and the general Los Angeles area. He is best known for his William Andrews Clay Library, the Beverly Hills High School, and the California Club, in downtown Los Angeles. He also shared in designing the Pentagon in Washington D.C.

Marston and Van Pelt's principal buildings include the Pasadena Athletic Club and the Grace Nicholson building, both in Pasadena. The Grace Nicholson building is on the National Register; the Pasadena Athletic Club has been demolished.

Frederick L. Roehrig, one of Pasadena's most gifted architects, designed the Hotel Green, the Scofield House and the Marshall House, all of which are also located in Pasadena. The Hotel Green is listed on the National Register.

⁴Southwest Contractor and Manufacturer, p.18, 1-21-11.

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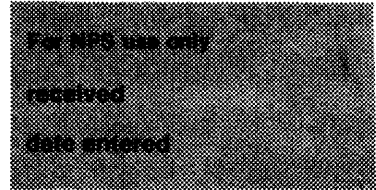
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SUMMARY PARAGRAPH

The Fenyes Estate, which includes the Fenyes Mansion (1905-R. Farquhar), the Curtin House (1915-Marston & Van Pelt) and the Finnish Folk Art Museum (1910-F. Roehrig) was built by Dr. & Mrs. Adalbert Fenyes to provide for their exceptional lifestyle. Dr. Fenyes was a world renowned entomologist and was the first physician to bring the x-ray machine to Pasadena. Mrs. Fenyes, a noted artist in her own right, was known to Southern California artists for her encouragement of artists, writers, and the infant motion picture industry. The Fenyes residences were all designed by prominent architects and exemplified the locally high standard set for residences along Pasadena's famed Orange Grove Boulevard. In 1947, Mr. Y. A. Paloheimo, Mrs. Fenyes' relative, was appointed the Finnish Consul for the southwestern United States, and the mansion became the setting for consulate functions. In 1965 the Estate became the home of the Pasadena Historical Society. In 1981 it was designated a cultural heritage landmark for the City of Pasadena.

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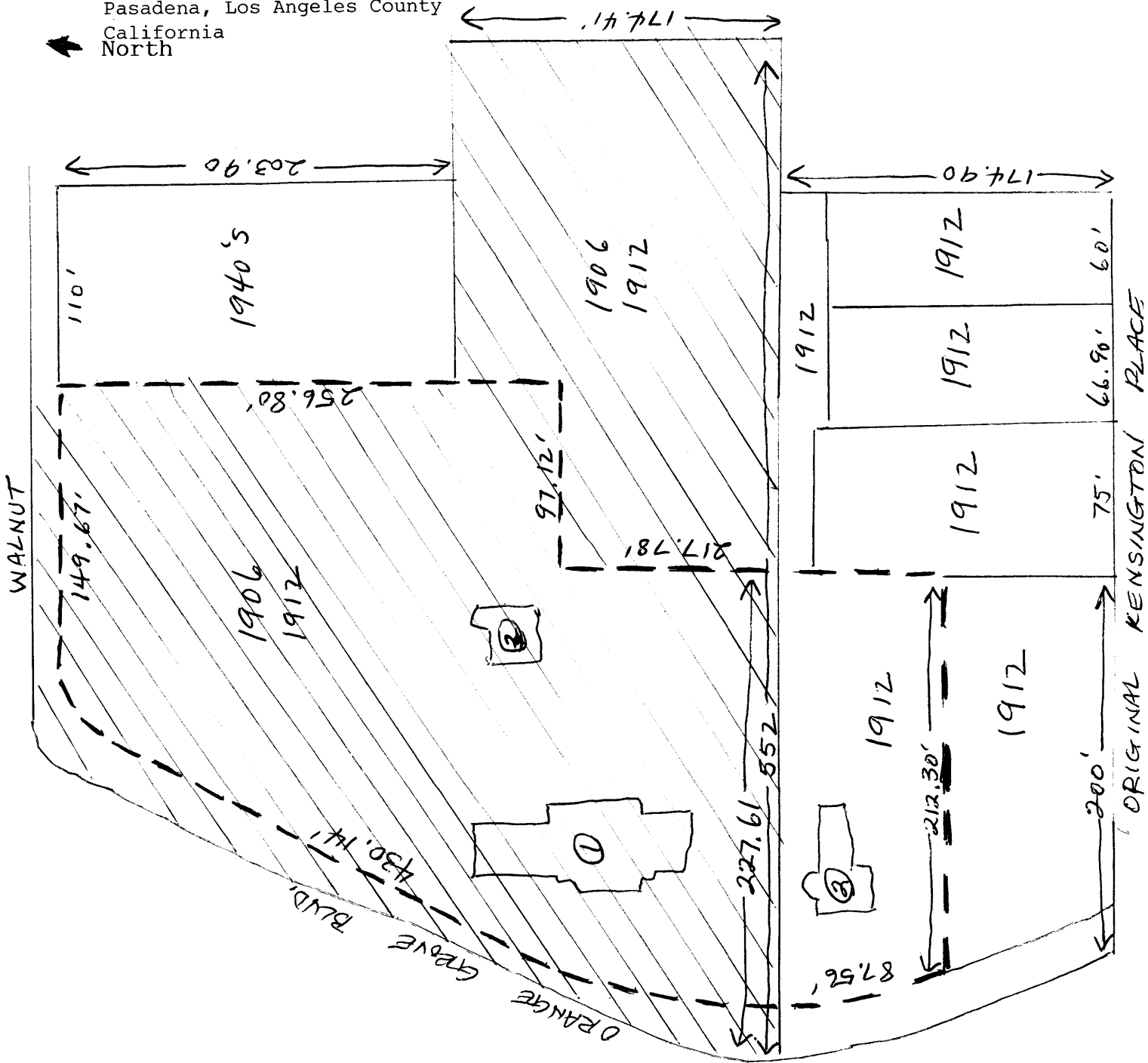
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east by the Avery Corporation. The remainder of the original estate was leased to Avery International Corporation for fifty years commencing April 1, 1980. Kensington Place has been widened and is still the southern boundary of the present property. See map.

Pasadena Historical Society
 Fenyes Estate
 470 West Walnut
 160 North Orange Grove
 Pasadena, Los Angeles County
 California
 North



Key:

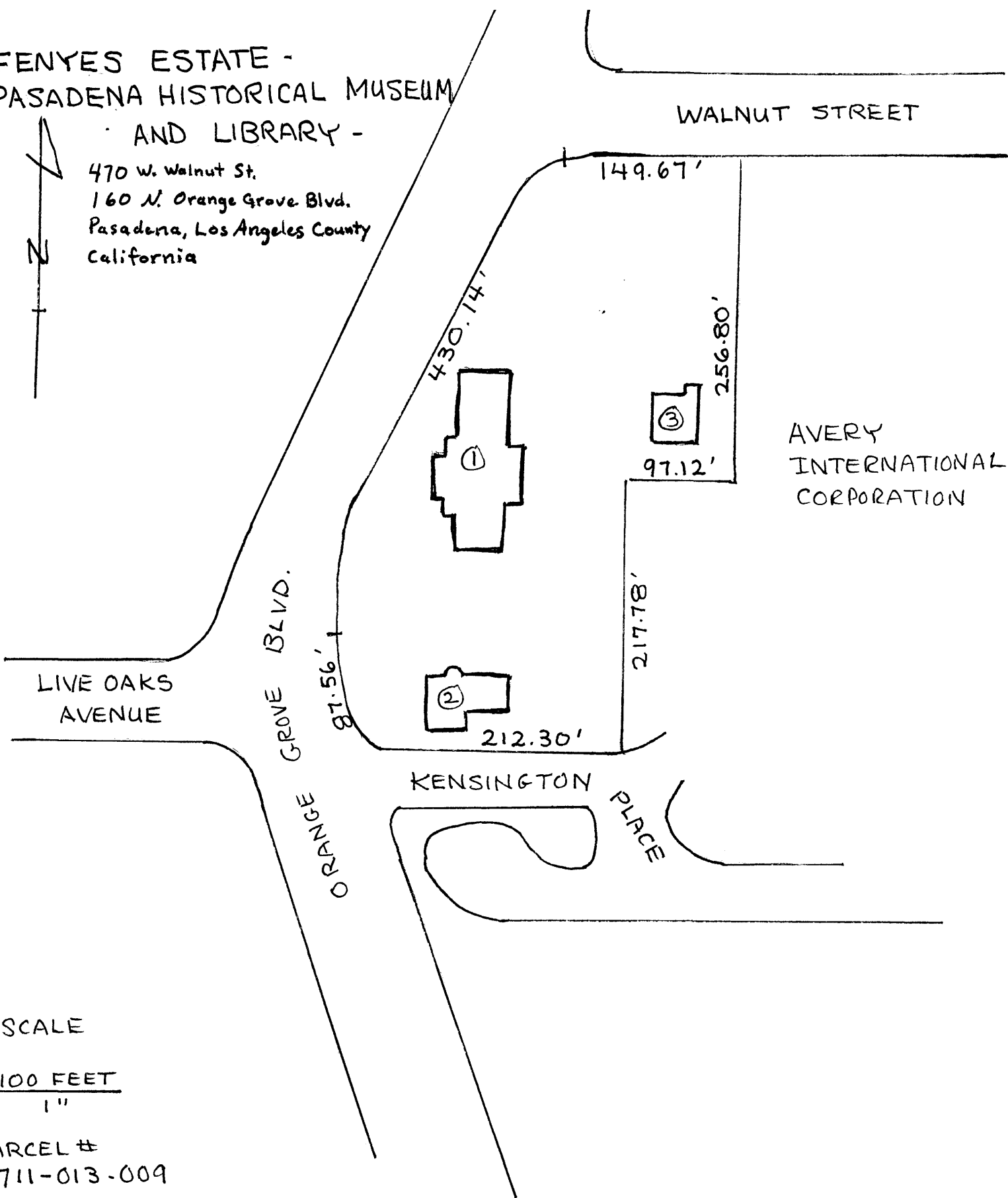
Original Property

Existing property - - - - -

Fenyes Tract: 1912 included all property except 1940's lot

FENYES ESTATE -
- PASADENA HISTORICAL MUSEUM
AND LIBRARY -

470 W. Walnut St.
160 N. Orange Grove Blvd.
Pasadena, Los Angeles County
California



AVERY
INTERNATIONAL
CORPORATION

SCALE

100 FEET
1"

PARCEL #
5711-013-009

- ① 470 W. WALNUT STREET
- ② 160 N. ORANGE GROVE BLVD.
- ③ FINNISH SAUNA HOUSE