

"I Will Find a Way or Make One - I Serve"

Prepared by the Ebell Club of Los Angeles, ©2013

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Introduction Study Summary

The following Historic Structures Report (HSR) has been prepared at the for the Ebell of Los Angeles to further the goal of rehabilitation and appropriate maintenance of the buildings, site and landscape associated with its campus located at the southwest corner of Wilshire and Lucerne Boulevards in the City of Los Angeles, California.

The Ebell of Los Angeles has maintained the purpose and primary goals set forth at the turn of the 20th century by Dr. Adrian Ebell, who became a pioneer in widening the scope of women's education by organizing a number of women's societies. These groups were the inspiration for the organization of The Ebell of Los Angeles in 1894.

Purpose

The purpose of this Historic Structures Report (HSR) is to guide the Board in the decision making process so that each undertaking brings the building in harmony with its original grandeur and founding principles of the Ebell Club.

Findings

Major research findings include changes to the original architecture, interiors such as the repurposing of rooms and spaces, wall colors, textile use and the enclosure of an important stairwell. Landscape changes consist of the loss of original plants and trees and loss of landscape architects' original plan. Key issues addressed by the study are alterations to finish materials, the floor plan and the use of indoor and outdoor spaces.

Research

Major research findings include the discovery of the contribution of Architect Harry Harwood Hewitt, husband of Board member Leslie Hewitt who it appears was the original designer hired by the Board to design the new club house. Hewitt suddenly died five weeks into the project, and the commission passed to the husband of Board member Julia Hunt, Sumner P. Hunt, of the firm Hunt & Burns.

Recommendations for treatment and Use

- Restore Original Concrete exterior finish
- Restore original Rooftop Garden Configuration
- Open Stairwell No. 3 to restore original configuration; remove added walls and doors
- Integrate new passenger elevator to serve all floors/remove 1933 elevator
- Landscape restoration to reflect Yoch & Council design

Project Data

Preservation Architect John and Caroline Labiner Moser, Project Historian Portia Lee, Ebell President Patty Hill and members of the Ebell Board of Governors used as its guide Preservation Brief 43, The Preparation and Use of Historic Structure Reports, published by the Technical Preservation Service of the National Park Service, U.S. Department of the Interior.

Methodology

This HSR meets the standards and requirements set forth in the following documents:



- Preservation Brief 43: The Preparation and Use of Historic Structures Reports published by the National Park Service; the guide provides information on the appropriate content and format for the preparation of an HSR.
- The Secretary of the Interior's Standards for the Treatment of Historic Properties
- · National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation
- National Register Bulletin 39: Researching a Historic Property. The methodology used to prepare this Historic Structures Report was based on multiple site visits made during the period 2010-2013 and documentary research working with primary and secondary sources.

Summary of Significance - Previous Designations

The Wilshire Ebell has been recognized for its exceptional significance with designation on the following lists or inventories:

National Historic Landmark:

The Wilshire Ebell was designated a National Historic Landmark in 2001.

National Register of Historic Places:

The Wilshire Ebell was listed on the National Register in 1993 (National Register #93000269).

City of Los Angeles Historic Cultural-Monument:

The Wilshire Ebell was designated a Los Angeles Historic-Cultural Monument in 1977 (Los Angeles Historic-Cultural Monument #174).

Landmark Status and Context of Significance

The Wilshire Ebell achieves high levels of significance at the national level under National Register of Historic Places Criteria A and C.

The Wilshire Ebell meets Criterion A for its social significance; the property must make a contribution to the major pattern of American history. Significance for the subject property is based on National Park Service (NPS) Criterion A - as it makes a contribution to the major pattern of American history (the Women's Social Reform Movement).

The Ebell Club was formed at a time when American women did not possess the vote and were limited in their ability to receive higher education, own property and hold most professional positions. The Ebell further lobbied for early child development and education as well as other social causes which we take for granted today. The Wilshire Ebell complex was erected at the height of the organization's influence in both local and National spheres.

The Wilshire Ebell meets Criterion C for its architectural significance; as it embodies distinctive characteristics of a type (Mediterranean Revival), period (pre-1933), and method of construction (poured-in-place reinforced concrete). A property important for illustrating a particular architectural style or construction method must retain most of the physical features characteristic of the style or technique. Aspects of integrity which must be present for such property to remain eligible for historic designation under National Register Criterion C are; design, workmanship, materials and feeling.



Change to historic properties may be necessary to provide for efficient contemporary use. The way in which repairs and alterations are conceived and executed may determine if materials, features, or finishes that are important in defining historic character will be damaged or destroyed. The ability of a property to convey its significance is referred to as integrity. Integrity exists if critical character defining features of a property remain intact.

Period of Significance

A resource's Period of Significance is defined as the span of time during which a property attains the significance for which it meets the National Register criteria. The Wilshire Ebell's Period of Significance has been defined as 1927-1933, marking the period of its construction, from conception through the Great Long Beach Earthquake.

Part 1 Developmental History

Historical Background and Context

Constructed in 1927, The Wilshire Ebell is nationally recognized as a pivotal and progressive experiment in the women's movement in America. The organization commissioned architect Henry Harwood Hewitt Architect to design the new facility in a late Mediterranean Revival style. The complex consists of a single large cast-in-place concrete structure surrounding a courtyard. A 1,300-seat auditorium is sited at the south end of the property facing 8th Street, and a three-story structure fronting Wilshire Boulevard houses the group's clubhouse, including a large lounge, art salon, and dining room.

The clubhouse opened with a musicale tea in October 1927, and the Wilshire Ebell Theater, originally known as the Windsor Square Playhouse, opened to the public in December 1927 with the west coast premiere of Sigmund Romberg's musical The Desert Song.

The complex was designated a National Historic Landmark as well as listed on the National Register of Historic Places and as a Los Angeles Historic-Cultural Monument. The Wilshire Ebell has been little changed since its original construction and retains a high level of its original design and materials integrity. The Club is in excellent condition and has been well maintained by its original occupants.

Chronology of Development and Use

1925 Land is acquired and surveyed as location of new club house

1926 Architect Harry Harwood Hewitt is chosen over 30 other architects for the commission

1927 Hewitt dies and the firm of Hunt & Burns, using the approved design, develop construction documents

1927 Ebell moves into its new club house

1933 Sumner P. Hunt designed new passenger elevator and tower for courtyard late 1930's Roof top garden is enclosed

Recommended Approach to Treatment

In recognition of its status as a National Historic Landmark and Los Angeles Historic-Cultural Monument, it is essential that all future work planned for The Wilshire Ebell is carried out with the highest level of consideration for its preservation and long-term steward-ship. This work will be guided by The Secretary of the Interior's Standards for the Treatment of Historic Properties. The Standards provide general information for stewards of historic resources to determine appropriate treatments. They are intentionally broad in scope to apply to a wide range of circumstances, and are designed to enhance the understanding of basic



preservation principles. The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect the nation's irreplaceable cultural resources. The Standards have four defined levels of potential treatment for a property, Preservation, Rehabilitation, Restoration, and Reconstruction, which are defined as follows:

<u>Preservation</u> focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

<u>Rehabilitation</u> acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

<u>Restoration</u> depicts a property at a particular period of time in its history, while removing evidence of other periods.

<u>Reconstruction</u> re-creates vanished or non-surviving portions of a property for interpretive purposes.

Each level of treatment has its own set of standards which guide the work in that treatment approach. Generally, in planning for the anticipated work on a historic structure or property, one of the four treatment approaches is selected as the overall treatment approach. The Wilshire Ebell possesses a very high level of historic and architectural significance and retains a high level of its original design and materials integrity and is generally in good condition. In addition, with minor exceptions, the structure on The Wilshire Ebell property continues to function in its original uses, and it is not anticipated that these uses will change in the future. Over time, some minor modifications have been made to the buildings of The Wilshire Ebell, particularly the roofing in of the roof gardens. Many of these modifications diminished the original architecture. Therefore, "Restoration" is recommended as the overall treatment approach for The Wilshire Ebell property.

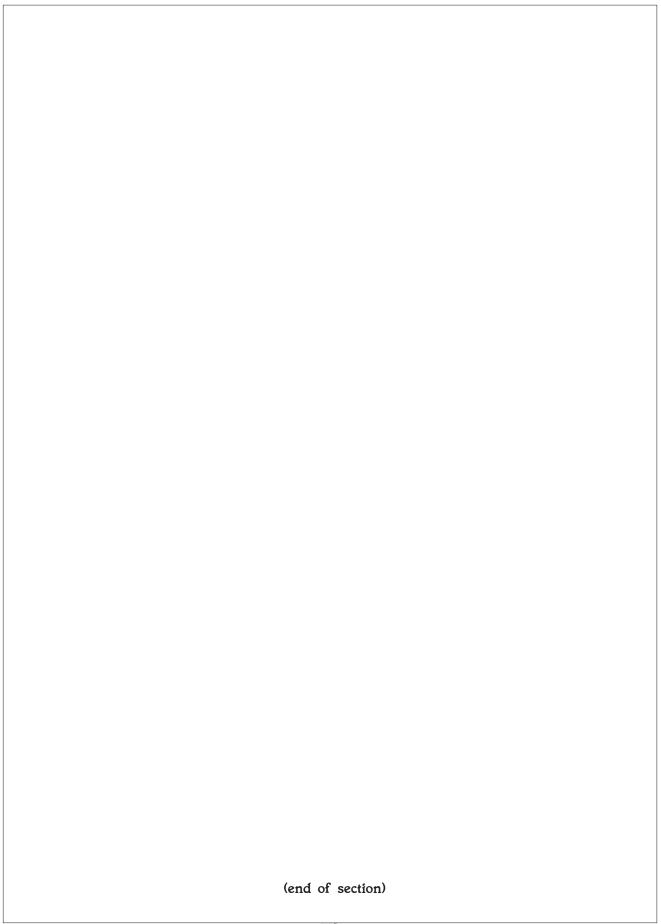
Under the Restoration treatment, missing features and spaces which have been lost over time must be replaced or restored. Additionally, there are some allowances for the retention of changes to a property that have acquired significance in their own right.

Recommendations for Further Study and Research

Mechanical, Electrical and Plumbing Analysis

A comprehensive analysis of all systems on site is recommended.







Part 1 Developmental History Historical Background and Context

The earliest club location was in the parlor of the Misses Emmie H. and Alice Parsons. At the charter meeting on a Saturday morning in October 1894, Mrs. H.W.R. Strong of Whittier, acting chairman, read papers which gave a short biography of Professor Ebell and presented the objectives and benefits of the society. The Ebell motto was "Ich Dien", "I Serve" in German and the motto of the Prince of Wales. After WWI the motto was Americanized to "I will find a way or make one—I serve."

Chronology of Development and use

The Ebell's first building was near Broadway and Seventh St. The Los Angeles Times described it as "a modified Greek Temple." By 1902 there was a need for a larger meeting place. In 1905 The Ebell Board voted to purchase property on South Figueroa St. to build a clubhouse.



To design this new building they retained the services of architects Hunt & Eager. Sumner P. Hunt, was the husband of a former president of The Ebell. In 1914 the Ebell engaged the firm of Hunt & Burns to extensively remodel the Figueroa Clubhouse.

Major modification was to be the demolition of the Auditorium and Service wing to be replaced by a new much larger Auditorium and Service wing. This remodel was never executed. The members occupied the new clubhouse from 1905 thru 1927.

Wilshire Ebell Club Designers

Henry Harwood Hewitt	(1875-1926)	Architect
Sumner P. Hunt	(1865-1938)	Architect
Silas Reese Burns	(1855-1940)	Architect
Florence Yoch	(1890-1972)	Landscape Gardner
Lucile Council	(1898-1964)	Landscape Gardner
John William Chard	(1881-1958)	Wrought Iron Door design & fabrication
Julian Ellsworth Garnsey	(1887-1969)	Decorating/Artist
Henry Lion	(1900-1966)	Sculptor, Memorial Fountain



Designing the Wilshire Complex

Physical description

During 1925 property was acquired in the Western Addition' bounded by Wilshire Boulevard, Lucerne Avenue and 8th Street. The Club commissioned a property survey dated December 28, 1925. The survey bears the imprint of Civil Engineer Fremont Ackerman and Architects Hewett(sic) & Miller. Architect Henry Harwood Hewitt was known for high profile public commissions in Mediterranean Revival styles that flourished during the years between the end of WWI and the 1930's. Hewitt died suddenly in January 1926. No drawings are known to survive that might indicate to what degree Hewitt may have contributed to the final as-built design of the Wilshire Boulevard complex.

The Club then turned to Architect Sumner Hunt to execute an elaborate complex of club rooms and a 1300 seat auditorium in the Italian Renaissance style. The building was designed and built entirely of cast-in-place reinforced concrete with a natural finish. The construction drawings were largely complete in November 1926. The cornerstone and a time capsule containing historic

information about The Ebell of Los Angeles were laid on February 28, 1927.



In her remarks at the dedication of the new clubhouse in 1927, the club president Mrs. William Read, told her audience "Let us dedicate this building to the most satisfying form of friendship which comes from thinking, planning and working together.

Incorporated throughout the design of the Ebell Clubhouse are symbols indicating the club's areas of interest. The masks of comedy and tragedy, painters' palettes, and a literary scroll are motifs incorporated

into the wrought iron entry doors by John William Chard and the gold-leafed ceiling of the main lounge. Artist Julian Ellsworth Garnsey also included the lamp of learning, the lyre for music, a globe and the clasped hands of friendship in his ceiling design.

There are fine paintings and period pieces of furniture in the majestic rooms of The Ebell, complete with five grand pianos and a 35,000 volume collection in the library, with many rare books dating back as far as 1704. The 1,300-seat day lit theater is known for its acoustics and its Barton pipe organ.

The clubhouse opened with a musicale tea in October 1927, and the Wilshire Ebell Theater, originally known as the Windsor Square Playhouse, opened to the public in December 1927 with the west coast premiere of Sigmund Romberg's musical The Desert Song. The total cost was \$200,000 for the site, \$650,000 for the entire structure, and \$120,000 for the furnishings.

Evaluation of Significance

The significant features of the Ebell club house are the beautifully balanced Italianate facade composed on three public faces showing elaborate detailing in cast concrete. Patio terraces on all floors, a three story landscaped atrium with two external entrances from Lucerne Boulevard stepped terraces to the grand rooms of the main floor, Lounge and Dining Room. The building's design communicated the Ebell's status in Los Angeles and its extensive history in the women's movement in America. The new Ebell club house was designed in the Mediterranean Revival style, perhaps chosen to reflect Adrian Ebell's ideal of progress in education, the arts and sciences.

'The Western Addition had been annexed to the City of Los Angeles April 2, 1896. Directly opposite the clubhouse site across Wilshire Boulevard is the Colegrove Addition, annexed to the City October 27, 1909.



North Elevation

The first floor of the north elevation carries the Charter Members' Portal, the arched main entry of the building facing Wilshire Boulevard. This entryway leads directly into the Reception Hall. Two electrically operated wrought iron and glass doors are set into a recessed archway. Utilizing 2,000 separate pieces of wrought iron, artist John William Chard incorporated the masks of comedy and tragedy, painters' palettes, and a literary scroll to represent the interests of the Ebell Club. The left door has in its center the letter 'E' and the door on the right features the letter 'C'. This portal signifies the dignity of the club and the organization's emphasis on craftsmanship.

East Elevation

This elevation features a three-arch bay window surmounted by a second floor recessed balcony supported by two round concrete columns finished with a dentaled cornice. A loggia with twelve wrought iron enclosed arches connect the major wings of the club house. The bisected single hexagon entry with doorway with arched transom and red clay barrel tile roof provides a focal point to the south elevation of the auditorium. Also notable are the three large arched operable windows capable of flooding the auditorium with natural daylight, allowing its use as a lecture hall.

South Elevation

The south elevation features a second level of square exterior windows with blind arches aligned above the arched colonnade entry.

Neon Signage

Atop the Theater Building is a $12' \times 40'$ landmark neon sign dating to the opening of the auditorium in 1927. Sometime in the late 1940's a neon arrow was added to the original sign. Fronting Wilshire Boulevard and at the 8th & Lucerne corner are smaller pole mounted neon directional sign also for the theater.

Condition Assessment

Changes to the complex have been relatively minor since the dedication. In 1933 a passenger elevator tower was introduced into the center courtyard. Sometime soon after that the large Roof Gardens were enclosed with a greenhouse-like roof structure. Over time the original natural finish walls have been painted in shades of white and window trim and ornamental grilles have had their colors changed. In the 1980s Stair #3 was enclosed to comply with fire exiting requirements.

Recent all-over restoration of exterior concrete was undertaken to repair spall damage.

Plumbing, electrical and mechanical systems are in good order due to continuous maintenance by dedicated committees of house members.

Part 2 Treatment and Work Recommendations

Historical Preservation Objectives

The rationale for the recommended treatments meets the project goal which is the preservation of the building's historic use, status and designations. The Ebell building is significant for its association and use in support of the philanthropic educational and social activities undertaken by the club. Outreach to elected officials rasised women's issues and influenced city government. From its formation the Ebell has maintained a membership keen to promote issues important for all women and the City of Los Angeles, guiding a young and growing city towards a cultured and cosmopolitan future.



The goals of this project are are the preservation of this building which so symbolizes the contribution of the women's movement in 20th century America Outreach activities centered in the club will keep the organization relevant in the twenty-first century.

Requirements for Work

The misplaced fire safety modifications in stairwell No. 3 will require undoing. Using the state historic building code, an alternate means of fire safety can be implemented which will once again allow that significant vertical circulation to be reopened.

As originally designed, this complex had no passenger elevators rednering all upper flors unaccessable to the diabled and the elderly. A small elevator added in 1933 only connects two of the three main levels and is inadequate to fully service the building. A functional requirment to make the complex most accesible to all will be to incorporate a new passenger elevator to service all floors.

Work Recomendations and Alternatives

• Original board-formed cast-in-place concrete which contains tiny chips of quartz so as to reflect sunlight has at some been painted over.

It is recommended that the original appearance of glittering concrete be restored, either by careful removal of layers of paint, or by a careful new coating of speally formulted concret with quartz. Contemporary newspaper reports remark that the building committee had originally asked to have the building painted, but when they saw what the architect had proposed they immediatly embraced the natural appearance of reflective light.

• Restoration of roof top gardens to their original configurations.

It is recommended that the original appearance of the roof gardens be restored through the removal of the roofs, windows and linoleum floor tiles. In the late 1930's, the once open roof decks were enclosed with the addition of steel sash windows atop the concrete ballustrades and a wireglass canopy overhead. In 1959 the wireglass roof was removed and replaced with an opaque composition roof material. The resulting rooms are little used and not in keeping with the other interior spaces of the complex.

Restoration of stairwell No. 3.

It is recommended that the once open stairwell be restored to its original configuration. In 1980 in an attempt to meet fire regulations, a number of steel fire doors and oddly positioned walls were added into the stairwell diminishings the open flow of light and passage through from level to level. Through the application of the State Historic Building Code, applicable due to this property's listing as both local and national landmarks, alternative means can be utilized to meet life and safety concerns.

Modification to install a new passenger elevator

It is recommended that a location be found offering minimum impact to the building to install a modern passenger elevator to make all levels available to the differently abled. A larger elevator cab will meet the requirement of two paramedics and a stretcher in an emergency. Installation of a new elevator will permit the removal of the inadequate 1933 passenger elevator and its tower, an addition into the original courtyard.

Landscape Restoration

It is recomended that the original historic Yoch & Council landscape design be restored. According to a recently submitted Historic American Landscape Survey (HALS), of the Ebell property, many original plants have been removed. Additional planting has taken place without regard to the original design. In places, the landscaping has overgrown the architecture so as to diminish the original effect sought by the architects.



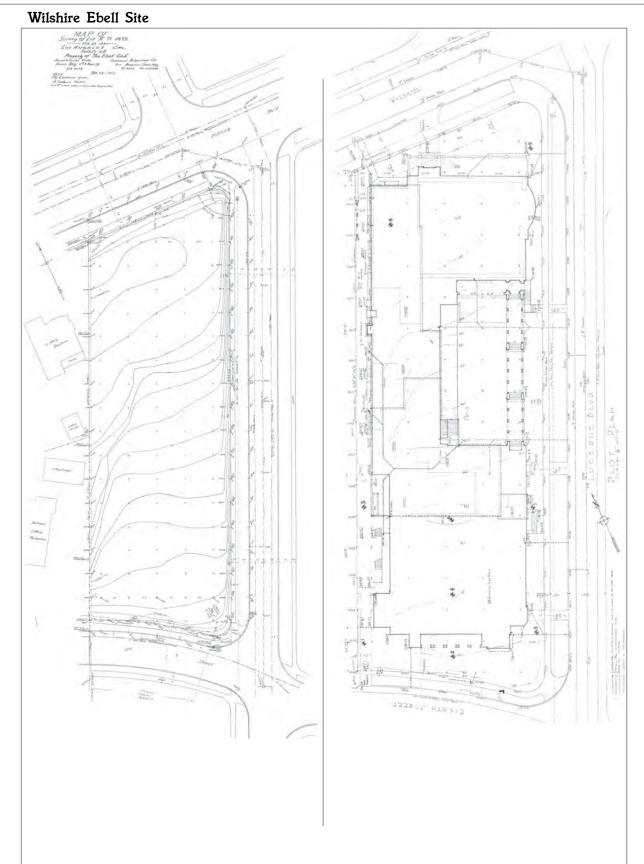


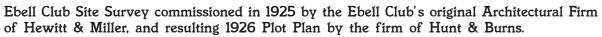




Original Ebell Club Architectural Rendering, March 1927

Wilshire Ebell Club Exteriors







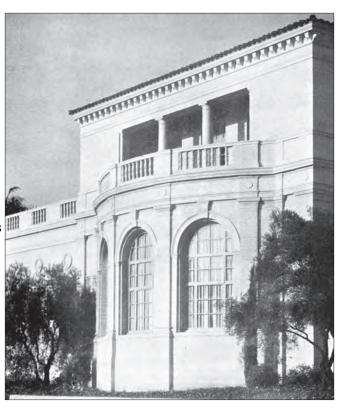
Wilshire Boulevard façade



The Wilshire Ebell is a classic example of Italianate design; a style introduced in the United States in the waning nineteenth century variously incorporating references from Spanish Renaissance, Spanish Colonial, Beaux-Arts, Italian Renaissance, and Venetian Gothic architecture. Peaking in popularity during the 1920s and 1930s, the movement drew heavily on the style of palaces and seaside villas and applied them to the rapidly expanding coastal resorts of California and Florida. Structures tend to be massive with symmetrical primary façades, rectangular floor plans and Classical or Beaux Arts details.

Typical Character Defining Features:

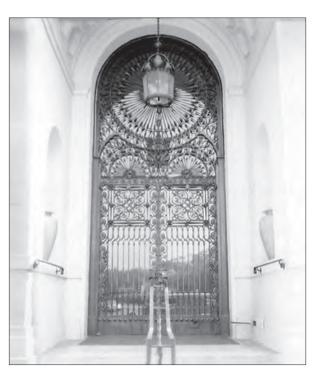
- low pitched hipped roof with red clay tile and boxed eaves
- · decorative brackets under eaves
- smooth plaster walls with recessed window openings
- ground floor windows tall or full height
- upper level windows are generally smaller and less elaborate than firststory windows
- windows are wooden divided light casement or double-hung
- typically a single or pair of windows occupies each bay of the facade
- projecting front porch with flat roof
- classical columns or pilasters in matched pairs
- · low cast stone balustrades
- arcades

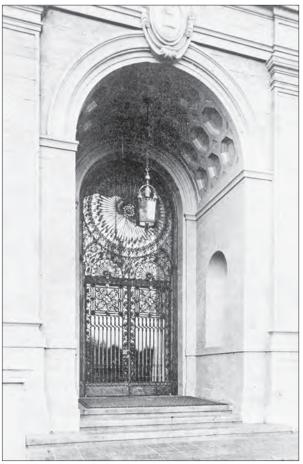




Wilshire Boulevard Entrance

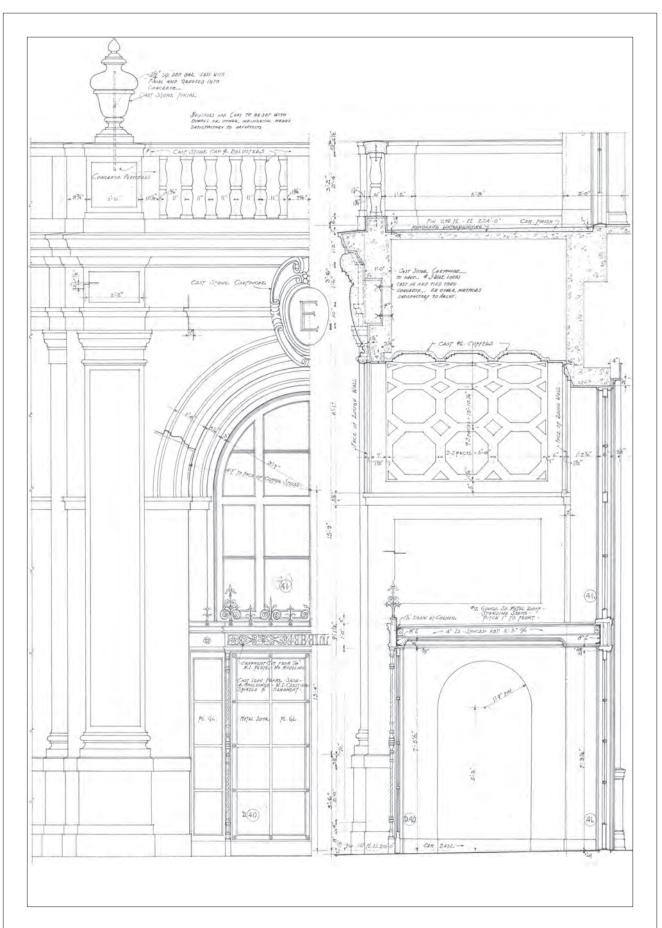
Wrought iron entry doors by artist John William Chard incorporate the masks of comedy and tragedy, painters' palettes, and a literary scroll to represent the interests of the Ebell Club.

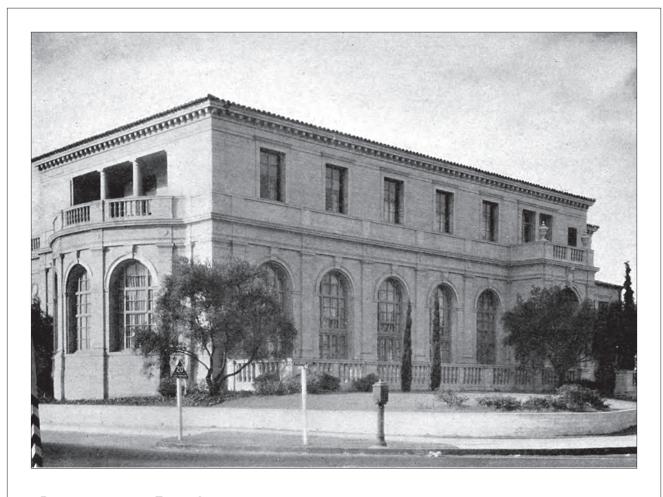






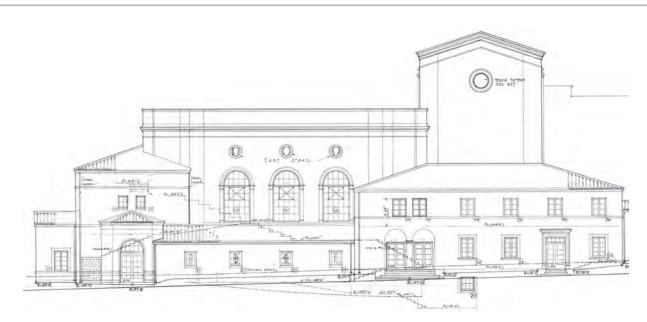






By the time the Ebell Club was being designed, popular architectural tastes were moving away from revival styles and into new styles such as Moderne, Streamline and Art Deco. In their Ebell Club design, Architect Hewitt pushed Mediteranean Revival in new directions; exterior elevations are assymetrical and the floor plan is 'L' shaped.





The new Wilshire location of the Ebell afforded the Club the opportunity to incorporate a 1,300 seat theater into their new campus. At a time when more commercial venues were anticipating the advent of talking pictures, the Ebell auditorium is unique in featuring large windows capable of bringing daylight and fresh air into the theater. By an oral agreement with the neighbors, movies were not to be exhitted in the theater.

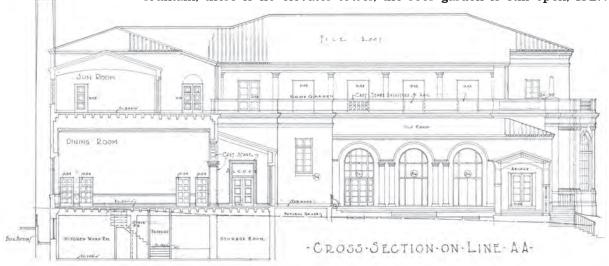
Although the Auditorium is an integral piece of the entire complex, the requirements of fire safety and daily operations were met in a most clever fashion by organizing the theater to face 8th Street at the rear of complex.







View looking north, the statues has not yet been created for the memorial fountain, there is no elevator tower, the roof garden is still open, 1927.

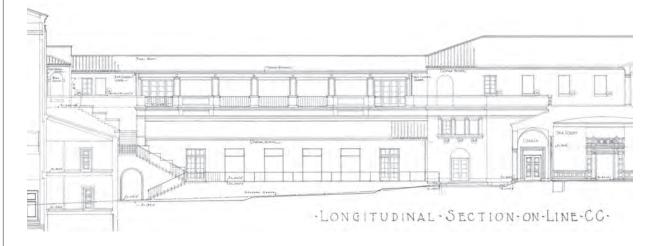


The Ebell Club functions are accommodated by means of a series of grand dedicated rooms intended for meeting, dining, afternoon tea and receptions. The Club rooms are arrayed in two connected wings forming an 'L' in plan. An enclosed center courtyard is formed by the Club wings, an elaborated Loggia and the rear of the Auditorium and Administrative offices.





View north, 2013.



Within five years of the new building's dedication, a small passenger elevator was added running between the Terrace and Roof Garden levels. An appropriately designed Italianate style tower encloses the elevator shaft; no passenger elevator was planned for in the original building design.

Soon after the creation of the elevator tower, the two Roof Gardens were roofed over and glazed to form new indoor rooms. This particular alteration dramatically altered the Mediteranean Revival style of the Ebell Courtyard.







Another view of The Ebell Club Courtyard constrasting the original architecture with its open balconies and balustrades with the insensitvely enclosed version.

One might surmise that the well integrated elevator tower was designed by the original Architects, but not the Roof Garden enclosure.





These rare views circa 1935 reveal that the passenger elevator tower had been added to the Ebell Courtyard prior to the enclosing of the Roof Gardens. Above view from the Terrace level outside of the Dining Room, below, an angle showing more of the Memorial Fountain.

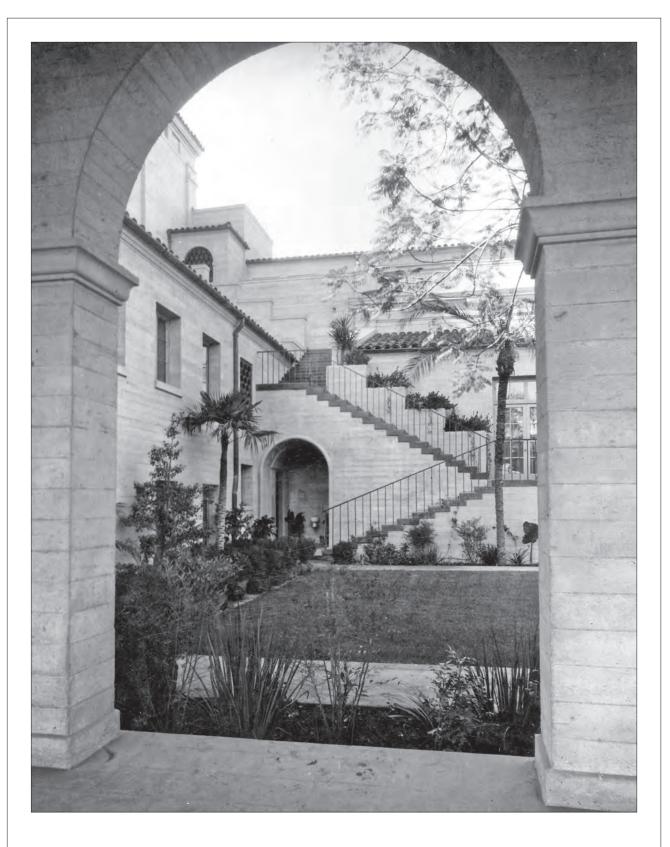




The Loggia forms the fourth "wall" of the Courtyard, it has changed very little since 1927. The statue would be added to complete the War Memorial Fountain in 1930.







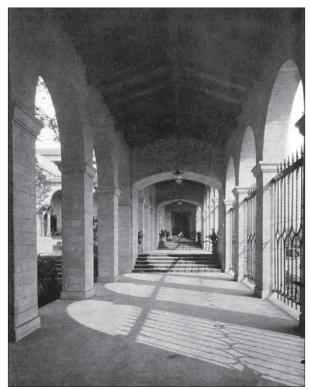
A lovely view of The Ebell Club Courtyard framed by the Loggia.

Memorial Fountain





Henry Lion at work on the sculpture that would become the centerpiece of the Ebell's War Memorial Fountain. The bronze was cast at the California Art Bronze Foundry. Julia Bracken Wendt was the original designer.





Inside the Loggia. Once a strollway of light and vision, additional iron grilles have been added and dense planting encouraged that transforms and darkens the space.



The Loggia



The original wrought iron grilles and electric light fixtures remain today.

Ebell Club members pose for a group photo c.1940; visible behind is the Loggia before additional iron grilles and landscaping were added.



The courtyard in the early 1960's.



The Sybil Frescos A CONTROVERSY

A controversy, which is no reflection on the quality of Miss Albro's work but on the perception of the art patronage, brought her fresco work to the attention of national art magazines. Glenn Wessels, in the Argonaut, gives the first report on the destruction of some of Miss Albro's frescoes in the July 13, 1934 number of the Argonaut:

"Gossip has it that Maxine Albro's frescoes for a certain Southern California Womens' Club, are to suffer the same fate as the notable Rivera-Lenin-Rockefeller design (in Radio City, New York). We hope for Miss Albro's sake, that the matter is as widely publicized."

The controversy raged for a time with many ludicrous write-ups in the newspapers all of which brought Miss Albro interesting comment in the magazines. The Art Digest, a national monthly, in 1935 discussed the right of the patron to destroy a semi-public work of art:

"Has the Ebell Club the right to destroy the frescoes painted by Miss Albro in the Club's patio?"

Further comment followed in various periodicals of the time. Arthur Miller, art critic of the Los Angeles Times, answered in the affirmative:

"Yes, both legally and morally. The essence of democratic procedure is that, the matter having been fairly debated and pondered, the will of the majority becomes law. Personally I think they are beautiful decorations which deserve to live and which will be missed. But, if the people for whom they were made don't like them—that is their business, and Miss Albro has sensibly expressed a similar opinion. Our pictures, like our clothes, are still our own affairs."

The San Francisco News of May 25, 1935, rose to her defense:













"Speaking of murals, Maxine Albro moved right up in line with Diego Rivera, David Sigueiros, and Clifford Wight last month, when the Ebell Club of Los Angeles, after two years of internal squabbling, finally destroyed frescoes of the four Sybils which Miss Albro had painted in the loggia of its more or less Italian Club House.

"According to Los Angeles critics, Miss Albro had done a fine mural job, and they gave the Ebell Club the 'raspberry' because, instead of covering, the frescoes—temporarily, 'leaving final judgment to a later generation,' it had them irreparably destroyed; and that, in spite of the Board of the Governors' note to have them 'harmlessly covered.' "Ebell's president, Mrs. S.C. Dunlap, led a faction which greatly admired the frescoes and fought to save them. But the majority just didn't like them. 'Too modern."

"Miss Albro's mistake was in consenting to work for a wealthy Women's Club, of which she was not a member; without compensation, other than a bare living, materials and expenses. If she had charged even a fair laborer's wage, the Club would probably have taken her frescoes and liked them.

Such groups do not value anything that they get for nothing; the artist did an injustice both to herself and to her profession.

"But the basic fault was the architect's. If frescoes had been included as an integral part of the loggia's design, and had been installed while the building was being finished, these lovely frescoes would probably have been accepted and admired unanimously by the Club's membership."

A satirical criticism was given about this movement in the San Francisco Wasp, with this caustic paragraph:

"Out, damned spot." Seemed to be the Club Women's reaction to Maxine Albro's murals in the loggia of the Los Angeles Ebell Club. "At least the portly Roman Sybils painted have been blotted out, and their talented creator may join the select company of muralists whose work has rated a hurry call from the house painter and—a potfull of very profitable publicity."

MAXINE ALBRO MONOGRAPH
Vol. Twenty Part Two, First Series
Abstract from WPA Project 2874 O.P. 65-3-3632
SAN FRANCISCO, CALIFORNIA 1937

THE DESTRUCTION OF THE MURALS AT THE EBELL CLUB by Orville O. Clarke, Jr.

Most people who have any interest in art know of the destruction of Diego Rivera's mural "Man at the Crossroads" at the Rockefeller Center in New York 1934, yet few are aware of the crisis that galvanized the Los Angeles art world with the obliteration of Maxine Albro's murals at the Ebell Clubhouse in 1935. What was so important about this incident was the question of whether or not a patron could censor the work of an artist. The battle was over who actually controlled the artwork—the artist or the patron. This became a critical issue for artists working under the Federal Art Programs, and is one that remains unresolved today.

The theme of this Greek tragedy was summed up best by the famous English painter, J.M.W. Turner, who said, "It takes two persons to create a picture: one to do the painting,



the other to stop him when it is completed." Maxine Albro was an important California artist whose murals graced the homes of some of the Bay Area's leading citizens. Her fresco, "Agriculture," was one of a series of murals commissioned by the Public Works of Art Project for Coit Tower in San Francisco. Unfortunately, in a scenario that was to be repeated in the Southland, the artist ran afoul of conservative tastes and refused to change her mural to satisfy the demands of the Women's Club. As the artist stated, "I have met a lot of those women and liked them. But they are not all modern in their spirit. They don't know what's going on in art."

Albro chose what must have seemed a safe subject to place in this Women's Club in Los Angeles. Because the building was Mediterranean in style, the artist decided to decorate the Club's patio with a series of murals of four Sibyls in what was called a "primitive Italian manner." Between the arched doorways of the garden patio she placed two lifesized figures, the Erythraean and Roman Sibyls. Delphian and Cumean Sibyls were located over the doors at either end of the loggia. Over seven feet in height, the frescoes were noted for their brilliant color, which seemed to one critic's eye to transform the patio into a scene from Old Mexico.

Unfortunately, the leaders at the Ebell were not impressed. The murals were referred to as "circus posters" and were considered undignified for the "staid elegance" of the Club. The ladies of the Club were questioned for their understanding of the artistic merit of the murals, as the press called Albro "one of the great mural painters of this generation." San Francisco papers were even more critical with "barely restrained guffaws," as they watched the affair in total disbelief. They pointed out the fact that Albro, a celebrated muralist, commanded thousands of dollars for her frescoes. She had literally donated these murals to the Club, as she had asked only for expenses, and not her usual fee. Reaction from the critics was surprising. While most agreed with Alma May Cook, who called them "an important contribution to the art of the city," almost all local art critics sided with the Club's right to do with the artwork what it wanted. Harry Kurtzworth, critic for Saturday Night, was more forceful in chiding the leaders of the Ebell for their timidity in not acting more decisively. "It is not the artists who lack the courage. It is the patrons who falter most in the arduous task of thus learning to be patrons," he wrote.

When the murals were finally painted over, the critic for the Los Angeles Examiner noted, "What the able, modern brush of the San Francisco artist, Maxine Albro, failed to accomplish was finally achieved by the slap-dash strokes of an unfeeling house painter." However, the Club was not done with their desecration of the mural. The Los Angeles Examiner wrote, "Not content with the usual whitewashing process of removal, Ebell authorities urged immediate work to begin on chipping away both the murals and the plaster covering of the walls."

Arthur Millier, the insightful art critic for the Los Angeles Times, while acknowledging their right to paint over the mural, decried the Club's desire to chip away the plaster. "And I, as one whose very job it is to foster art, could not hold up my head again unless I had tried to save this beautiful, living thing, this springtime promise to a land which is destined to bloom with unnumerable flowers of art," wrote Millier.

MCLA NEWSLETTER Volume 9, Number 3 - Fall, 1998

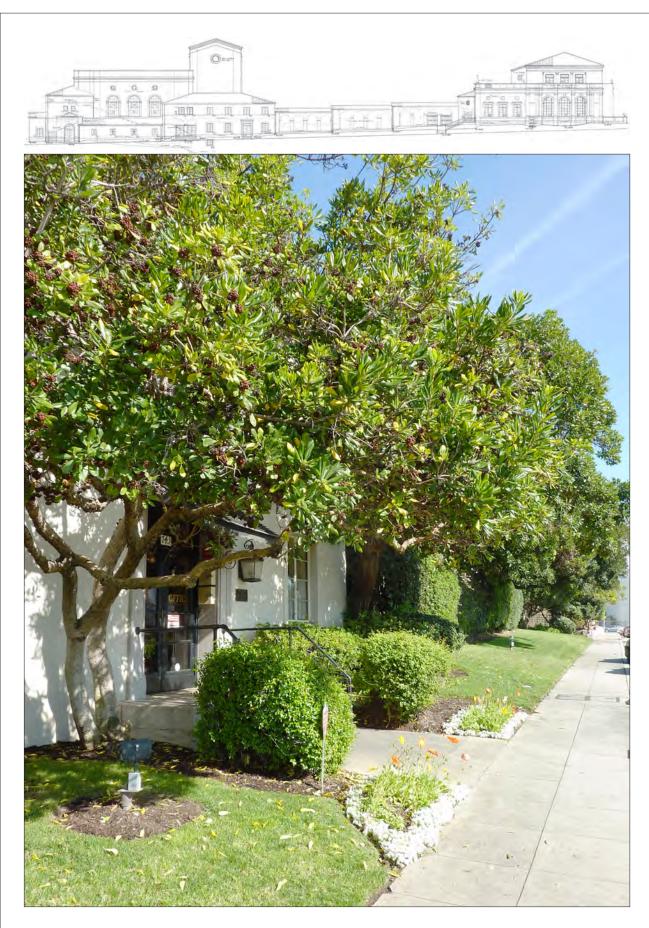


Lucerne Façade

Fronting Lucern Boulevard the Club boasts a wonderful array of Mediteranean Revival detail and nuance. Overgrown vegitation masks much of this detail today.









The Ebell Club at its Architectural best. Photographed about 1929, the building construction is complete, the Club has officially moved in and the landscaping has had time to "settle in." This view from across Lucerne Boulevard does a wonderful job of showing off the set-back tiers of the original design.









Excerpted from the Historic American Landscapes Survey (HALS) application for the Ebell, researched and written by Libby Simon, Landscape Architecture student, July, 2013

Florence Yoch and Lucile Council were chosen as the landscape architects, at the insistence of the club membership, to hire a woman to design the gardens. This project was designed relatively early in their long careers, which started in 1918 and 1921 respectively. Florence had already designed gardens at Rancho Los Alamitos, Long Beach (for Florence Bixby), the Wilshire Country Club in 1920, Il Brolino - a residence in Montecito, and The Women's Athletic Club in Los Angeles, amongst numerous other projects. Her partnership with Lucile Council began in 1925, and the pair continued to landscape public gardens at Occidental College and the California Institute of Technology in Pasadena, as well as residences for movie moguls George Cukor, Jack Warner, and David O. Selznick. This was also prior to Florence Yoch's involvement in the movie set design of "Gone With The Wind", "The Good Earth", and "How Green Was My Valley", to name a few.

The whereabouts of the original landscape plans are unknown, but the Ebell archives have the Hunt & Burns offices' original architecture plans, and a "Memorandum of Cost of Planting," which includes dates of all invoices, nursery names, quantities, unit prices, and construction costs of "Trees, Shrub, Vines, Plants, Pool and Lawn, Sprinkler System, Pottery, etc. on the Grounds of The Ebell of Los Angeles Club House, as compiled from invoices rendered to Misses Yoch and Council, Landscape Architects." Also existing in the archives, is the Yoch-Council contract for work between "Misses Florence Yoch and Lucile Council," executed on September 14, 1927, for a total amount of \$10,000. There are photos of the grounds, dating from 1927 through the 1930s to reference.

The side of the Ebell fronting Wilshire Boulevard has an area of about fifteen feet of landscaping up to the sidewalk. There are two large olive trees (Olea europaea), at the entrance sides, as well as one at the northeast corner of Lucerne and Wilshire Boulevards. White iceberg roses are in the planters on either side of the wide concrete steps. The existing ground cover is lawn. At the corner, further out from the olive, is a fifty-foot Deodar Cedar (Cedrus deodara). This tree first shows in photos from the 1930s, so is not original to the Yoch-Council design. On the plant list, there are eight olive trees ordered from W.H. Smitter of Pasadena at \$100.00 each. In the earliest photos from 1927, these three olives are in the same location.

The Lucerne Boulevard side of the property has ten feet of landscape area to the side-walk for the length of the street. There are two large Strawberry trees (Arbutus unedo), one in front of the arcade and one to the left of the office entrance. Two large olives are towards the 8th Street side of the street, and in this area are many Japanese Mock Orange (Pittosporum tobira) throughout, that have grown into ten-foot trees and six-foot hedges. One white oleander (Nerium oleander) is in between the office doors and double doors further south. In the old photos, there appears to be a leafy ground cover, but now there is a lawn. These plants and trees are all on the original plant list.

South at the intersection of Lucerne Boulevard and 8th Street, just at the Theatre corner, is an olive tree that shows in the oldest photos from 1927. Further out towards the sidewalk and behind the "Wilshire Ebell Theatre" sign is a forty-foot redwood (Sequioa sempervirens). The redwood does not appear in any of the old photos. There are two twenty-foot olive trees on either side of the Theatre entrance, and those, also, are in the



original photos, as are the Japanese Mock Orange hedges that have grown into trees. At the corner near the redwood is lawn, and there appears to be lawn in the old photos.

In writing about the patio garden, "Pacific Coast Architect" magazine, from 1927, states that, "It is amazing to find so much accomplished in so short a time in the way of land-scape architecture (for which Florence Yock (sic) and Lucile Council are responsible), but the amazing is commonplace in Los Angeles. A few years' growth of vines and thickening shrubbery – potted plants and tubed trees on the terraces – gay awnings and summer frocks – and one can picture this patio as a most enchanting spot, under the warm blue skies of sunny Southern California."

The main entrance to the interior garden is located at Lucerne Boulevard just to the right of the arched patio arcade, up concrete stairs with wrought iron railings. There are also entrances to the patio garden through the office, the tearoom loggia, and the terrace at the west. At the top of the steps and to the right is the tearoom loggia, and to the left is the patio garden. At the loggia level, facing south though the double colonnades are three steps down to the garden. With the grade of Wilshire Boulevard being fifteen feet higher than on 8th Street at the opposite end, the rectangular garden is terraced down towards the south. In the Pacific Coast Architect magazine article, it says, "The stepped terraces and arcades are cleverly handled, and the space between walls, 55' x 130', seems even more spacious, on account of the interesting breaks in surrounding walls and roofs." The rectangle patio garden is divided into three sections, with a fountain in the middle and lawn areas at the north and south.

Between the time of the first site visit to the Ebell, and the final site survey, three tall palms, Cocos Plumosa (Syagrus romanzoffiana), were removed. These palms were located in corners of the garden, and are on the plant memorandum, listed as "3 Cocos Plumosa (Palm) (this includes the Palm relocated from the old Ebell Club location on Figueroa)." Two palms were purchased from the Asahi Nursery on Santa Monica Boulevard in Los Angeles. The third and tallest palm, at the northeast corner of the patio garden, appears above the arcade roofline in all photos from 1927 on. A note in the plant memorandum, indicates that the palm was moved from the prior Ebell location.

Facing south between the colonnades, on either side of the three steps are low boxwood (Buxus sempervirens) hedges. Another three steps down lead to the main level of the garden, with boxwood hedges on either side. Small boxwood plants appear in a 1927 photo and are on the plant list. There are four-foot concrete walks on either side of the garden, with planting beds along the edges, and lawn in the middle area. The lawn slopes down twice, with the perimeter path stepping down four steps with the lawn slope.

A three-foot high hexadecagon shaped fountain is in the center. A bronze statue is centered in the fountain basin. Designed by Henry Lion, it is a woman facing north holding a flag in her left hand, and a spouted bowl with a handle, in her raised right hand. The fountain basin is currently empty. When running it appears that the water comes out of the small lion's heads, at the east and west sides, just under the statue's base. A plaque at the base reads "Fountain of Honor Erected in 1930 to the husbands, brothers, and sons of Ebell members, who nobly served their country in The World War." The archive files contain a contract with Henry Lion for the design and installation of the statue. Mr. Lion was paid \$3,200.00 to create and install this statue in 1930. The fountain basin is pictured in the original photographs without the statue, until 1930. There is a four-foot concrete walk around the fountain. A cross axis path, going east and west, leads to the Loggia at the east.

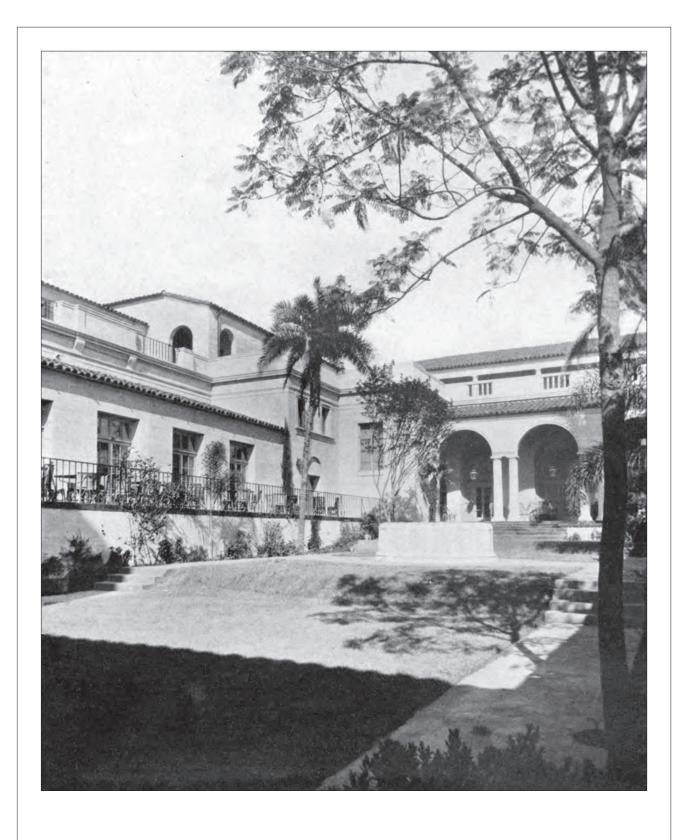


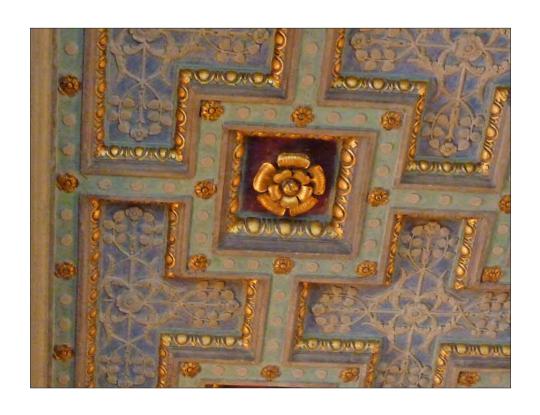
The planting beds on either side of the paths contain multiples of hibiscus, camellia, ficus (Ficus benjamina), Japanese Mock Orange (Pittosporum tobira), New Zealand Tea Tree (Leptospermum scoparium), and one white oleander on the right side, all pruned up to six feet, where possible, in a continuous hedge. Interspersed is yellow African Iris (Dietes iridioides). The hibiscus, camellia, oleander, and African Iris are on the plant list and all appear to be planted in the same place as in the original photos, so they may be the original plants. In the northwest corner is a fifteen-foot dark pink-flowering Crape Myrtle (Lagerstroemia), and on the east side towards the south is a twenty-five foot Jacaranda. The Crape Myrtle appears in a garden installation photo, from the Herald Examiner dated October 1, 1927, as well in the photos from the Pacific Coast Architect in 1928. There is a Crape Myrtle listed in the plant list, purchased from W. H. Smitter of Pasadena for \$110.00. The existing tree appears smaller than what was planted in 1927, so it may not be the original tree. On the original plant list, there is also a Jacaranda (Jacaranda mimosifolia), as well as photos of it in 1927. To the right of the Jacaranda is an ornate wrought iron and metal sign reading, "The Ebell Shakespeare Memorial Tree Planted By Frederick Warde April 23, 1931. However, there are photos of the tree in 1927, so the origin of this tree is unknown. At the south end of the garden are two Australian Tree Ferns (Cyathea cooperi).

There are five terra cotta pots with palms in the patio arcade. They appear in a photo from 1932, but are on the upper patio to the west. In Professor James Yoch's book, about his cousin, Florence, Landscaping the American Dream, there is a photo on Page 163, of Florence and Lucile Council's own garden in San Marino, with the very same oil jar. The notation next to the photo reads, "The olive jar that formed the focal point of views from the lawn." There are "Spanish oil jars" noted in the "Memorandum of plantings" as being purchased from Paul J. Howard for \$75.00 on October 4, 1927.

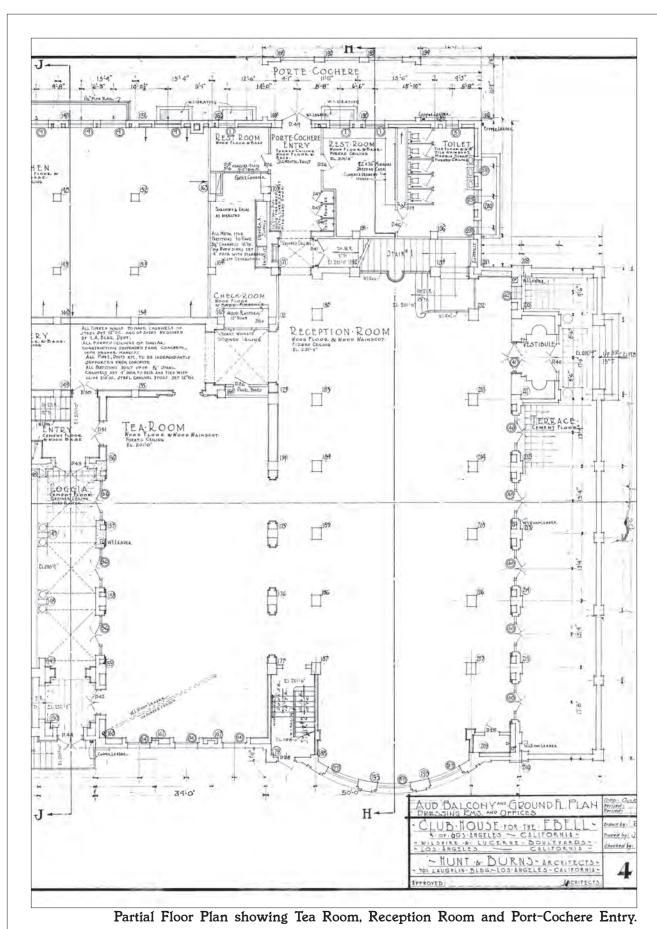


8th & Lucerne looking towards the Theater





Wilshire Ebell Club Interiors



George W. Reynolds, Decorator

Responsible for choosing furniture, carpets, drapes and textiles.

Julian Ellsworth Garnsey, Decorator Husband of an Ebell Club Board member.

Contract amount: \$15,345.00, contracted July 20, 1927, to be completed on or before October 1, 1927

All decorating required for the completion of the Ebell Club Buildings, subject to the inspection and acceptance of the Architect, consisting of the following:

(1) Finishing all wood surfaces on walls and ceilings, including doors, windows, sash and casings, painting the metal grills and painting the metal balcony rails and stair rails of the following rooms, as directed by the Architects:

Reception Room Library

West Entrance Mezzanine Lounge adjoining

Tea Room Reception Room
Gallery Green Room
Dining Room President's Office

Dining Room Alcove Club Foyer

Auditorium Main Foyer (including outside of Men's Rest Room doors between Foyer and Vestibule)

Director's Room Second Floor Foyer

Lobby

- (2) Decorating the ceiling of the Reception Room, including Beams and Cornice in color and gold and the frieze of the Tea Room, in the same finish, as directed by the Architects.
 - (3) Staining Dining Room Alcove ceiling.
 - (4) Staining Club Foyer ceiling.
- (5) Painting of wood, plaster and metal surfaces in the hall between Reception Room and Men's Rest Room in basement, and also in the hall between Reception Room and Library.
- (6) Furnishing such advisory service as required by the Architects regarding color, texture or other properties of all materials to be used in the plastered surface and architectural details.
 - (7) Supplying scaffolding to reach surfaces not over eighteen feet from the floor.



Reception Room



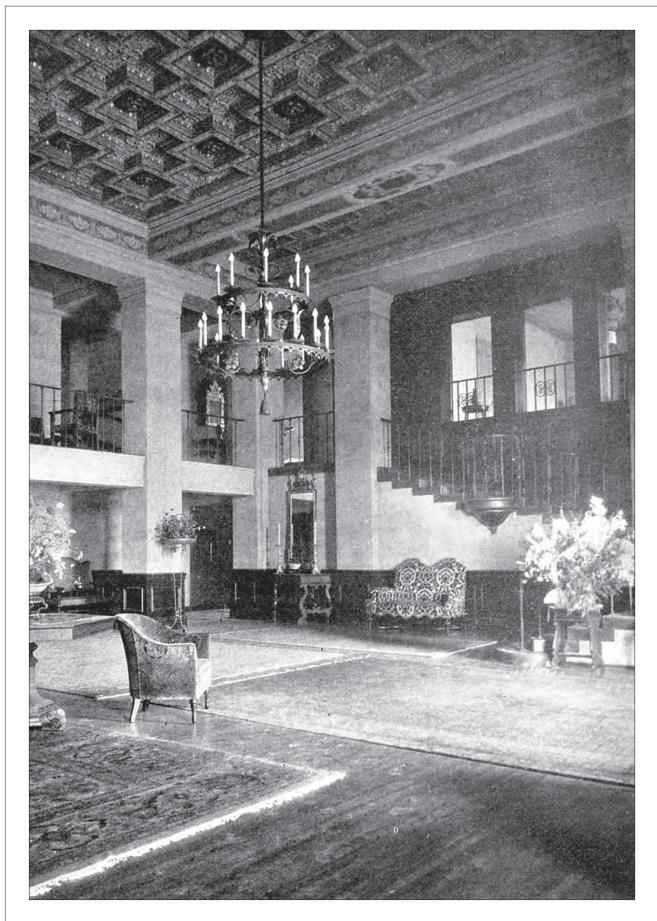
Special attention was given to the Ebell Club's interior spaces and a great sum was spent on furnishings.

The Reception Room is the grand space of the Ebell Club, The room serves as reception room, ballroom and lobby. In its many guises the Reception room furnishings are constantly in a state of flux.











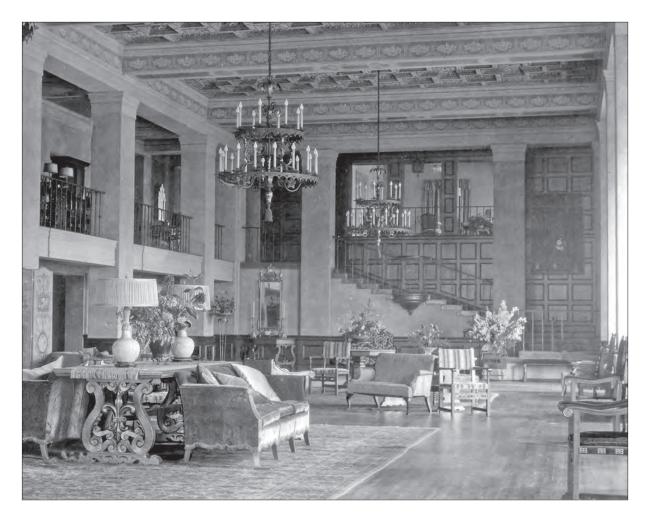


 \boldsymbol{A} variety of views of the Reception Room.











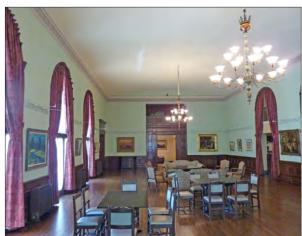


It is recommended that a detailed census be made of all pieces of furniture and that each piece be labeled in a concealed location with barcoded ownership information and a unit serial number for inventory control. An effort should be made to return each surviving piece of furnishing to its original location in the building.

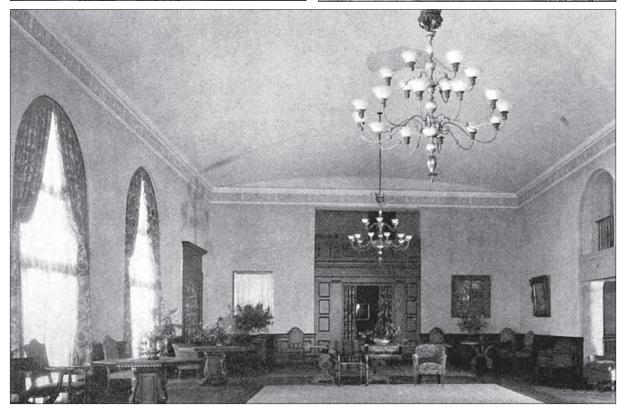
Tea Room 1932 & 2013











Dining Room



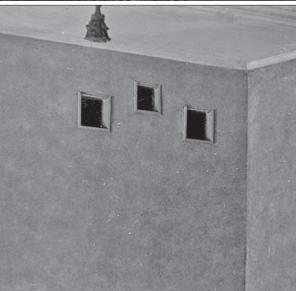
Typical Dining Room configuration, this view is from 1930.

(obverse) Partial Floor Plan showing
Dining Room, Stage/Platform,
Dining Room Alcove, Dining Room Terrace,
Kitchen and Gallery

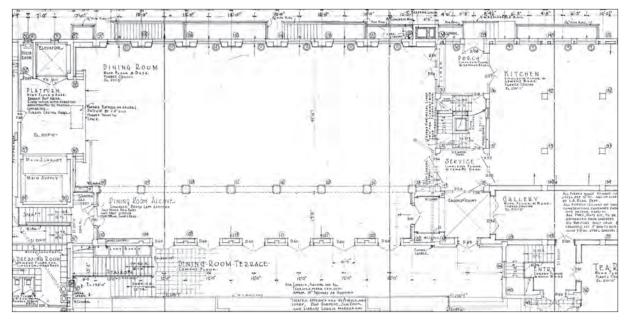








Enlargement of Projection Room apertures high in Dining Room wall



Kitchen







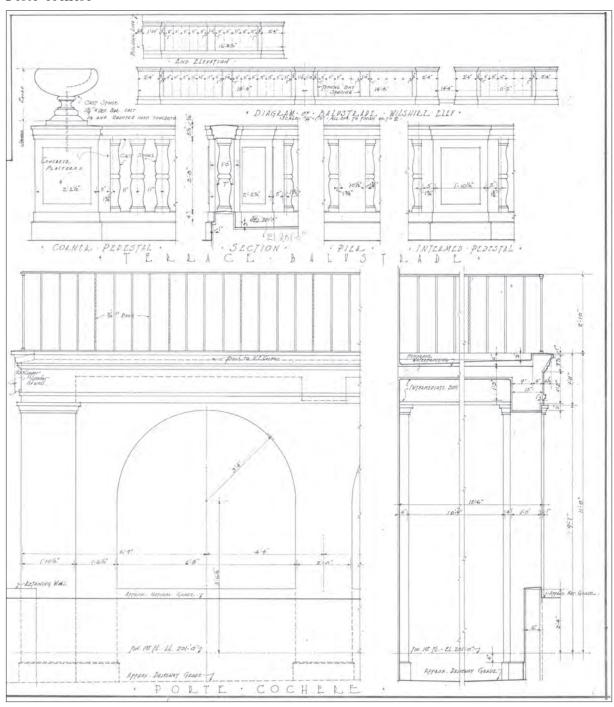




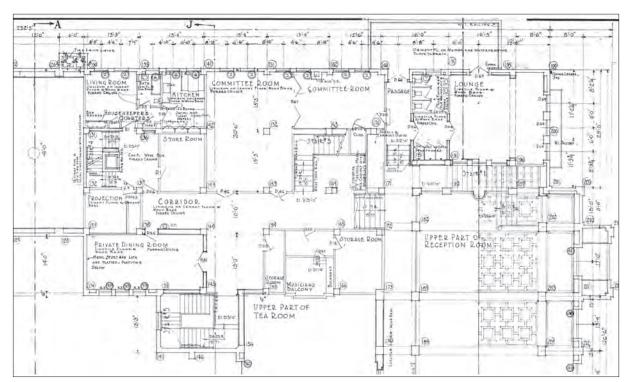


(obverse) The original 1927 commercial kitchen still functions very well and is in excellent repair. No effort has been made over the years to modernize this functional space purely for sake of modernization. Original stainless steel counters and storage cabinets still sit on turned wooden legs. This area of the Club complex along with the Theater backstage area have benefited well from their sound original design and hidden nature which has "protected" these spaces from unnecessary improvement.

Porte-cochère



Intermediate Floor



Partial Floor Plan showing Private Dining Room, Projection, Housekeeper's Quarters, (with Living, Bath & Kitchen), Committee Room, Lounge, Toilet, Upper parts of Reception & Tea Rooms and Stair #3. Many rooms on this level have been repurposed. The Committee Room serves as a Board Room; the Private Dining Room is the Groom's Lounge and the Projection Room is a bathroom.









Lounge





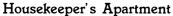


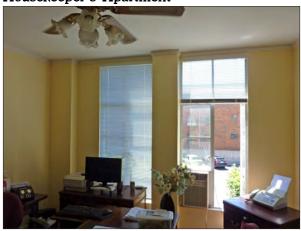


Lounge Toilet Room

The Lounge is used as a Bride's Room. The Lounge and adjacent toilet room are in excellent original condition despite some ill conceived but reversable alterations.

The Housekeeper's Apartment is also largely intact although the rooms are being used as office space.

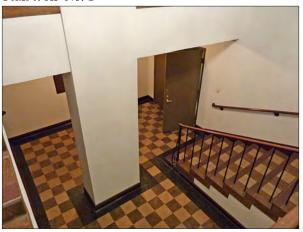








Stairwell No. 3





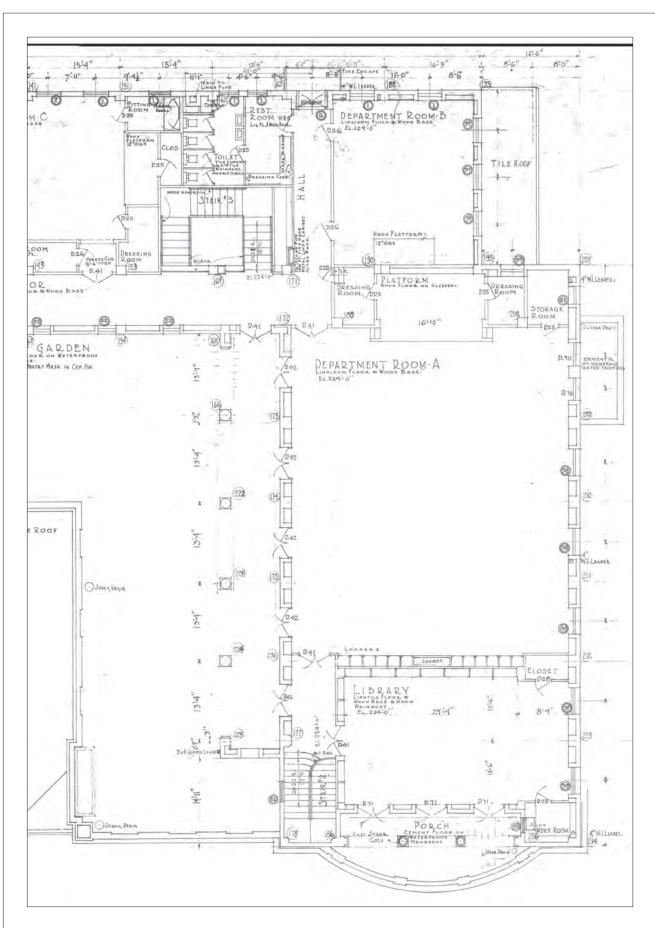
In 1980 Stairwell No. 3 was substantially modified to meet modern fire codes. Original openings were walled off with steel fire doors, no attempt was made to integrate this new work with the aesthetics of the original building. This stairwell was an important part of the ceremonial passage through the building and per the original design also functioned to bring light to the hallways on each floor that the stairwell serves. These modifications were

unnecessary as the building's status as a local and national historic landmark make it eligible for application of the state of California's Historic Building Code. The walling-in of the stairwell on each floor should be reversed and the original open stairway restored; fortunately the work done is easily reversed.









Department Room 'A'



Department Room 'B'



Library 1931



Originally the Ebell Club's activities were organized into "Departments." Typcial Departments included: Art and Travel, Bible, Books and Current Literature, Browning, Drama, French, Music, Parliamentary Law, Practical Relief, Psychology, Shakespeare, Social Science, and Spanish.

Department Room 'A' is the Club's preminent Lecture Hall and is a favorite location for Hollywood film shoots.

Department Room 'B' is currently used as the Club's Archives.

Department Room 'C' is currently used by the Club's Historic Costume committee. 2013

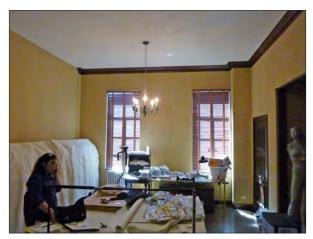




Department Room 'C'



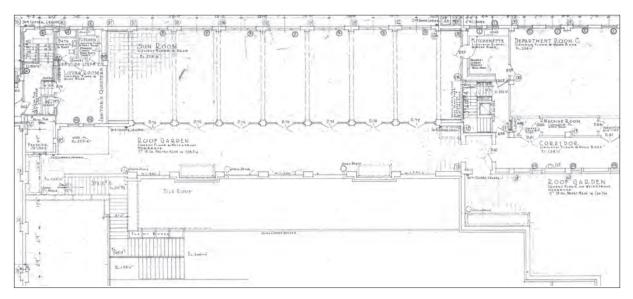






Library 2013





Sun Room



The Sun Room was not in the original design; this area was to have been part of the outdoor Roof Garden. The members of the Club's Building Committee, touring the building under construction, decided to direct the Architect to roof over and create the Sun Room.

Former Roof Garden outside of Sun Room





Former Roof Garden

At some point in the later 1930's the outdoor Roof Gardens were turned into indoor spaces by the construction of wireglass "greenhouse" roofs. In 1959 the glass roofs were removed and replaced with concrete panels covered in composition roll roofing; it is likely that these glass covered spaces were very hot much of the year. Still visible below the steel sash windows are the original garden balustrades and the colonade outside of Department Room 'A'.

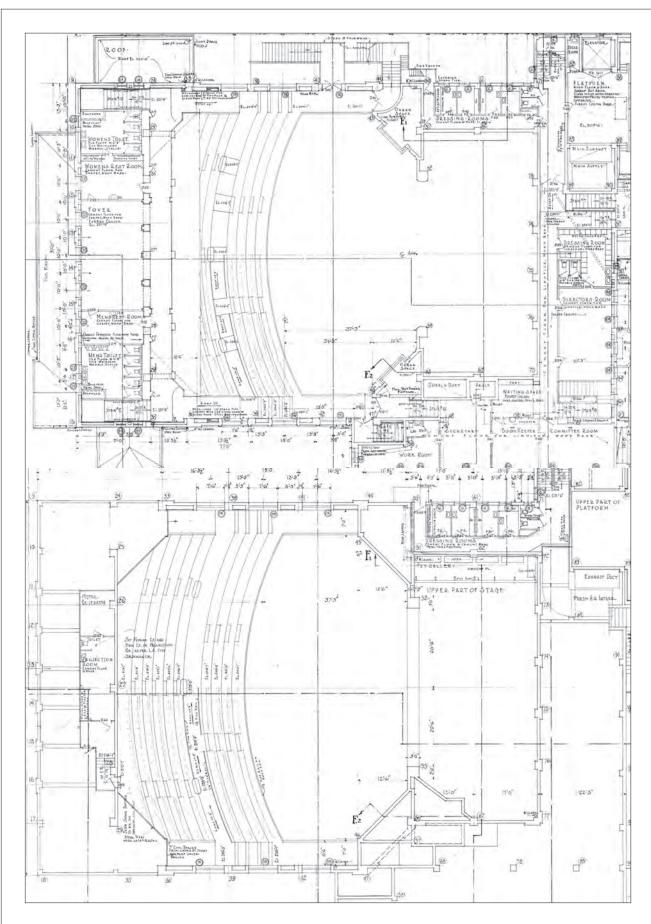
Former Roof Garden outside of Department Room 'A'

The Wilshire Ebell Theater

The Ebell Theater cleverly backs up against the Ebell Club building utilizing a common fire proof wall as separation.

On the Theater's Intermediate Level can be found such expected services as, Men's and Women's Toilet Rooms and Foyer, Auditorium Balcony, the organ pipe lofts and Dressing Rooms, but also such Club Rooms as the Director's Room, (currently used as the President's Office), Secretary's Office, Bookeeper's Office, the Committee Room and associated Work Room.

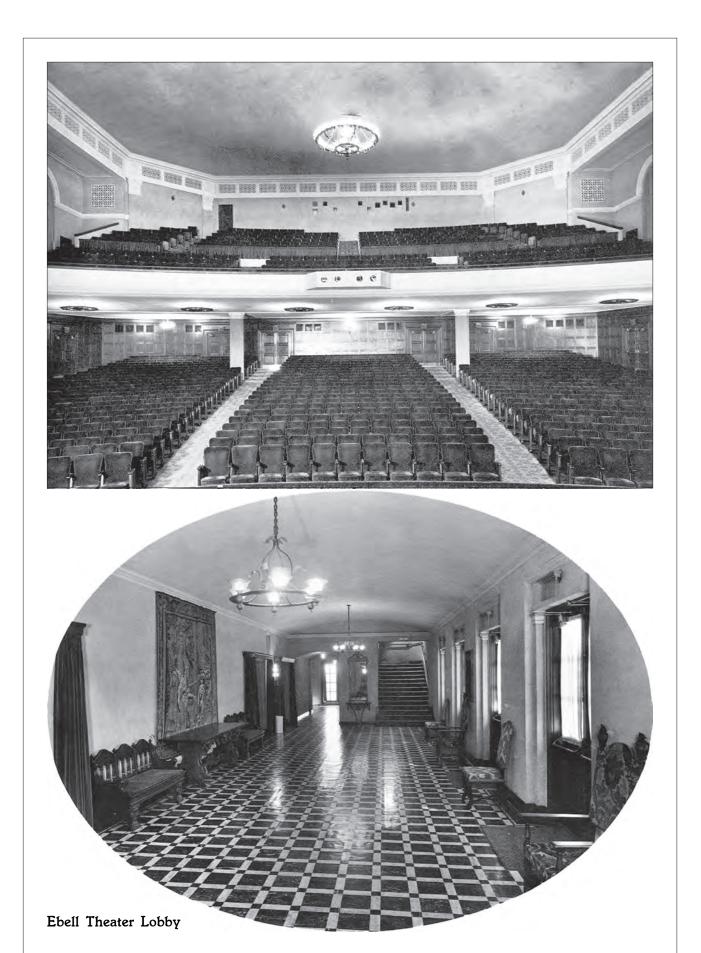


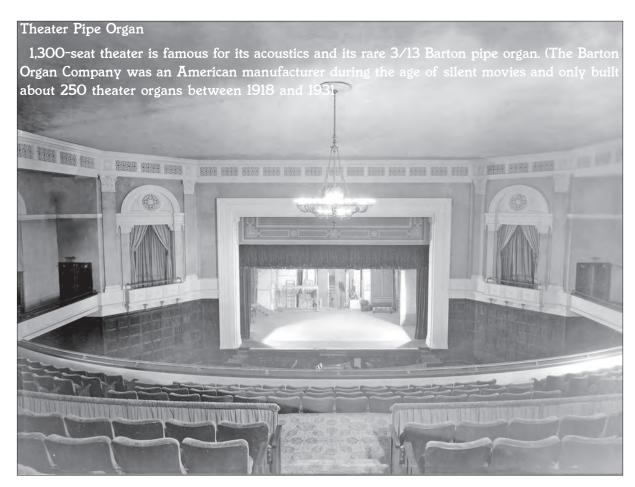


Ebell Theater Main Entrance and Box Office fronting 8th Street

















Ebell Neon Signs

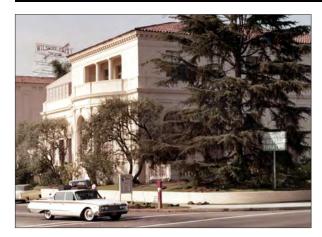


Wilshire Ebell Theater Neon rooftop sign in April 1933; prior to the addition of the large white neon arrow in the 1940s.

Wilshire Ebell Theater Neon Box Office directional sign at 8th & Lucerne







There are two smaller neon signs likely added to the Wilshire Ebell Theater at the time that the arrow was added to the original roof top sign. (see two smaller signs, obverse)

Los Angeles was the site of the first neon sign in america in 1923. Earl C. Anthony purchased a neon sign to advertise his Packard car dealership; only four years before the Ebell Club was built.

The theater directional sign sits atop a metal post in the Wilshire lawn as seen in this cl960 photo. (left)







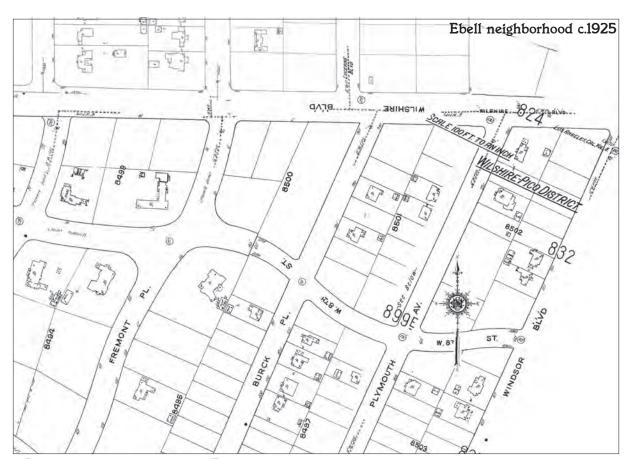
Ebell Parking Lots



Two views from the Los Angeles Herald Examiner, March 3, 1939 courtesy of the Los Angeles Public Library.

"Photo shows the "battle ground" on Lucerne boulevard and Eighth street today. Residents in adjacent exclusive homes and apartments are protesting the moving of the two old vintage bungalows to the corner lot. They are the property of Superior Judge Ruben [sic] S. Schmidt, who plans to remodel them in modern style and move in the members of his family. The district is up in arms ...".





At various points in time the Ebell site was nestled in between single family homes on lots to the immediate west and across Lucrene Boulevard on the east. To meet the needs of the large auditorium the Club has acquired the lots on either side of the property and constructed open parking lots for theatergoers' use. We recommend that these lots be landscaped and wayfinding signage added to enhance the visitor's experience and to help explain the Ebell's historical role.



Appendix 'A' - the Builders & Artisans of the Wilshire Ebell Henry Harwood Hewitt

(August 2, 1875 - January 29, 1926)

Hewitt was born in Bloomington, Illinois and was a graduate of the University of Chicago, the Massachusetts Institute of Technology and the Ecole de Beaux Arts, in Paris, France. He began his architectural career as a partner in the firm of Biscoe and Hewitt in Denver, Colorado. The firm designed the Denver Civic Center in 1908. In July 1913 Hewitt relocated to Los Angeles to become the junior partner of architect Oliver P. Dennis. The partnership of Dennis and Hewitt was a productive one, producing many fine residences, commercial and school buildings, such as a 100-room Italian Renaissance hotel on Hope Street near Bunker Hill, 1913, the Westlake Masonic Temple, 1914, the Colonial style L. D. Hines Building at Hollywood Boulevard and St. Andrews, 1915, the Mediterranean Revival George H. Huntsberger Residence in Windsor Square, 1913, the Palms Grammar School, 1914, Owensmouth Union High School, 1915 and an apartment building for Oliver P. Dennis in Hollywood, 1914.

The Dennis partnership ended during World War I and Hewitt continued working solo with the exception of a short-lived partnership with H. L. Barker in 1921 that brought about the Renaissance Revival Immaculate Heart of Mary School. Other noted buildings that Hewitt designed during that period included the Elesha Ehrbar Residence at 1905 Hobart Boulevard in 1920, the Tudor Revival home of author-playwright Hector Turnbull in Hollywood's La Brea Canyon, also in 1920, the award winning W.H. Glover Residence, 1921, the award winning James Shultz Residence, 1921, a Spanish Colonial Revival residence in adobe for Alice Lynch in 1922 and the Mediterranean Revival C.C. Waite Residence in Eagle Rock, 1922.

Hewitt was a founding member and secretary for the Allied Architects Association which used the combined skills of it's members to produce designs for public buildings, such as Patriotic Hall on S. Figueroa Street, the Los Angeles County Hospital, the Hall of Justice and the acute care unit for Olive View Medical Center. He was on the architectural jury that chose the design for Los Angeles City Hall. He was awarded the world prize for residential architecture at the International Exposition of Architecture and Fine Arts in New York during the same year for his design of the W. T. Hanson House in La Canada-Flintridge. He was commissioned for the design of the Los Angeles Ebell Club in 1925.

Henry Harwood Hewitt died suddenly at his home on January 29, 1926 at the age of 51, at the height of his architectural career. He was at the time chairman of the architectural jury for the design of a major addition for the Los Angeles County General Hospital. His Ebell commission was awarded to the firm of Hunt and Burns. Sumner Hunt's wife, along with Mrs. Hewitt, was a member of the club and had served on the committee that had selected Hewitt for the building. It is not known how much of Hewitt's work made it into the final design of the Ebell Club complex.

Allied Architects Association, formed in 1921, with the purpose to "advance the art of architecture and by professional cooperation and collaboration to secure for and provide municipal, county, state, and national governments and organizations formed for civic betterment, or mutual or business advancement with the highest and best expression of the profession of architecture at the least possible cost."

Hewitt explained his architectural vision in the newsletter of the Allied Architects Association in March 1925:

"We are Mediterranean in climate, in vegetation, and sunlight and, deny it who will, in tradition and inheritance... truly we are a melting pot, not of nationalities, but of architecture, an architectural anachronism, a Nordic Invasion of Mediterranean, Attila again in Rome. It is not that we should copy the monuments of Spain or France or Italy,



just that we open the door to their seductive influence... from Spain to Italy, across the Mediterranean is no further than from Los Angeles to San Francisco. This whole glorious sweep of coast from Malaga to Messina is ours to draw inspiration from."

Hewitt developed a distinctive Southern California architecture that combined the California lifestyle and climate with past architectural traditions.

Henry Harwood Hewitt Partial List of Projects

Project	Location	Firm	Date	Other
St. John's Episcopal Cathedral Denver Civic Center	1313 Clarkson St. Denver, CO	Supervising Architect	1905-11	National Register
Brecht Candy Co.	1333 Wazee St., Denver, CO	Briscoe & Hewitt	1908-09	Local District
Wood-Morris-Bonfils House	707 Washington St., Denver, CO	Briscoe & Hewitt	1909-11	National Register
Kassler-Dunklee House	727 Washington St., Denver, CO	Briscoe & Hewitt	C.1910	1
Ringold House	100 Humbolt St., Denver, CO	Briscoe & Hewitt	1910	National Register
Clayton School for Boys	3801 Martin Luther King Blvd., Denver, CO	Briscoe & Hewitt	1911	NR Pending
Saint John's Cathedral	1313 Clarkson St. Denver, CO	Gordon, Tracy, and Swartwout	1911	
Hugh Alexander House	199 Lafayette St., Denver, CO	Dennis & Hewitt	1912	
100-rm Italian Renaissance Hotel	Hope and Bunker Hill, Los Angeles, CA		1913	
Mediterranean Revival George H. Huntsberger Residence	Windsor Square, Los Angeles, CA		1913	
Single-family Residence, L.E. Scripps	San Gabriel, CA	Dennis & Hewitt	c.1913	
Single Family Residence, R.S. McClellan	Windsor Square, Los Angeles, CA	Dennis & Hewitt	c.1914	
Westlake Masonic Temple	8th and Burlington	Dennis & Hewitt	1914	
Palms Grammar School	Los Angeles, CA	Dennis & Hewitt	1914	
Apartment Building	1628 Hudson Ave., Hollywood, CA	Dennis & Hewitt	1915	
Colonial Revival L.D. Hines Building	Hollywood Blvd., and St. Andrews, Hollywood	Dennis & Hewitt		11
Owensmouth Union High School	Los Angeles, CA	Dennis & Hewitt	1916	
Modesto Union High School	Modesto, CA	Dennis & Hewitt	1916	
Chatsworth Grammar School	Los Angeles, CA	Dennis & Hewitt		
Single Family Residence, George H. Huntsbereger	Lucerne Ave., Los Angeles, CA	Dennis & Hewitt		
Elesha Ehrbar Residence	1605 Hobart Blvd., Los Angeles CA			1
Tudor Revival Hector Turnball Residence	La Brea Canyon, Los Angeles, CA	h - h		
Renaissance Revival Immaculate Heart of Mary School	Santa Monica Blvd., & Alexandria, Los Angeles	Hewitt & Barker	1921	
W.H. Glover Residence	227 S. Normandie, Los Angeles, CA	Hewitt	1921	
James Schultz Residence	Fremont Place, Los Angeles, CA	Hewitt	1921	
Spanish Colonial Revival Alice Lynch Residence	2114 4th Avenue, Los Angeles, CA	Hewitt	1922	HCM No. 621
Mediterranean Revival C.C. Waite Residence	2431 Hill Dr., Eagle Rock	Hewitt	1922	HCM No. 890
W.T. Hanson House	La Canada-Flintridge	Hewitt	1922	
Morris Harris Union Manufacturing Co.	110 W. 11th Street	Hewitt	1923	1
G.G. Detzer Residence	1546 Courtney Ave., Los Angeles, CA	Hewitt	1925	1.0.3-0.
Wilshire Ebell Club	4400 Wilshire Blvd.	Hewitt	1925	HCM No. 250, National Register



Sumner P. Hunt

(May 8, 1865 - November 19, 1938)

Hunt was born and schooled in Brooklyn, NY, and received architectural training as a draftsman in the office of Clarence B. Cutler of Troy, NY; Hunt came to California in 1889, and obtained work with the firm of Caulkin and Hass. Hunt and Theodore Eisen (1852-1924) formed a partnership in January 1895, to which Arthur Wesley Eager (1864-1930) joined shortly thereafter. Eisen retired from this firm in 1899, and Hunt and Eager continued in association for eight years, 1899-1908; Eager left the partnership with Hunt after December 1907 as Burns joined Hunt and Eager at that time. Hunt and Silas R. Burns (1855-1940) associated in 1908, a partnership that lasted until c.1930, when Burns retired. Hunt continued to practice alone from an office at 701 Laughlin Building, Los Angeles until c.1938.

In partnership with architect Silas Reese Burns he designed such regional landmarks as the original building of the Southwest Museum, the Casa de Rosas, Ebell of Los Angeles, the Bradbury Building, the Los Angeles Country Club, the Vermont Square Branch library, the Pierpont Inn, Los Angeles headquarters building of the Automobile Club of Southern California, and the Janet Jacks Balch Hall at Scripps College.

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Silas Reese Burns

(April 8, 1855 - August 10, 1940)

Married Louise Devereaux in 1891; Burns made his home in Alhambra, CA, and had an office in the Homer Laughlin Building in downtown Los Angeles in 1913

B.S., Massachusetts Institute of Technology, Cambridge, MA, c. 1875;

"Burns died August 10, 1940, at his home in San Gabriel, California, aged eighty-five. Designed many public buildings; Burns was granted a certificate to practice architecture in California, November 1907;

Partner, Peters and Burns, Dayton, OH, 1881-1907, specializing in institutional and educational buildings;

Partner, Hunt, Burns and Eager, Architects, Los Angeles, CA, 1907-1910;

Partner, Hunt and Burns, Los Angeles, CA, c. 1910-1930

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John William Chard

(1881 - 1958)

Born in California on July 5, 1881. Chard studied at the Mark Hopkins Art Institute in 1904-05. He died in San Francisco on March 13, 1958.

Walter Candy Home, Pasadena, CA 1926 architect John William Chard, known for The Chard Method of residential design

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George W. Reynolds (died 1938)

Interior Decorator who worked frequently with Hunt & Burns. For the Ebell chose all interior and exterior furniture, drapes and textiles.



Julian Ellsworth Garnsey

(1887 - 1969)

Julian Ellsworth Garnsey, a noted professor and active lecturer in the art community, was most well known as an accomplished watercolorist, muralist, and designer. Born in New York City on September 25, 1887, the son of muralist Elmer Garnsey. The younger Garnsey was a graduate of Harvard University and the Art Students League in New York City followed by study in Paris under Jean-Paul Laurens and Richard Miller. After assisting his father on mural commissions for several years, he acted as president of the Art Students League from 1915-1917 and then served in the Army during the last months of World War I. Upon discharge, he settled in southern California as a resident of Los Angeles and Hermosa Beach. During the 1930's he further studied under Stanley Reckless at Chouinard Art School. By the 1940's he had returned to the east coast where he served as director of the Beaux Arts Institute of Design in New York City. He was active in Scarsdale, NY and taught at Princeton University, 1942-1946: Died in Scarsdale in December 1969.

Structures:

City of Los Angeles, Public Library (LAPL), Main Library, Downtown, Los Angeles CA 1922-1925, Ivanhoe Frieze - Julian E. Garnsey and A. W. Parsons University of California, Los Angeles (UCLA), Powell Library, Westwood, Los Angeles, CA 1927-1929, plaster-cast ceiling and dome painted by Julian E. Garnsey Pacific Coast Stock Exchange, 618 S Spring St, Downtown, Los Angeles CA 1929-1930, inside murals by Julian E. Garnsey

(()) (())

Maxine Albro

(January 20, 1903 - July 19, 1966)

American painter, muralist and lithographer. She was one of the few female artists commissioned under the New Deal's Federal Art Project. She is most recognized for her frescos and her characteristic treatment of Mexican and Spanish subject matter. Albro was no stranger to controversy. A work that she painted at the Ebell Women's Club in Los Angeles, titled "Portly Roman Sybils," offended some of the organization's members. The club rescinded approval of her frescoes, and destroyed the wall on which it was painted in 1935. Outside of artwork commissioned for public buildings, Albro also painted frescoes for many private homes.

Albro grew up in Los Angeles. In 1920, she moved to San Francisco where she studied at the California School of Fine Arts between 1923 to 1925. A year later, she enrolled in the Art Students League of New York. In 1927, she studied at Académie de la Grande Chaumière in Paris. Albro was an assistant to Diego Rivera and studied with Pablo O'Higgins. She was part of the Works Progress Administration's Federal Art Project, a program initiated under President Franklin Roosevelt's New Deal. She created murals at Coit Tower in 1933 to 1934, and a mosaic at San Francisco State University. In 1938, she married Parker Hall. They moved to Carmel, California, and later traveled to Mexico. Albro was a member of the Carmel Art Association, California Society of Mural Artists, American Artists' Congress, and the California Art Club.

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Florence Yoch

(1890-1972)

Born into a privileged life in southern California, Florence Yoch studied at the University of California at Berkeley, at Cornell, and at the University of Illinois at Urbana-Champaign, where she completed a degree in landscape gardening. She began practicing in 1918 and



over 53 years completed more than 250 projects. Her work encompassed a broad range of landscape types from grand estates to campuses, parks, even a botanical garden and five movie sets. Lucille Council became an apprentice to the firm in 1921 and as partners they lived and worked together until Council's death in 1964.

Prestigious commissions included the residence of Mrs. Howard Huntington in Pasadena, California, Shoshone Falls National Park, and the Wilshire Country Club in Los Angeles. The first female movie director, Dorothy Arzner, introduced Yoch to such distinguished Hollywood personages as Jack Warner and David Selznick, for whom Yoch designed the Tara set for Gone with the Wind. Yoch and Council traveled to North Africa to research the set for The Garden of Allah. With the advent of World War II, their work, greatly reduced, became more naturalistic, centered on the land, largely in the Pasadena region. Their designs were noted for the juxtaposition of informal, wild plantings and formal geometry, as well as the theatrical and unexpected.

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Lucile Council

(1898-1964)

Council studied at the Cambridge School of Domestic and Landscape Architecture in Massachusetts before beginning an apprenticeship with Florence Yoch in 1921. In 1925, she became Yoch's partner, a role she would hold in business and in life, until her death in 1964.

Council and Yoch influenced garden design in Southern California, working on residential gardens and landscapes for Hollywood sets. Yoch worked primarily on the design side of the practice, while Council handled business affairs. In the 1920s and 30s they helped introduce to California the concept of European- influenced formal gardens blended with an American taste for simplicity. Their designs provided wealthy clients with a diverse array of garden experiences, mixing formal and informal geometry, local and exotic plantings, and incorporating status symbols such as high-end swimming pools. They educated their clients about many aspects of garden design, providing each with a book of Garden Maintenance Directions and teaching them about plants. After World War II their garden designs took on a more naturalistic and romantic character. Council and Yoch traveled to Europe frequently, where they collected photographs and sketches of the European gardens that inspired their work. Their projects include sets for the films Gone With the Wind, Romeo and Juliet and The Good Earth and high-end residential landscapes, including gardens for David Selznick and Jack Warner. Their work was featured in numerous publications, including California Art and Architecture, House Beautiful, and the book California Gardens.

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Henry Lion

(1900-1966)

Sculptor and painter from Los Angeles, California. Born in Fresno, California. Studied at the Otis Art Institute and with Stanton Macdonald-Wright and for many years taught sculpture at the Hollywood Art Center. Henry Lion was a resident of Los Angeles who completed many public commissions for modernist and traditional bronze and stone works.



A copy of one of his historical pieces, "Lewis, Clark, and Sacajawea", is at the Gilcrease Institute in Tulsa, Oklahoma. It is modeled after a sketch by Charles Russell. Most of his works were executed in bronze. Lion wrote the book SCULPTURE FOR BEGINNERS, and worked on the WPA art project.

The Ebell contract with Henry Lion calls for the design and installation of the War Memorial statue for the amount of \$3,200. (The fountain was built in 1927 along with the Clubhouse.)

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Julia Bracken Wendt (1868-1942)

As late as May 1927 the chairman of the War Memorial, Mrs. A. Bennett Cooke, was still referring to Julia Bracken Wendt as the chosen sculptor of the fountain statue. Ultimately Henry Lion sculpted the War Memorial sculpture for the Ebell courtyard fountain; installed in 1930. It would seem that the figure was designed by Ms. Wendt and it is not known why another sculptor executed the piece. This contemporary 1933 biography (below) credits Ms. Wendt with the Ebell Club Statue.

Southern California prides itself on the development of art which has accompanied the growth of commerce, industry and business enterprises, and among those individuals who have created this cultural and artistic phase of progress a very prominent figure is that of Julia Bracken Wendt, of Los Angeles, who, as a sculptress, and as an artistic creator with native talents, has achieved national repute. It is difficult to describe in the space available for this biography the monumental work this woman has done in one of the most difficult of the arts, but her works and creations stand in themselves as proof of the inspired and beautiful conceptions and interpretations she has achieved.

Julia Bracken Wendt was born in picturesque Apple River, Illinois, on the 11th day of June in the year 1871, and is the daughter of Andrew and Mary (Bracken) Wendt. From early girlhood she manifested artistic inclinations, and in 1887 began her studies in the Chicago Art Institute and in the Lorado Taft Institute, where she was a student until 1892. She took active part in the decoration of the Columbian Exposition in Chicago in 1892, during which service she produced the work "Illinois Welcoming the Nations," which was an outstanding product of Mrs. Wendt's creative mind. This was afterward presented to the state of Illinois by the Women's Exposition Board. Mrs. Wendt was the recipient of the first sculpture prize offered in Chicago in 1898. In 1904, she was appointed on the sculptor's staff of the St. Louis Exposition, and in 1905 she won a first prize in sculpture given by the Municipal Art League of Chicago. A gold medal was given to Mrs. Wendt at the San Diego Exposition in 1915, and in 1918 she received the Mrs. W. P. Harrison prize in Los Angeles. She also received the Grand Prize awarded at the San Diego Exposition. In 1917, she was honored with the Clarence S. Black prize offered by the California Art

In 1917, she was honored with the Clarence S. Black prize offered by the California Art Club and in 1922 she won the Mrs. Keith Spaulding prize donated by the Chicago Art Institute. At the Pan-American Exposition she was given the Second Balch Purchase and in 1926 received the Ranger Fund Purchase prize.

In many of the more prominent permanent collections of art in the country Mrs. Wendt is represented. The large group "Art, Science and History" which stands in Exposition Park in Los Angeles is one of her masterpieces and other works of notable character are the



memorial fountain for the New Ebell Club; the memorial for the Hollywood High School; and the memorial relief of Lord Lister for the John Murphy Memorial Hospital in Chicago, also the memorial tablet for Red Cross Ambulance Corps No. 1, in Pasadena. Many busts of prominent individuals have been created by Mrs. Wendt, including such men as Charles D. Willard, Edward B. Butler, Charles F. Lummis, Frank Daggett, Judge William Rhodes Hervey, Percy M. Weidner, Charles S. Walton, the Very Rev. Dean William McCormick, and John Steven McGroarty. Mrs. Wendt is a member of the American Federation of Artists, the Chicago Society of Artists, the California Art Club, the Friday Morning Club (honorary), the Browning Club (honorary) and the California History and Landmarks Club.

On June 22, 1906, in the city of Chicago, Julia Bracken became the wife of William Wendt, who was born in Germany February 20, 1865, and is one of the foremost painters in American art. Many honors have been achieved by Mr. Wendt during his career and his canvases hang in many of the largest galleries both in America and abroad.

Transcribed by V. Gerald Iaquinta.

Source: California of the South Vol. V, by John Steven McGroarty, Pages 371-372, Clarke Publ., Chicago, Los Angeles, Indianapolis. 1933.

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	Appendix 'B' - the	Builders & Expenses	of the Wilshire Ebell	
	SUBJECT	CONTRACTOR	DATA	CONTRACT PRICE
1.	(a) Composition Roofing	Pioneer Waterproofing & Room	f Co.20 yr guarantee on materials	¢907.00
1.	(b) Membrane		& against leaks etc. at contractor's expense	\$897.00
1.	Waterproofing (deck)	Pioneer Waterproofing		
	waterprooring (accit)	& Roof Co.	5 yr guarantee in case of leaks to remove	
		5. 2.002 50.	& replace cement work at contractor's expense	\$963.00
2.	Decorating	Julian E. Garnsey	Interior painting & ceiling decorations	
3.	Electrical work	Golden State Electric Co.	Furnish, install & complete electrical system, etc	\$34,826.60
	Freight Elevator and Dumb	waiter	Beckwith & Neely	\$2,770.62
5.	Exterior staining &			
	Waterproofing		Inc.Staining masonry surfaces, etc.	
	Finish Hardware	California Hardware Co.	Yale & Towne hardware to be used	\$3,908.53
/.	Glass, Glazing, Mirrors, Mirro backing, Mirror Frames	or		
	& Leaded Glass	Wigren-Glass Co., Inc.	All steel window frames with few exceptions	¢2 283 75
Ω	Heating System	Frank Davidson	Heating & Ventilating Equipment required	Ψ2,203./3
0.	Heating System	Traile Davidson	for heating system	\$12,059,00
9	Incinerator, Dumping Bin &	Can Wash	E.R. Kuns Co., Inc.	
10.	Kalamein & Tin Clad Work	California Fireproof Door Co.	Fireproof Doors where needed	\$3.567.00
	Kitchen Equipment	Cass Manufacturing Co.		
	Lighting Fixtures	B.B. Bell & Co.	Lighting Fixtures, Outlets & Hoisting device	
			for chandeliers in Auditorium	\$12,000.00
13.	Machine Excavation	Charles G. Willis & Son		45¢ per yard.
	Marble and Tile	The Charles E. Clifford Co.		
	Mill Work & Cabinet Work	Owens-Parks Lumber Co.		\$18,000.00
16.	Ornamental Models, Waste		35.	
	Moulds & Castings	Sunset Staff & Stone Works	Mixture of concrete in castings, 1 part cement,	44
17	Ornamental &		2 parts sand, 3 parts stone, wet castPrice in arc	hitects specification
17.	Miscellaneous Iron	Anabitaatuuni Inon Wonles Ina	Secretary's vault not included	¢9 262 2E
12	Painting	G.C. Hewitt	If paint on plaster peels or blisters, it is	
10.	1 aming	G.C. Hewitt	to be replaced at expense of contractor	\$3,445,00
19	Plastering	Macgruer & Co.	to be replaced at expense of contractor	
	. Plumbing System	Pacific Pipe and Supply		
	Refrigeration	Western Refrigerating Co.	In basement	
	Refrigerators	Drayer & Hanson	In kitchen	\$1,637.19
23.	Resilient Floors	Gardner-Payne Co.	Linoleum, Tile, Cork Tile & Rubber Tile	\$7,326.59
24	Sheet Metal Work	J. Herman Co.	Includes vents in blower room	\$2,068.57
	Steel Windows	W.C. Lea	One year guarantee	\$2,650.00
	Structural Steel	Union Iron Works	Includes roof truss over Aud. & Grid irons over stage,	
	Theater Seats	Heywood-Wakefield Co.	1298 chairs more or less	\$14,278.00
28	Tile roofing and	T () T (40.044.05
20	Waterproofing	French & Meloney J. Herman Co.	Two year guarantee	
	Ventilating System Wood Floors	A.B. Rice Floor Co.		
	Agreement of Architects	Hunt and Burns		·
	(a) Agreement with	Hunt and Burns		
32.	Construction Co.	Scofield Engineering & Constr	ruction Co.	\$575,000,00
32	(b) Construction Co.'s Fee		Co. Fee	
	Tentative Financial Set Up	Scofield Eng. & Construction		
	Data for Rentals	Scofield Eng. & Construction		
35	(a) Estimates on all contracts	s Scofield Eng. & Construction		
35	(b) Estimated Financial	-		
	Requirements	Scofield Eng. & Construction	Co.	
36	Portable Stage Lighting, proj			
		C.W. Cole & Co. (Mr. C.D. Seas		
	Landscape Gardening		il Plants and landscape design	
	Henry Lion	War Memorial Sculpture		\$3,200.00
1				



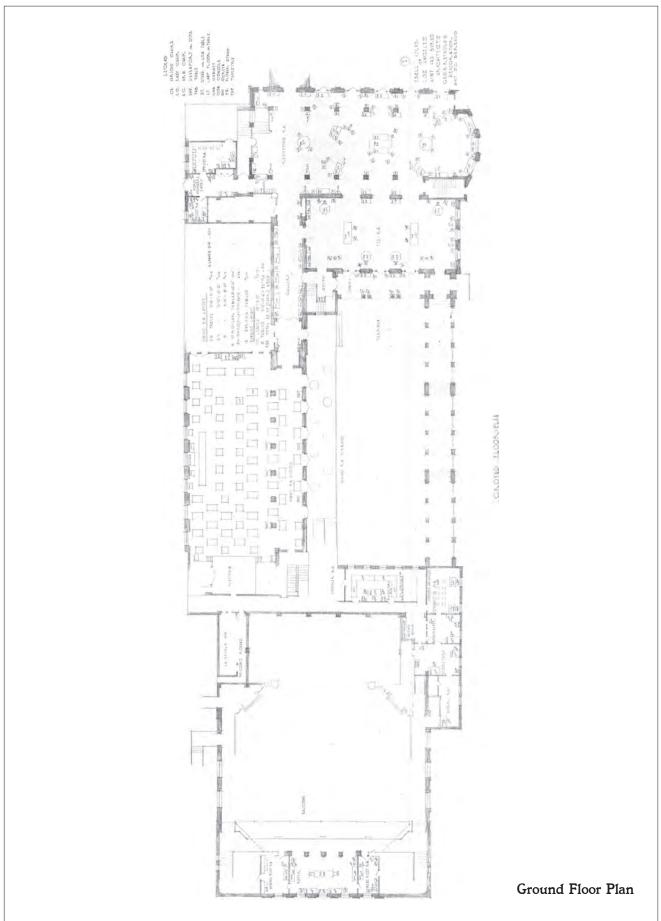
Appendix 'C' - Ebell Interior Decorator's Sketch Plans

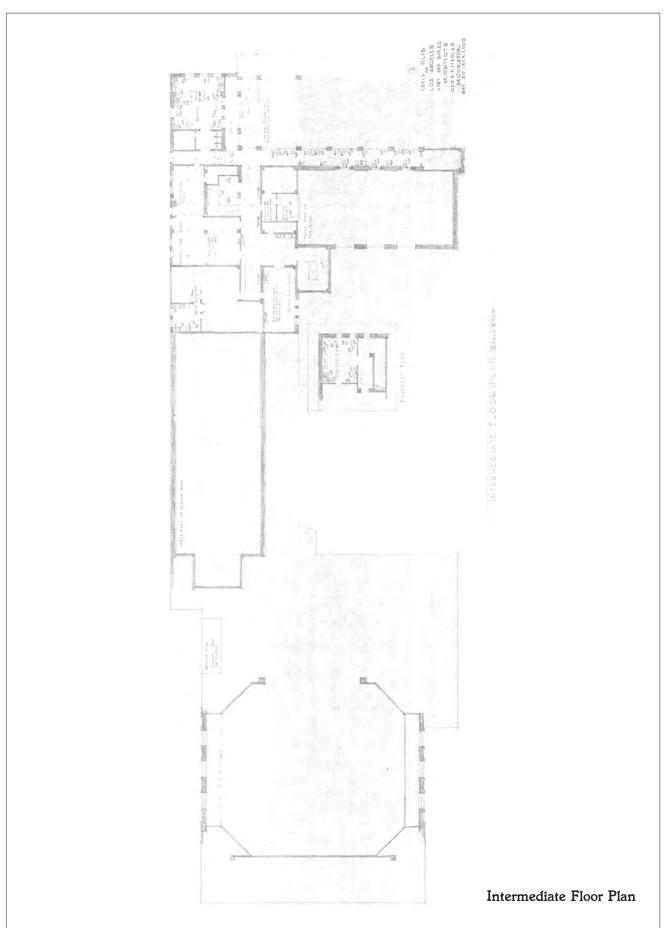
All sketches on the following pages by George W. Reynolds, Interior Decorator.

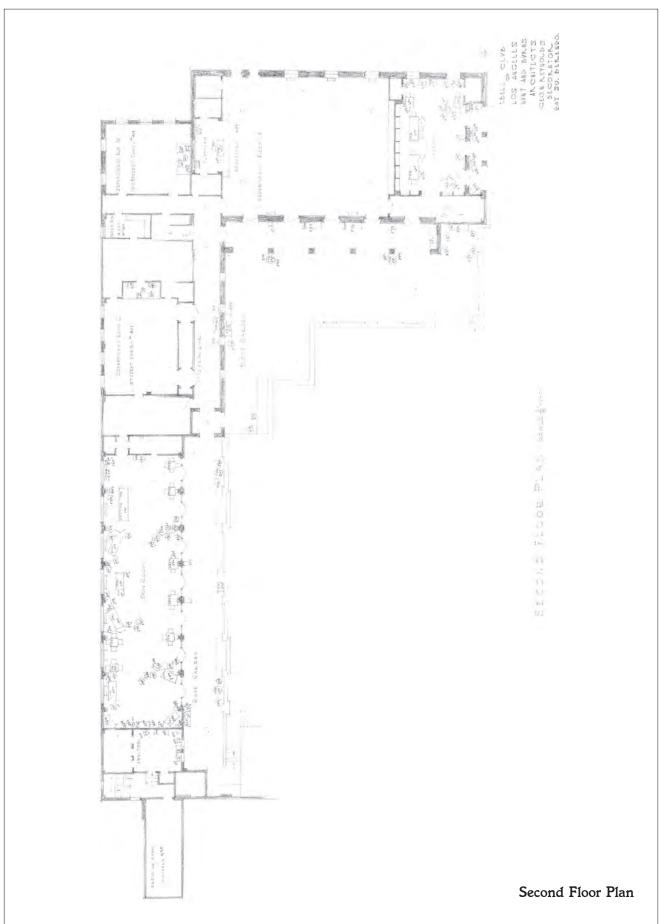
A census of the Club's rugs from 1933

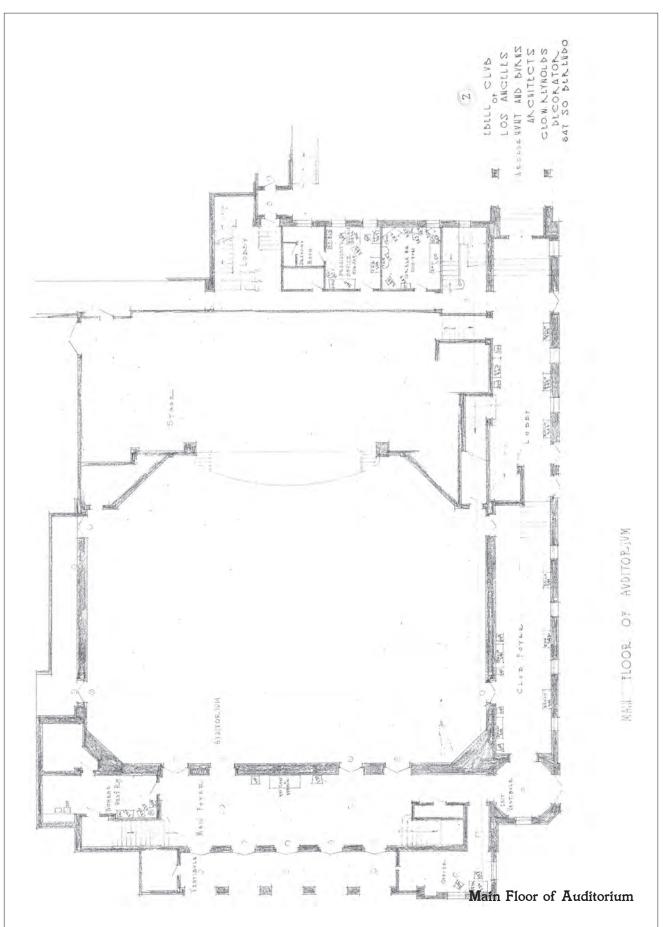
RUGS - 1933					
	1 Kerasch 12'4" x 16'8"				
	1 Moussoul 3'2" x 6'10"\$100.				
	1 Beleuchestan Prayer Rug 3' x 4'6" (wine color)\$100.				
	1 Iran 11'8" x 20'2"\$1000.				
	1 Meshed 11' x 14'\$1000.				
	1 Sereband 6' x 12'7"\$300.				
	1 Afghan Baukara 7'6"x10'\$200				
	1 Iran 5'3" x 11'8"\$150.				
	3 Donegal Irish Rugs (Reynolds) 30' x 25'\$4725.				
	1 Sereband 5'3" x 9'10"\$250.				
	1 Kurdistan 3'3" x 10'6"\$150.				
	1 Kazak 4'1" x 10'9"\$100.				
	1 Kurdistan 3'2" x 10'4"				
	1 Ferehan 9' x 14'3"\$250.				
	1 Herati 2'10" x 4'6"\$100.				
	1 Hamadan 2'3" x 3'10"				
	1 Sereband 6'1" x 12'10"\$450. (Gift of Mrs. Read)				
	1 Afghan Baukara 7'6" x 10'\$200.				
	1 Large Rug, Mrs. Walker's, 11'10" x 16'1" (Loaned. Returned 1935)				
Mezzanine Stairway	1 Kiskilum Hanging 5'3" x 14'				
Theatre stage	1 Serapi Style rug 12'2" x 16'2"\$1750.				
Poet's Corner	1 Kermanshaw 12'3" x 22'6"\$2000.				
	1 Moussoul 3'5" x 7'8"\$150.				
Art Salon	1 Keshan 13'8" x 24'10"cost \$737.00				

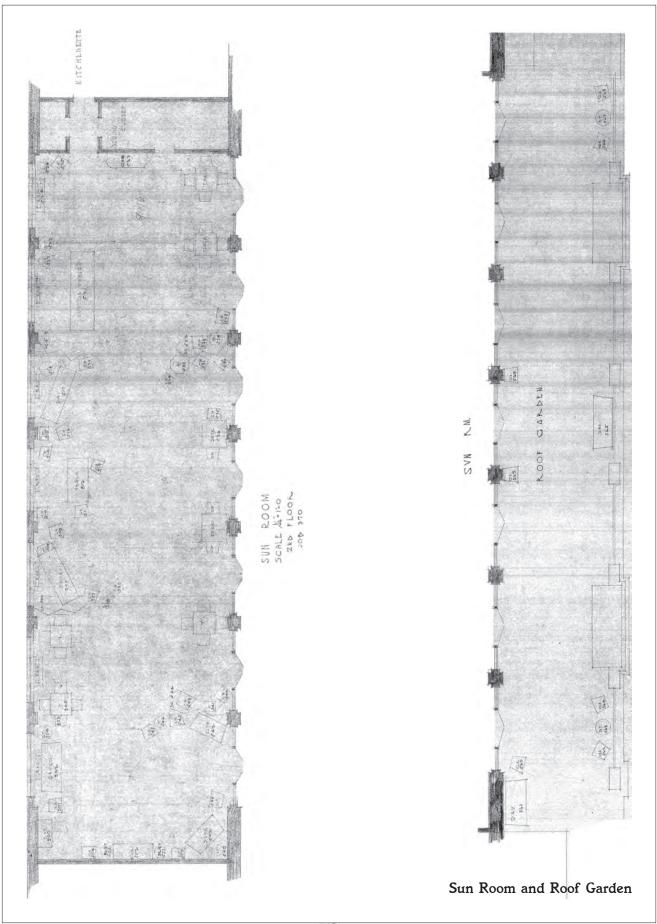












Appendix 'D' - Historic Paint Report

MARTIN ELI WEIL RESTORATION ARCHITECT

April 22, 2002

Ms. Shirlee Taylor Haizlip
President
The Ebell Club of Los Angeles
743 South Lucerne Boulevard
Los Angeles, California 90005-1277

Dear Shirlee:

Enclosed is a report of the preliminary investigation of the original finishes in the theater and theater lounge. While I anticipated finding paint colors similar to these, it is always a surprise to see what the architect and interior designer actually used. The one unusual element was the discovery of the tinted acoustical plaster and the fact that the plaster was tinted differently in each of the two spaces. You may notice that the color of the walls in the theater matches the cast stone columns in the dining room.

I think it is extremely important for the Ebell Club to embark on a program to restore the original color schemes of the public spaces. The inherent beauty of the Ebell Club is seriously compromised by the manner in which the walls and ceilings have been painted monochromatically with insipid colors. The architectural elements in the rooms were designed to be articulated by subtle colors. It is important that both the palette and the color schemes appropriate for the period be recreated in order to restore the original ambience of the Ebell interior spaces.

The evidence of the original finishes survives on the walls and ceilings. It does not have to be invented. I urge the Ebell Club to use its' resources to bring back the tasteful and historically correct interiors.

Sincerely,

Martin Eli Weil

2175 CAMBRIDGE STREET LOS ANGELES, CALIFORNIA 90006 (323) 734-9734 FAX (323)734-7996



Investigation of Interior Finishes

Martin Eli Weil Restoration Architect January 15, 2008

This report continues the investigation of original finishes that was carried out in October 2002. The initial study concentrated on the finishes in the Theater Lounge and the Theater Auditorium. The present work was initiated by the need to determine the original finishes in the Brides Room that was being considered for use in a film production. The company had offered to repaint the room after the filming was completed. This was seen as an opportunity to initiate the first step in restoration of the original color palette of the Ebell Club interior.

The study was expanded to look at finishes in the Lounge, Dining Room, Fine Arts Salon, History Room and the second floor hall. The work was confined to the walls and those ceilings that could be reached without installing scaffolding.

Methodology

The methodology for the study consisted of taking small samples of the plaster substrate and the layers of paint from the different architectural features in the rooms. The samples were examined using a 40X binocular microscope. The multiple layers of paint were examined to determine the original finish coat. In many cases the original finish turned out to be the plaster, which was colored with an integral pigment. The integral pigmented plaster or the finish coat of paint was matched to the Munsell Color System. This is an international color system with paint chips arranged by hue, chroma and value. The choice of colors exceeds the normal range of paint color fan provided by paint manufacturers. Since the notation system is constant, the designation of a specific finish coat of paint or tinted plaster does not change over the years.

Each sample was examined microscopically and field notes were made that listed the substrate number and colors of paint layers and the sequence and layers of dirt that indicate if a paint layer was a primer coat or finish coat. This report will focus on the material and color of the original finish coat since the purpose of this study is to determine the original color palette used for the new building.

General Findings

The examination of the rooms in this study in confirm that the colors of the original finishes found in the Theater Lounge and Theater Auditorium in the 2002 study was part of a more complex color palette used throughout the building. The examination also confirmed that large part of the building was initially decorated with pigmented plaster on the walls and ceilings. The original painted finishes are primarily confined to the decorative plaster details used to embellish the individual rooms. The primary color palette for both the pigmented plaster and painted plaster range from pale cream, warm cream, warm tan to deep taupe. They have the same hue (Yellow/red) and vary only by chroma and value. The color range includes the paint colors used most frequently in Los Angeles from the beginning of the twentieth century to World War Two. The exception to this color palette is several shades of green found in the Fine Arts Salon and Brides Room.



Munsell Colors

On an attached sheet I have provided approximate colors from Sherwin Williams Paint Company that are close but not an exact match for the Munsell Colors discussed in this report. This will give you an indication of the palette that was discovered in the preliminary investigation. It is possible to obtain selected color chips of the Munsell Color System from the MacBeth Corporation. Any paint company can match these chips.

Conclusions

The existing original painted ceiling in the Lounge and the physical evidence of the original finishes in the theater and theater lounge provide sufficient evidence that the interior finishes in the Ebell Club were very sophisticated. They are of equal quality to the other richly decorated interiors found in the other important public, commercial and religious buildings constructed in Los Angeles during the 1920's including but not limited to the Biltmore Hotel, City Hall, the Los Angeles Theater, St. John's Episcopal Church and Bullocks Wilshire. The interiors of these buildings represent a standard of artistic expressions and craftsmanship that is unique to that period. While most of the buildings listed above have retained their original interior finishes, there are many buildings including the Ebell Club where the original finishes have been painted over.

The Ebell Club has shown a concerted effort to recognize the historic and cultural importance of the building by having the building designated as a landmark. The organization has demonstrated a commitment to preserving the building, furnishings and art objects by maintaining the structure and the contents.

The decisions made in the past to cover the original decorative finishes with inappropriate paint colors has diminished the appearance of the public spaces. The ceiling in the lounge is a testament to what has been lost in the rest of the building The manner in which the walls in the lounge and the ceilings on the balcony have been painted with one bland monochromatic color represents the significant loss to the architectural integrity of the Lounge and all of the other major rooms in the building. The proposal to paint the theater and the theater lounge with contemporary bright colors unrelated to the historic color palette used in the building perpetuates this inappropriate approach to the public rooms.

In keeping with the aims of the Ebell Club, as stated in the brochure, to "Restore the buildings, grounds and collections of fine arts and furnishings" the organization should develop a program to recreate the original ambience of the interiors. This can be accomplished by utilizing the physical evidence that is available in each room and available written and photographic documentation.

April 22, 2002 Preliminary Paint Investigation

Introduction

The purpose of this study was to carry out a preliminary investigation of the Ebell theater and lounge to determine the original finishes that were applied to a selected sample of plaster architectural elements. The investigation included removing fragments of



the plaster from various features and examining them using a 40X and 80X binocular microscope. The original paint finishes were identified by matching the first finish coat of paint to the Munsell Color System. The Munsell Color System is used internationally by government agencies and the private sector to identify colors by hue, value and chroma.

Theater

There is documentary evidence that the walls of the theater were finished with acoustic plaster. The sampling carried out in this study showed that the acoustic plaster was tinted a deep gray/brown color (Munsell Color 10YR 6/2) there is presently one coat of latex paint on the plaster. This indicates that the walls remained unpainted until the present coat of paint was applied.

Two areas were examined on the face of the balcony. The recessed panels were originally painted a medium gray/brown (Munsell Color 10YR 7/2). This is two shades lighter in value than the walls. The roundel in the center of each panel was originally painted a light gray/brown (Mussel Color 10YR 6/2), which is two shades lighter in value than the recessed panel.

The belt course than divides the upper portions of the walls consists of a classical entablature. Samples were taken from three different areas on the entablature. The dentil and the cyma recta moldings were originally painted a medium gray/brown (Munsell Color 10YR 8/3) This color has a chroma that is one degree more gray than the color on the face of the balcony. The small blocks in between the dentils were covered with bronze powder that is a metallic metal coating that gives the appearance of gold. Bronze powder was used extensively in the early twentieth century since it significantly less expensive than gold leaf.

The proscenium arch around the stage is composed of 12 moldings plus a two-part base. Samples were taken from moldings #2, #3, #5, #7 and #13 the base. Examination of the individual elements revealed that the proscenium arch was painted a number of different subtle colors that were related to the paint colors and bronze powder used in the theater and the lounge. The following original paint colors and bronze powders were found on the moldings:

Molding #2. The original finish on the cyma reversa molding is a very thin coating of an unidentified material that is a dark other color (IOYR 6/6).

Molding #3. The original finish on the torus molding is a medium ochre color (Munsell Color 10YR 8/4) that is the same color found on the walls in the lounge. There is a wash of bronze powder over the paint.

Molding #5. The original finish on the bead molding has three separate layers. The base coat is the medium gray/brown color found on the roundel on the face of the balcony. Over this layer is a glaze of apple green paint (Munsell Color 2.5G 7/4). Over the green paint there is a wash of bronze powder.

Molding #7. The original finish on the acanthus leaf molding is a medium gray/brown paint (Munsell Color 10YR 8/2).

Molding #13. The original paint on the base at the bottom of the proscenium arch is a light ochre (Munsell Color 10YR 9/3)

I am sure that a microscopic investigation of the other architectural features in the theater will reveal more variations of these colors as well as some additional highlight



colors similar to the apple green paint. There may even be different shades of bronze powders. While the colors are subtle they add up to a very sophisticated palette.

Theater Lounge

Plaster samples were examined from the walls, recessed arch and pilasters in the lounge and the adjacent corridor. The microscopic examination revealed that the acoustic plaster in these two areas was tinted in the same manner as the acoustic plaster in the theater. The plaster in the lounge, however, was tinted a different color. It is medium ochre color (Munsell Color 10YR 8/4) This color is the same hue (Yellow/Red) as the colors used in the theater, however, the chroma is slightly brighter so that it appears to have a red cast while the colors in the theater have a gray cast. This is indicative of the sophistication of the original color schemes developed by Hunt and Bums, the architects, and George Reynolds, the interior decorator. I examined one element of the circular plaster grilles on the walls of the lounge. The outer rim is tinted plaster (Munsell Color 10YR 9/4). This color is two shades lighter in value than the plaster on the walls. I would anticipate that some of the elements in the grilles might be different subtle colors that would highlight the design.

The examination also confirmed that a large part of the building was initially decorated with pigmented plaster on the walls and ceilings. The original painted finishes are primarily confined to the decorative plaster details used to embellish the individual rooms. The primary color palette for both the pigmented plaster and painted plaster range from pale cream, warm cream, warm tan to deep taupe. They have the same hue (Yellow/red) and vary only by chroma and value. The color range includes the paint colors used most frequently in Los Angeles from the beginning of the twentieth century to World War Two. The exception to this color palette is several shades of green found in the Fine Arts Salon and Brides Room.

Investigations of Interior Finishes - Part Two Revised March 25, 2008

Introduction

The purpose of this report was to continue the investigation of original finishes that was carried out in October 2002. The initial study concentrated on the finishes in the Theater Lounge and the Theater Auditorium. The present work was initiated by the need to determine the original finishes in the Brides Room that was being considered for use in a film production. The company had offered to repaint the room after the filming was completed. This was seen as an opportunity to initiate the first step in restoration of the original color palette of the Ebell Club interior.

The study was expanded to look at finishes in the Lounge, Dining Room, Fine Arts Salon, History Room and the second floor hall. The work was confined to the walls and those ceilings that could be reached without installing scaffolding.



Methodology

The methodology for the study consisted of taking small samples of the plaster substrate and the layers of paint from the different architectural features in the rooms. The samples were examined using a 40X binocular microscope. The multiple layers of paint were examined to determine the original finish coat. In many cases the original finish turned out to be the plaster, which was colored with an integral pigment.

The integral pigmented plaster or the finish coat of paint was matched to the Munsell Color System. This is an international color system with paint chips arranged by hue, chroma and value. The choice of colors exceeds the normal range of paint color fan provided by paint manufacturers. Since the notation system is constant, the designation of a specific finish coat of paint or tinted plaster does not change over the years.

Each sample was examined microscopically and field notes were made that listed the substrate number and colors of paint layers and the sequence and layers of dirt that indicate if a paint layer was a primer coat or finish coat. This report will focus on the material and color of the original finish coat since the purpose of this study is to determine the original color palette used for the new building.

Dining Room

Walls

The original color of pigmented plaster on the lower and upper walls in the dining room was a rich cream (Munsell Color 10YR 9/4).

Main Ceiling

The main ceiling was inaccessible for sampling. It will be necessary to remove an acoustical tile to examine the original plaster.

Side Aisle Ceiling

The ceiling and the beams that support the ceiling are poured steel reinforced concrete. The first finish coat of paint on the ceiling was a deep brown (Munsell Color 10YR 2/2). It was common in the 1920's to use exposed poured concrete for the ceiling and structural members. The concrete was poured using rough wood planks for the forms. When the concrete was cured and the wood forms were removed the grain of the wood was left on the surface of the concrete. The concrete was often painted brown to simulate the color of stained wood. It was often common to apply painted stencils over the finish coat to give the appearance of decorative finishes.

Recommendation

• Examine original black and white photographs of the dining room to see if there is any evidence of stencil or decorative painting on the ceiling and beams.

Circular Vents on the Upper Wall

The plaster grilles are composed of plaster tinted the same rich cream color as the walls (Munsell Color 10YR 9/4). Three different details on the grille were examined to determine if decorative finishes were applied when the room was new. It appears that at least three details were painted different colors to embellish the design



- The frame of the vent was painted a light warn tan color (Munsell Color 10YR 8/4). It is a deeper value of the color used on the walls.
- The wreath on the frame was painted medium warm tan color (Munsell Color 10YR 7+4). It is a deeper value of the paint color used on the frame.
 - The Dolphin was also painted the same color as the frame (Munsell Color 10YR 8/4).

The room has been re-painted three additional times. When the grille was re-painted the third time, a coat of bronze metallic paint was used to give the grille the appearance of bronze or gold.

Recommendation

• Examine the remaining details to determine if additional paint colors were applied to highlight the details.

Heating Supply Grilles on the Lower Wall

The pigmented plaster grilles is the same rich cream color used on the walls (Munsell Color 10YR 9/4)

- The frame was embellished with a color lighter than the wall (Munsell Color IOVR 9/2)
- The lattice was painted a lighter cream color (Munsell color 10YR 9/2)

General Findings

The examination of the rooms in this study in confirm that the colors of the original finishes found in the Theater Lounge and Theater Auditorium in the 2002 study was part of a more complex color palette used throughout the building. The examination also confirmed that large part of the building was initially decorated with pigmented plaster on the walls and ceilings. The original painted finishes are primarily confined to the decorative plaster details used to embellish the individual rooms.

The primary color palette for both the pigmented plaster and painted plaster range from pale cream, warm cream, warm tan to deep taupe. They have the same hue (Yellow/red) and vary only by chroma and value. The color range includes the paint colors used most frequently in Los Angeles from the beginning of the twentieth century to World War Two. The exception to this color palette is several shades of green found in the Fine Arts

Salon and Brides Room

Brides Room

Walls

The walls of the Brides Room were originally an integrally tinted plaster pigmented a golden cream color (Munsell Color 2.5Y 8.5/4).

Ceiling

The original color of the tinted plaster on the ceiling was a pale golden cream (Munsell Color 2.5Y 8.5/2).

Woodwork



The wood work in the room including the baseboard, door and windows were painted a soft gray/green (Munsell Color 2.5G 6/2) The color of the woodwork compliments the gray/green painted finish on the original furniture in the room. The rich cream and gray/green are typical of two of the most popular colors found in Arts and Crafts interiors from the first two-decade of the twentieth century. It is not surprising they appear in one of the more domestic settings in the Ebell Club.

Fine Arts Salon

Walls

The walls in the Fine Arts Salon were pigmented plaster tinted a soft green (Munsell Color 2.5GY 8/2).

Frieze

The frieze was not accessible for sampling; however, the existing delicate shading of the basrelief plasterwork indicates that this is the original finish.

Lower Molding

The small lower molding on the wall was originally painted a light cream (Munsell Color 10YR 8/2).

The green walls are an exception to the dark cream, ochre and taupe walls found throughout the rest of the building. The original polychrome finish on the chandeliers and wall sconces in the room features green as the dominant color. This is an indication of the careful coordination of colors of the appointments and the walls.

Recommendation

• Examine the remaining details on the supply grille to determine if other paint colors were used.

Lounge

The original painted ceiling in the lounge would indicate that the walls and other architectural features in the room were painted and tinted various colors when the room was completed. Numerous samples were taken on the balcony where it was possible to reach all of the different architectural details found in the room.

Lounge and Balcony Walls

The walls were tinted with an integral pigment that was a light warm tan color (Munsell Color 10YR 8/4). This is the same color found in the Theater Lounge.

Crown Molding on the Wall

The crown molding on the wall is made up of five (5) different molding profiles. The plaster moldings are painted two different colors, which embellish the surface. The moldings are numbered 1-5. Molding #1 is the lowest profile on the wall. Molding #5 is the molding profile next to the ceiling.

- Molding #1 is painted medium warm tan (Munsell Color 10YR 7/4)
- · Molding #2 is painted light taupe (Munsell Color 10YR 8/2).
- · Molding #3 is painted medium warm tan (Munsell Color 10YR 7/4.
- Molding #4 is painted light taupe (Munsell Color 10YR 8/2)
- Molding #5 is painted light taupe (Munsell Color 10YR 8/2)



Columns and Pilasters

The columns and pilasters were tinted the same light warm taupe color as the walls (10YR 8/4).

Column and Pilaster Capitals

The capitals on the columns and pilaster are made up of six (6) different molding profiles. An examination of the integral color plaster revealed that the entire capital was tinted the same light warm tan color as the columns and pilasters (Munsell Color 10YR 8/4)

Balcony Ceiling

The ceiling is tinted a deep taupe color that is the same color as the walls in the theater Auditorium (Munsell Color 10YR 6/2)

Beams Supporting the Ceiling on the Balcony

The beams are painted plaster a light taupe color (Munsell Color 10YR 8/2). It contrasts with the deeper color on the ceiling.

Second Floor Hall Outside Lounge Balcony

The taupe colors found in the Hall are the same as he colors used in the Theater Auditorium Ceiling. The walls are pigmented plaster tinted deep taupe (Munsell Color 10YR 6/2).

Crown Molding

The plaster crown molding is painted medium taupe (Munsell Color 10YR 7/2).

Second Floor Stair Hall

Walls

The walls are pigmented plaster that is tinted a golden cream (Munsell Color 2.5Y 8.5/4)

Storyroom

Walls

The walls are pigmented plaster tinted a warm cream (Munsell Color) 2.5Y 8.5/4).

Munsell Colors

The Ebell Club would be prudent to purchase and archive a sample of each Munsell Color used in the building to accompany this report and the 2002 report. Copies of each of the Munsell Colors used in the Ebell Club can be obtained from the Gretag/MacBeth Munsell Company. Individual 8½x11 Munsell Sheets of Glossy Color for each Munsell Color are available for \$27.50 per sheet. They can be obtained from the Gretag/Macbeth Munsell Company, 4300 44th Street SE. Grand Rapids, MI 49512

Solarium

Walls

The walls are pigmented plaster tinted a soft green Munsell Color 2.5GY 8/2.



Example Paint Swatches



THEATEL WALLS & PILASTERS



LOUNGE WALLS, PILDSTERS & RECESSED ARCHES



10 YR 7/2 THEATER BALCONY DROPPED PANEL



THEATER - BELT COURSE IS MORE GROY



IOYR 8/2.
THEATER BALCONY POUNDEL.
THEATER-HOLDING #5 \$#7



10 YR 9/4 THEATER - MOLDING #3



10 YR 6/6
THEATER MOLDING #2



2.54 7/4 THEATER -MOLDING #5

Appendix 'E' Construction History (Building Permits)

Construction permits and alterations for The Wilshire Ebell property from the City of Los Angeles Department of Building and Safety.

1926-12-10	Ebell Foundation Permit
1927-01-28	Ebell Building Permit
1927-10-17	Ebell Building Permit valuation change
1943	Repairs to Glass Roof
1956-01-09	Ebell Seismic Parapet Inspection
1958-08-21	Ebell Remodel Bath Add Shower & Basin
1959-07-28	Ebell Remove Wire Glass, Re-roof (cancelled)
1959-09-18	Ebell Remove Wire Glass, Re-roof Comp
1975-07-31	Ebell 23' Flag Pole over entry (flagpole removed in 2013)
1979-03-08	Ebell saw cutting
1980-06-	24 Administrative Letter allows stair in Lounge to remain open
1980-06-2	27 allows ommission of barriers at stairways to basement at stairs #4 and #8
1980-08-	28 Fire Exit Enclosure - Permit #9423 issued 1980-09-03}
1982-09-20	Ebell Re-roof flat roofs
1982-09-23	Ebell Re-roof flat roofs
1982-12-27	Ebell expansion of Orchestra Pit
1986-04-01	Ebell Plumbing Final
1988-10-21	Ebell Caretaker units ventilation violation
1989-12-26	Ebell Recessed Lighting in Dining Room
1990-03-08	Ebell HVAC Permit
1990-06-05	Ebell Mezz HVAC
1999-10-21	Ebell Re-roof flat roofs
2000-05-26	Ebell Tile Roof reset
2006-06-27	Ebell ADA ramp and parking at port cochere
2010-08-12	Ebell ADA toilet room in Theater Lobby
2011-02-04	Ebell Toilet Room add

At the time of publication permits have not been found for:

1927	Neon signs on the roof of the theater (1927 & c.1947 arrow)
	pole mounted on the Wilshire lawn
	pole mounted at 8th & Lucerne
c.1933	Passenger elevator
c.1935?	Wireglass roof over roof gardens (a 1959 permit has been found for
	replacing the glass roof with a concrete and asphalt composition roof)
1980	Stairwell enclosure for fire doors (listed above w/permit number)
2012	Major concrete facade restoration work (all exterior elevations)





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 | | Mr. J. J. Backus, Superintendent of Building, | Mr. J. J. Backus,
Superintendent of Building. |



927-10-17 Ebell Building Permit valuation change
All Applicable Mr
All Applied Out be Filled Out
Bids, Porms
BUILDING DIVISION
ENI HIS BUILDING AN
Applies on to Alter, Repair of
OUT THE STORY OF BUILDING WOLST STORY Commissioners of the City of Lot Assessment
Application is hereby made to the Bond of Bullding and Safety Commissioners of the W of Los Angeles, through the office of the perintage of the Bond of Bullding and Safety Commissioners of the W of Los Angeles, through the office of the perintage of the Bond of Bullding, for a bullding specific is accordance with the description and T the purpose hereinatter set forcy. This plication is made subject to the following est itions, which are hereby agreed to by Chandersigned applicant and which shall be made conditions entering into the exercise of the permit of the series of the permit of the permit does not much many right place or portion thorsel, the permit does not much many right place or portion thorsel, but the permit does not much many right and any building to other structure therein described, or any ortion thereof, for any purpose that is, or may hereafter be producted by ordinance to the City of Los Angeles. The That the straining of the permit does not affect or projudice any claim of the permit. REMOVED FROM
First: That the permit does not grant day are or privilege to erect any building o other structure therein described, or any frien thereof, upon any arrest, alley, or other public place or portion thereof.
ortion thereof, for any purpose that is, or may hereaften be probabled by ordinance -t their or Los Angelos. Third: That the granting of the permit does not affect or probable any claim of the probable of the probable of the probable of the permit does not affect or probable only claim of the probable of probable of the permit does not affect or probable only claim of the probable of probable of the permit does not affect or probable only claim of the probable of the proba
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BROADWAY STATE TWO CASES
ENGINEER PLEASE VERIFY TO No. Street 10
. (USE INK OR INDELIBLE PENCIL)
1. What purpose is the present Building now used for Clubhania
2. What purpose will Building be used for hereafter?
3. Owner's name Chall Clark of I Phone Or 9/25
4. Owner's address 743 So Auced an Black
5. Architect's name Hant & Burns Phone
6. Contractor's name Scaffelding Court C. Phone TV 7224
7. Contractor's address. 1.00 Manufile Humbler, Gas Fitting, Sewing.
8. VALUATION OF PROPOSED WORK [Including Plumbing, Gas Fitting, Sewers.] \$
9. Class of present Building No. of rooms at present
10. Number of stories in height
11. State how many buildings are on this lot
2. State purpose buildings on lot are used for (Apartment House, Hotal, Residence, or any other purpose.)
STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:
SUPPLEMENTAL VALUATION TO
PERMIT NO. CO2.
ORIGINAL VALUATION 364,000
have carefully examined and and the house of support substances for 31,000
I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with,
whether herein specified or hot. Lisheld Eng. Court &
(Sign here) Syn Authorized Agent.)
FOR DEPARTMENT USE ONLY
PERMIT NO.
30800 · 2049 / OCT 17 1927
Plan Examiner Clerk TOULS
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werem specimes of not	read the above blank and k or the same is true and correct, and Laws governing Building Construction will be complied v
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FOR DE	PARTMENT USE ONLY
APPLICATION	O.K. AFM
CONSTRUCTION	o.x. AFM
ZONING	O. K.
SET-BACK LINE	O.K. 91-6
ORD. 33761 (N. S.)	O.K. Strans
FIRE DISTRICT	O.K. AFM
	REMARKS

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will be compiled with	
Owner or Authorized Agent	
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1943 Repairs to Glass Roof CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION Application to Alter, Repair, Move or Demolish REMOVED FROM MI MOVED TO Deputy 2. Use of building APPENENT building Clos House 743 So Lucerne Bira 4. Owner's Address & Certificated Architect 8. Licensed Engineer 2. Contractor JECURITY B. Contractor's Address VALUATION OF PROPOSED WORK The second of the second (Bissidence, Betel, App. meet flauet er ant . 18. Sixe of existing building . . . Number of stories high linight to highest point be briefly and fully all propose construction and work (OVER)

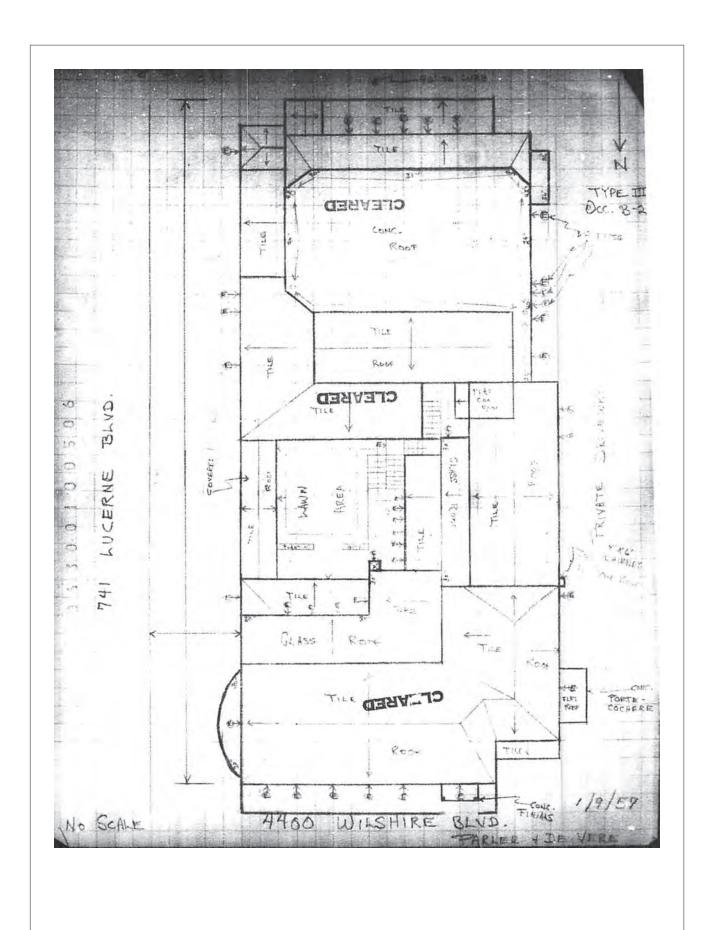


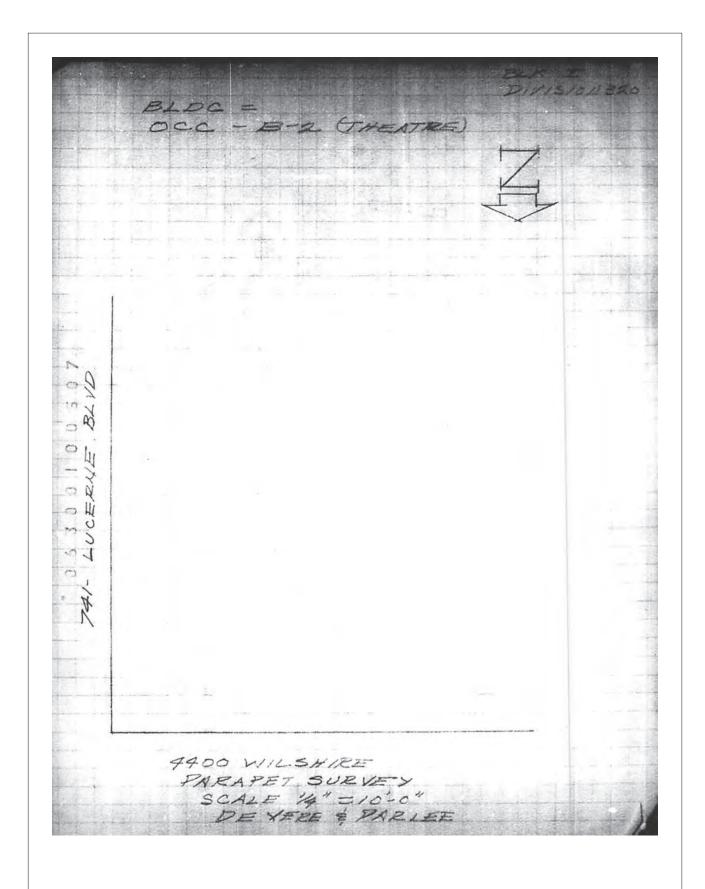
PLARS.		N and other data most br . V V CONSTRUCTION	ed if required.
ips of Addition . a	Jings of Lot		nes when complete
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			Applament Assets
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1956-01-09 Ebell Seismic Parapet Inspection 4400 Wilshire Blud. 741 Lucerne Blod. Legal Lot A.
Tr 2839 Owner. Ebell Club. 743 S. Loucerne Bld. Brick paragets, concrete finials, mission tile, concrete chimney adjacent to Wilghere Blad human Blad, 8th St and along all exits opened extraords set aside for probatrion we Closs A-3 story glub & Heatre Blog. arch Hunt a Darros Centr- John fuld Engr. (not co. 4602/1-8-127 4369 mm 30,860/ 10-17-27 /15, m (pupp. Voluntia)

4400 Wilshing Blud Checked plans from vas 14 Bldg ok to clear. Com Propets Eng. sheet # 13 16 20,21 (2.5)(1/2)(150)=375 /11 (375X.2) - 75 /18 Mc (75 × 1912 (1.5) 2 22,000" Bs reg t = 2000 10 525 Roof Anchorage Eng streets \$ - 9 (dont == 1) Voistminis not going ed 24 or clong Wilshire Blok Eng sheets 6\$10 slub anchorage front anchored C sit a chang become 13/vd Mission Tile ancherage Spec sheet to calls for metal Tus & comenting of tite. Conc. Chimney Fing shoet & z Remt 18 Vert 6 15 cc both sides 1/2 No. (15" toth sides & Com Varaget. CLEARED (5)(1=)(150) = 750 4/1+ M210/2 2 (750)(5) = 1876" = 22,500" # " " (18) = (10) (10) (10) (10) = .0965 reg & >.0940"

" " (18) = (10) (10) (10) (10) vsing diuble stress to M= Esi, J - (1.0) (M) = PCL 1/2 L. F.D - (1.000 X375) = 13.1





ADD 9700 WILSHIRE BOUD

INSPECTION LIST FOR PARAPETS ALONG PUBLIC WAYS

Building Address: 9400 WILSHIRE BLVD OCCUPANGYB-2 STORIES/12 TYPET CURS TO BLDG.LINE20 HT. 60

MATERIAL: Brick Block Hollow Tile Conc.

AL: Brick Block Hollow Tile Conc. Veneer

Type of Mortar: Cement Lime

Wall Thickness:

Front Rear Sides 8

Conditions: Fair

Power Lines: UNDE ECEND

Fire Escape Ladders: YES

ROOF FRAMING AT PARAPET: Wood Concrete

Dist. anchors below main roof

Anchor spacing and attachment

Cant strip details

CORNICES: Distance below top of wall 60

Horizontal projection 16"

Depth 12

Details CONCRETE

Condition FAIR

VENEER Location NONE

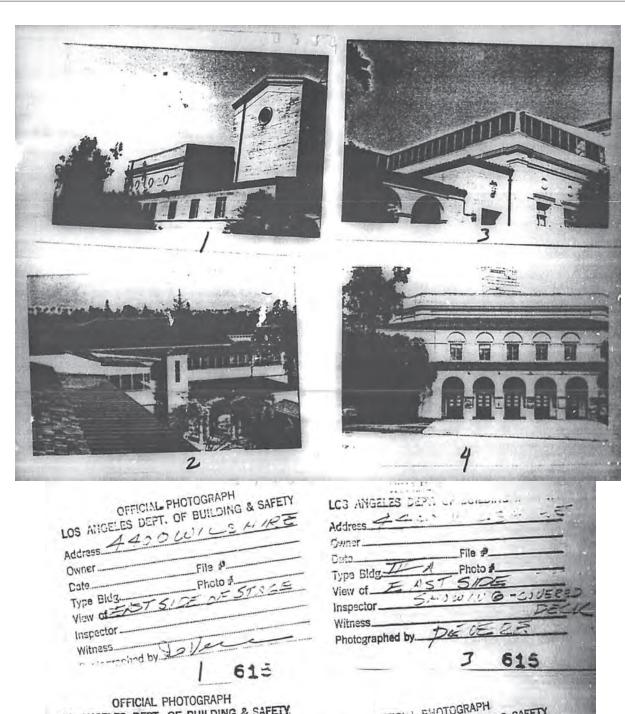
Material

Thickness

Anchorage

Condition

		75
FIRE ESCAPE:	Location Front Wall Side Wall Kear Wall	
	Material STEEC	
	Details WEST EXIT FROM THE	NEE
Tarking and	Supports BOC75	
DEMOUOUGE	Condition COOP	4.6
PENTHOUSE STAIRS:	Location NONE	
100	Material	-
DOOR	Details	
ROOF STRUCTURE:	Location POOF SIGN	4 8
1	Material STEEL	11 -
	Details	1 1 1
	Support ROOF	
	Condition FAIR	2
AND AND	Location PATIO AREA	
BALCONIES:	Material CONC	
	Details ORIG, CONCRETE BALCONI	5
COLUMNS	Support ROOFED OVER WITH STE	EEC
	Condition FAIR.	1033
WALL AND PROJECTING	Type Wall Number Projecting Number]
SIGNS:	Front Wall Side Wall Rear Wall	
	On Face of Parapet Wall Below Face of	Wall
	Material ROOF SIGN ONCY	ш
	Details	2
	Support	145
	Condition Good Fair Poor Hazardous	
	De Tue E Parle Date: 1-	9.56



OFFICIAL PHOTOGRAPH
LOS ANGELES DEPT. OF BUILDING & SAFETY

Address 4400 W/CS4/RE

Owner
Date
Type Bldg. A Photo F.
View of 747/0 ARE A
Inspector
Liness
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Filotos	rapiles 5, 7	3	615
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S CITY OF LOS ANGE	PPLICATION TO ALESE			DING AND SAFETY
1. LEGAL LOT	NLK. YRACT	THE CONTRACTOR	OE TO SOL	TORSY MAP
<u> </u>	2839			5094
2. SUICOING ADDRESS		APP	MOVED	2011
743 Se. Luc	erue Blad		EW	FIRE DIST. 1280
Wilshire Bl	vd ANO Sth S	34		T/TT W
A. PRESENT USE OF BUILDING	NEW USE OF I			THESTOR
	& Club House	Same		KEY
S. OWNER		MONE		COR. LOT SETTE
6. OWNER'S ADDRESS	angeles	P. O. 2	DNE	LOY SIZE
7A3 S. Luce	wne Blwd			
7. CERY. ARON.			HONE	Block
Rowland H.	Crawford C-260		753	
B. LIC. ENGR.	2	whatte managina.	HONE	MEAR ALLEY
S. B. Barne	<u> </u>	STATE LICENSE P	22385	BLDG LINE
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	302	P. O. 2	ONE	AFFIDAVITS
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127 x 355	ALC: ALC:			
2. MATERIAL - WOOD -				SPRINKLERS
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Appendix 'F' 1906 Booklet Detailing First Clubhouse at Figueroa and 18th Street

The Ebell Club House

Previous to the year 1902 some movements were made by The Ebell Club looking towards the purchase of a lot and the building of a Club Home. During the administration of Mrs. Chas. N. Flint a committee was appointed to investigate the subject of a lot. They reported that no suitable lot could be bought for less than \$5,000.00 which seemed to the Club to be too great a responsibility to undertake, so the matter was dropped for the time.



THE EBELL CLUB HOUSE 1719 South Figueroa Street Los Angeles, California

At the close of Mrs. Wm. T. Lewis's ad-

ministration, June, 1902, she in her closing address urged the president and officers of the incoming administration to make the building of a Club House their first interest. This charge was accepted by the new president, Mrs. Sumner P. Hunt, who at once appointed a Ways and Means Committee with Mrs. Chas. N. Flint as chairman. This committee worked on two lines, first to ascertain what support would be given to the project by the Club members and second. to find a suitable building site.

When the Club opened in October, 1902, this committee reported that various members had promised subscriptions aggregating between fourteen and fifteen thousand dollars to be taken in stock if a stock company should be organized to build the Club House.

They also reported that a lot on Hope Street near Ninth had been selected, and through the kindly agency of Mrs. Robt. J. Burdette an option on this lot for ninety days had been secured. At the end of the ninety days Mrs. Burdette made the first payment on the lot, thus securing it, and she agreed to sell it to the proposed Ebell Building Association when they should be in a position to purchase it, for the price she paid plus all expenses incurred. These results of the Ways and Means Committee being deemed sufficient encouragement to the Club to proceed, this committee was discharged and an Organization Committee was appointed with Mrs. R. H. F. Variel as chairman. This committee, with the able and generous assistance of Judge R. H. F. Variel, completed the organization of the Ebell Building Association. This association was a stock company with a capital stock of \$50.000.00 and had powers to issue stock, buy and sell real estate and build and own buildings.

This association was formed because the Ebell Club as a literary organization had no power to issue stock. The Building Association was incorporated May 21, 1903, with the following Directors: Clara B. Burdette. Aesah J. Stimson, Caroline Variel. Rose L. Burcham, and Mary L. Hunt. Mrs. Varid was elected the first president and Mrs. Burcham secretary. A subscription agreement was printed and subscriptions for stock solicited. The first 2,000 shares at \$10.00 each were to be reserved for club members and these must be all taken within four months after the agreement was issued. In September of 1903 the 2,000 shares all being subscribed for, the Directors decided to purchase the lot.

This was completed September 16, 1903, the Association paying to Mrs. Burdette \$14,500, the original price of the lot also the interest and taxes to that date.

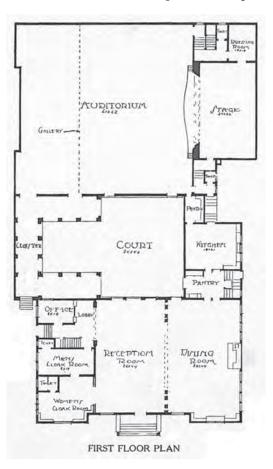
A second subscription agreement was issued in which the remaining stock was offered to others not club members.

Some little stock was taken by non-club members, but the great majority of the shares-3,550-were taken by the Ebell Club and its members.

The architects chosen were Messrs. Hunt & Eager. Plans were made and discussed. At the Annual Meeting of the Stockholders- April, 1904 the following Directors were elected: Mrs. Robt. J. Burdette, Mrs. Chas. N. Flint, Dr. Rose L. Burcham, Mrs. T. T. Knight, and Mrs. Sumner P. Hunt, Mrs. Hunt was chosen president by the Directors, and Mrs.

Burcham secretary. The proceeded slowly, owing ments and the fear that large to be successfully of property were increasthat the lot which had purchase became a most January, 1905, the Assothe lot on Hope Street sive lot for the Club then bought the lot at

A rapid modification of new lot was made and building was let June 28, Jones. On July 31, 1905, laid in the presence of a members most interested. Club House would be Club opening in October, 4th before the first meet-January 9th the house being completed a house the members and their have since much enjoyed home.



work at this time to many discouragethe undertaking was too completed. The values ing so rapidly, however, seemed an extravagant fortunate investment. In ciation decided to sell and buy a less expen-House. The Directors 1719 Figueroa Street. the plans to suit the the contract for the 1905, to Mr. W. H. the corner stone was number of the Club It was hoped that the ready for use at the but it was December ing was held there. On and its furnishings warming was held for friends, and the Club meeting in their own

The Club House cost \$25,500, the lot \$10,000 and the furnishings, including two pianos, pictures, books; etc., about \$7,500. Of this property the Club owns all of the furnishings and more than '\$11,000 worth of the stock of the Building Association, and they hope before many years pass to be the 'owners of the balance of the stock.

The Directors of the Building Association have great cause to be pleased with the result of their work. In March of 1906 the Hope Street lot was sold for \$31,900, and at the Annual Meeting Saturday, April 28th, the Directors, after paying all bills and indebtedness, were able to distribute to the stockholders a surplus of \$13,000, giving to the Club \$3,000 for services rendered the Association, to the older stockholders 29% and to the more recent ones 25% of their total investment.

The Directors in all their work since the death of Judge Variel have been aided by the wise counsel of Judge John D. Pope. They have had also the advice of the business men related to them, and have received uniform courtesy and consideration from all the men



with whom they have had business dealings. This enterprise, however, was on the whole conceived and carried to completion by the women of "The Ebell".

In October 1927 the old Ebell Club Building on Figueroa Street was rented to a Mr. Sigurd Russel in the amount of \$200 per month to be used as an Art Theater.

In 1934, the Club, looking to sell off the old property was advised to wait for better times as the property would now be valued at approximately 1/6 its value in more prosperous times.

An insurance policy held by the Club in 1940 lists the value of the Building at \$328,000

At the time of this writing, 2013, the old Ebell Club site contains various post WWII warehouse buildings.

Club House Outgrown?

As early as April of 1914 the Ebell Board was considering major alterations to the Figueroa Clubhouse.

April 20, 1914.

Mesdames E. C. Bellows

and William Read,

Ebell Club, Los Angeles, Cal.

Ladies:

We submit herewith at your request, preliminary sketches with estimates, for the remodeling of your present club building. the removal of present Auditorium and Service Wing between these two buildings and erection of new Class "A" Auditorium and Class "C" service wing. Also erection of a four-story, Class "A" building extending from south of new Auditorium to Eighteenth Street, to be used as Entrance, Offices. Coat Rooms. Foyer. etc., in connection with Auditorium, with Studios. Section Rooms. etc., in second and third stories and small Lecture Hall in fourth story.

We estimate the cost of the various new	Units as follows:
Auditorium proper (Class "A")	\$67,000.00
Four-story Class "A" to 18th St.	53,000.00
Service Wing,	5,000.00
	\$125,000.00

The erection of the Auditorium would necessitate the construction of the Service Wing to provide space for Heating apparatus.

If this be built without the 18th Street Building, some provision sholuld be made for Cloak and Toilet Rooms in connection with Auditorium. This would best be done by building sl.4cll port i on of the 18th street Building as necessary, preferably the entire first story.— the cost of which would approximate \$15,000.00. To this may be added the upper stories as desired. Possibly temporary provision might be made at less cost.

The cost of making the desired alterations in old building we can only roughly approximate, but think \$ 4,000.00 to \$5,000.00 a reasonable allowance for the same. If Auditorium, Service Wing and first story of 18th Street Wing be built, the estimated cost would be approximately \$87,000.00.

Very respectively yours,

Hunt & Burns



Appendix 'G' The Ebell Moves West out of Downtown Los Angeles

Excerpted from "http://wilshireboulevardhouses.blogspot.com/" author Duncan Maginnis. While men would continue to trudge downtown every day, their clubs if not their offices never moving from the district, their wives longed for more sedate shopping and clubgoing experiences. The two top retreats of the genteel ladies of Los Angeles were the Friday Morning Club and the Ebell, both on South Figueroa Street, convenient for members living to the southwest of downtown in beginning-to-fade West Adams but not to those of newer districts due west, where fashion had been turning for some time. Just as the Friday Morning ladies were completing their elaborate Figueroa clubhouse, the matrons of the Ebell were looking elsewhere. The Ebell's president for 1922-1924 and a member of its Building Committee, Mrs. Grantland Seaton Long had grand ideas. Guided by a group of investment-minded club husbands, referred to in some sources as "a syndicate of local bankers," she signed the deed to buy a portion of the Busch property on the south side of Wilshire near Vermont in February 1923. It was at the southeast corner of Shatto Place, only just cut south to Seventh Street. The house at 3124 Wilshire, home of Clara Busch Wilson, was to be moved in the deal. As it happened, in the rush of Wilshire to commercial zoning, the value of the Ebell's new property went up so high so quickly that it was advised by bankers to take the profit and secure a lot even farther west.

In an era of conflicting notions of emancipation, having a husband who was 23 years her senior was no impediment to Mrs. Grantland Seaton Long's ascent to the presidency of the largest contingent of Helen Hokinsons in all of California; nor was such as the rather icky description of her in the Times soon after her election as a "little lady" who was "still [her husband's] bride and he still her lover—even if she is the distinguished president of our most exclusive ladies' club." Pearl was by all accounts most certainly a lady, and by some accounts a shrewd one in the mold of all iron magnolias. While the details of her wheelings and dealings in Ebell property are not completely clear, in securing the lots for the new Park Mile clubhouse, her own house at 671 South Vermont Avenue, just south of the erstwhile Bullock's-Wilshire site at 3200 Wilshire, came into play after her husband died there on July 16, 1923, in the midst of the club's various real estate negotiations. Not long afterward, the Times reported that what may have been the Ebell's shadow "syndicate of local bankers" had bought the Long house and planned to relocate it. In October 1924, a large parcel bounded by Wilshire, Eighth, Easterly Drive (as the east roadway of Fremont Place was then called), and Burck Place (now the southward extension of Lucerne Boulevard) was purchased by what was said to be a lone investor, perhaps Mrs. Long herself as part of a complicated plan to provide the club with a new plot. In the third phase of the project, two lots of the new purchase, at the southeast corner of Wilshire and Easterly, came to be occupied by a migrant from 671 South Vermont Avenue by late January 1925. At some point she may have considered living in her relocated house; in the end, she did not, taking instead an apartment at the Hershey Arms at 2600 Wilshire.

Meanwhile, the final phase of the Ebell Club's coming to occupy the site it does today was begun in August 1925 when it was announced that the club itself, and not some shadow investor or group of bankers, had purchased Lot A of the Wilshire Square tract at the southwest corner of Burck Place, extending a block down to Eighth Street, which had been part of the parcel acquired by Mrs. Long or her operatives in October 1924. Nearly two years after the Long house had been moved to Wilshire Boulevard, construction began



on an extravagant new Ebell complex of clubhouse and theater, seemingly safe from the boulevard's commercial zoning that extended at the time only as far west as Western Avenue. The '20s were fat years for America and for Wilshire Boulevard, and the ladies of the Ebell, traditional but not unprogressive, were not going to be left out. Their new facility became a cornerstone of gentility and culture for the new neighborhoods of Windsor Square, Hancock Park, and Fremont Place that converged at its front door.

Ebell Officially Decides to relocate out of Downtown in November 1921; a contract is signed with Architects Hunt & Burns. The property becomes too valuable and is sold. (the following appeared in the March 1923, Ebell Bulletin)

TO EBELL MEMBERS

Dear Friends:-

Two years ago, on November seventh, nineteen hundred twenty-one, after frequent notification that action was to be taken on a certain date, the members of this Club at a Monday business meeting, voted their approval of a plan to buy a lot in the West or Northwest section of the city as a permanent site for a new Club House.

The motion as presented was: "That the Board of Directors assisted by the officers of the Club and The Advisory Committee of Past Presidents, buy a lot for the future home of 'Ebell.'

Acting upon this motion, after completing payment on our corner lot, the Committee has carefully investigated many offers, but on account of the rapid increase in values and the many points to be considered in securing a suitable location, much time has elapsed.

However, the final result leads us to believe that the delay has not been a disadvantage to the Club, in as much as we are now able to announce the purchase of a site that appears to combine nearly all of the desirable features.

In the past week, it was necessary to take quick action and we have now completed a transaction whereby The Ebell of Los Angeles comes into ownership of one of the most beautiful pieces of property in the city. This ground is situated at the Southeast corner of Wilshire Boulevard and Shatto Place and has a frontage of 152½ feet on Wilshire, with 208 feet on Shatto Place.

It is one block east of Vermont Avenue and is in easy walking distance of five car lines. When this fact is noted in connection with its location on Wilshire Boulevard which is now the main automobile artery of the city with a prospect of becoming one of the most brilliant and beautiful boulevards in the world, the Committee feels that it has done what it could to meet the varied demands of our Club members.

Nevertheless, we wish to state, in the event there are objections to this location and the objections are serious, that this property is so much in demand and is so adaptable to upto-date requirements, it can readily be sold at any time, and will be sold if such is the decision of a majority of our members.

The Committee is actuated solely by a desire for the future advantage of the Club and the greatest good to the greatest number of our members.

We invite a free expression of opinion.

Faithfully yours,

PEARL BAKER LONG.



1917 Wilshire Tract Map TRACT No. 2839 IN THE CITY OF LOS ANGELES BEING A SUBDIVISION OF JOTS JUNE 1970 LOS ANGELES LOTS JOTO 28 BOTH INGLUSIVE LOTS STOPP BOTH INGLUSIVE LOTS STOPP BOTH INGLUSIVE LOTS JOTO 39 BOTH INGLUSIVE THE KORTHERUY IS FEET OF LOT 85 LOTS 90 TO 99 BOTH INCLUSIVE, THE SOUTHERUY SO FEET OF LOT 100 LOTS A BC. D.E. FANDO, TRACT NO. 1787 AS REAGREDED IN BOON 21 BOARS 1554 ANDERSOORS OF LOS AFRELDES COUNTY A PORTION OF LUIS F. ABILA SEOSZI ACRE ALLOTHERY OF THE JANUARIO ABILO TRACT IN THE RANGEO COUNTY, The WASTERY SEPERA FLIED IN SUPERIOR COURT CASE NO. AGO FLOS ANGELES COUNTY, The WASTERY SEPERA FLIED IN SUPERIOR COURT CASE NO. AGO FLOS ANGELES COUNTY, The WASTERY SEPERA SEPERA AND FLIED IN SUPERIOR COURT CASE NO. AGO FLOS ANGELES COUNTY, The WASTERY SEPERA SEPERA AND SEPERA SEPER SHEET I BOULEVARD Boulevard as per Tract No. 1787 as Surveyed Scale, 1 in 100 ft. recorded in Map Book 21 By A.B. Waddin Pages 154 and 155. WILSHIRE 37 50 41 PLYMOUTH 11779 73 33 49.35 72 9 81 71 45 82 70 109.39 143.35 STREET 10 69 EIGHTH 13 200 0 48 84 1-20-30 49 195.35 PART 67 HUNENUE 50 THIS 66 51 65 32 64 53 63 54 62 55 21 44.00 # 65 25 30 W 92 61 56 20 445.35 79.00 93 57 *** 59 95 100 58 95 65-22-3 . EE Jallady



Original 1917 Tract Map showing the future Ebell Club

Wilshire Boulevard & Burck Place (Lucerne Boulevard)

Property, Lot 'A' at the south west corner of

Appendix 'H' Building the Wilshire Clubhouse

October 21, 1925, Los Angeles Times

EBELL BUILDING STARTS AT ONCE

Location Wilshire Boulevard at Burck Place

Property Will Have Value of \$1,225,000

Club's Investments Have Realized Profit

BY MYRA NYE

Numbering in its membership approximately 8000 of the most prominent women of the city and one of the largest organizations of women in the General Federation which includes clubs in nearly every country of the world. The Los Angeles Ebell Club announced yesterday that building operations will commence at once. Mrs. William Read is president of the club.

From nearly thirty architects whose work had been personally investigated by the committee of building and architects Harwood Hewitt, designer of architecture, and Norman Miller structural engineer, were selected yesterday. Mrs. Grantland Seaton Long is chairman of architecture and Mrs. Charles V. Craig of building.

ON WILSHIRE BOULEVARD

The sightly lot which is the setting for the magnificent structure contemplated whose minimum cost will be \$500.000, is situated at the corner of Wilshire Boulevard and Burck Place with a frontage on Wilshire of 165 feet by 240 feet on Burck Place. It extends to Eighth street and adjoins Fremont Place and Windsor Square where are some of the most beautiful homes of the city. The architects whose specialty is landscape architecture, will feature gardens, terraces and vistas of patios.

The clubhouse now occupied, by this fine organization of women is on Figueroa street and is owned by the club as well as the valuable lot further south on the corner of eighteenth street. The corporation also possesses a lot at the corner of Shatto Place and Wilshire. Each of these lots is valued at more than a quarter of a million.

LONG CHERISHED DREAM

"Our clubhouse dream has been of long duration, beginning with a definite plan at least three years ago." said Mrs. Long under whose leadership as president, plans were initiated and the Shatto-Wilshire lot purchased for building. "When we bought that lot two years ago we cast our eyes into the future and visualized our clubhouse as fronting the most beautiful boulevard in the most attractive city in America. We began to erect in our fancy, a structure like unto the fabled castles in Spain.

"However the speed and realism of modern life overwhelmed us. The rapid growth of Los Angeles since that time and the rezoning of Wilshire Boulevard placed our location, in a few months in the midst of commercial buildings and in the heart of the crash and uproar of traffic caused by the intersection of two main arteries of the city. For these reasons it became necessary to look for a more appropriate site. We believe now we are ideally located. Because of the time and thought given to realty values and because of the increase of values since the purchase of the Wilshire-Shatto property a very handsome profit may be applied to the new club building," Mrs. Long stated.

The value of the new property will exceed \$1,225.000, it is said.

October 31st, 1925 Building and Engineering News

LOS ANGELES. Cal.—Architect Harwood Hewitt and Norman, engr., Rm. 515, 110 W. 11th St.. have been commissioned to prepare plans for reinf. concrete club building at the southwest corner of Wilshire Blvd. and



Burck Pl., for the Los Angeles Ebell Club, Mrs. William Read. president, 1719 S. Figueroa St.; auditorium to seat about 1800, banquet hall, kitchen, clubrooms and offices, dance hall, gardens, etc.; the property is approx. 160x450 ft., 2-story and basement, stone trim.

[Fremont Ackerman C.E. delivers his site survey on December 28, 1925 to the firm of Hewett(sic) & Miller Architects.]

January 30, 1926

Los Angeles Times

NOTED ARCHITECT EXPIRES

Harwood Hewitt, World Prize Winner for Residence Designs, Dies Suddenly at Home Here

Funeral services for Harwood Hewitt architect and secretary of the Allied Architects' Association will be conducted privately at 3 p.m. tomorrow at the chapel of Strothers & Dayton, 6240 Hollywood Boulevard.

Mr. Hewitt died suddenly yesterday morning at his residence after an illness of a few hours. He was widely known in Southern California for his work in the designing of school buildings and fine residences in which he specialized. At the International Exposition of Architecture and Fine Arts in New York last year he was awarded the world prize in residence architecture for the design of the W.T. Hanson house at Flintridge, and he has also received several awards of honor from the Southern California Chapter of the American Institute of Architects for distinguished work in architectural design.

Mr. Hewitt was born in Bloomington, Ill., in 1874. He was a graduate of the University of Chicago and also studied at the Massachusetts Institute of Technology. After completion of his education there he studied at the École des Beaux Arts, Paris, from which he graduated with highest honors. Prior to com-

ing to Los Angeles, he practiced architecture for a number of years in Denver, Colo.

Southern California buildings designed by Mr. Hewitt include the M. Harris Buildings; the James Schultz residence; the new Ebell Clubhouse; the Owensmouth High School; the Modesto Union High School, and many other school buildings and residences. He was also chairman of the Jury of Design for the addition to the Los Angeles General Hospital, now being planned.

He leaves his widow and two sisters, Mrs. Florence Hewitt, Cal iender of Hollywood and Mrs. Orm Wessels of San Francisco. He also has a brother, H.E. Hewitt, and architect of Peoria. III.

February 13, 1926
Building and Engineering News

Harwood Hewitt, 51, noted architect, and winner of the world prize for residence designs, died suddenly at his home in Los Angeles, Jan. 29, after an Illness of but a few hours.

Saturday March 20, 1926 Building and Engineering News

LOS ANGELES. Cal.—Archts. Hunt & Burns. 701 Laughlin Bldg., have been commissioned to prepare plans for new club bldg. to be erected at s.w. cor. Wilshire Blvd. and Burck Pl. for the Los Angeles Ebell Club. Mrs. William Read, pres., 1719 S Figueroa St; the site is 160x450 ft., and the bldg. will include large auditorium to seat approximately 2000, banquet hall, club quarters, offices, dance hall, gardens, etc.

August 21, 1926
Building and Engineering News

LOS ANGELES, Cal.—Architects Hunt & Burns, 701 Laughlin Bldg., are preparing working drawings for the Class A club buildings to be erected at Wilshire Blvd. and Burck Pl. for Ebell Club: clubhouse will be two-story, with separate building for an auditorium to



seat 2000 people; reinforced concrete construction: stucco and cast stone exterior: clay tile roofing: \$700,000.

October 9, 1926

Building and Engineering News

LOS ANGELES. Cal.—Archts. Hunt & Burns, 701 Laughlin Bldg.. are completing plans for the class A bldgs. to be erected at Wilshire Blvd. and Burck Pl. for Ebell Club: clubhouse will be 2-story with separate bldg. for an auditorium to seat 2000 people; reinf. conc, constr. stucco and cast stone exter., clay tile rfg.; \$700,000. Plans will be completed in about one month.

November 13, 1926

Building and Engineering News

LOS ANGELES, Cal.—Architects Hunt & Burns, 701 Laughlin Bldg., have completed plans for new club buildings at the southwest corner of Wilshire Blvd. and Burck Place, for the Los Angeles Ebell Club. Scofleld Engineering-Construction Co., Pacific Finance Bldg., contractors, will start construction shortly. Clubhouse will be two-story with separate building for an auditorium to seat 2000 people; reinforced concrete construction, stucco and cast stone exterior, clay tile roofing; \$700,000.

February 27, 1927 Los Angeles Times

NEW CLUBHOUSE TO START

Corner-stone for Home of Los Angeles
Ebell to Be
Laid With Ceremonies Tomorrow
BY MYRA NYE

Three million club women contribute the resources of themselves and their material wealth to the federated club work of the world. Of the 2900 are Los Angeles Ebell members who represent the very cream of them all. There is an Ebell club in nearly every town and hamlet in the United

States. There are five in this city. But there is only one Los Angeles Ebell, one of two of the largest federated clubs in the world, both in this city.

This initial paragraph is not one of idle praise with superlatives heedlessly added. It is as thoughtful a tribute to the excellence of this great organization of women as my ten years of close and objective study can formulate in so few words. And I say objective advisedly; for if I were a member of the club, I might not be able to be comparative, and therefore superlative without prejudice. Today, the onward march of the club has brought the members to a notable milestone.

Tomorrow, a. corner stone, which is also that milestone, will be laid for the new clubhouse which, when completed, will represent more than a \$1,000,000 investment. Mrs. William Read, president, assisted by Mrs. W. S. Bartlett, will conduct the ceremony at 10:30 a.m. The latter was present at the club's organization in 1894 and is a charter member. She has served as president twice at times separated by years.

The corner stone itself will contain a box in which will be placed the first year book of the club and the one of this year, a list of the charter members, newspapers of that time, The Los Angeles Times and the Express, a list of the present executive committee, the club history by Mrs. Bartlett and the newspapers of today.

With three lovely avenues surrounding it on its three most sightly sides, the beautiful structure will rear itself from green lawns that touch Lucerne and Wilshire boulevards and Eighth street. Hunt & Burns are the architects and Ebell women are well represented and definitely so in its beautification. Mrs. J.B. Millard and committee of Ebell members will have charge of furnishings and draperies assisted professionally by Reynolds & Reynolds, interior decorators. Julia Bracken Wendt, noted woman sculptor, is the designer for the memorial

fountain to be placed in the patio; Elizabeth Yoch is the landscape gardener.

Julian Garnsey, the mural painter, has charge of the decorations.

The structure is Italian in type and is two stories, covering a city square on the ground floor. There will be no elevator for there is no need of them. The few stairways have a lift of only five inches instead of the usual eight inches. The whole is built about a patio with the generous dimensions of 140 feet by 60 feet.

On the first floor will be a reception room 90 feet long, tea rooms, a dining-room seating 500 which will also be used for a concert hall as it has a stage; and a fully equipped kitchen. The intermediate floor has the mezzanine balcony, one at the department rooms for study and lecture, private dining room and the housekeeper's apartment.

On the second floor will be found the splendid and richly furnished library, the open-air garden on the roof, 50 feet long, three department rooms and a room for the practical relief work, lounge, and a solarium, 50 by 96 feet, over the diningroom. In the auditorium wing will be the dressing rooms, green room, director's room, president's room and office. The stage will be as completely equipped as any in the city under the direction or Mrs. Guy Bates Post.

Mrs. Read, who has herself been a banker, has been of inestimable help in financing the building.

With the property at the corner of Figueroa and Eighteenth and with the Wilshire site the club now owns enough property to obtain a loan large enough to take care of the building of the clubhouse without asking the members to help. Through the foresight of the previous administration, under Mrs. Grantland S. Long, president, chairman of ways and means, a lot was purchased at Wilshire and

Shatto but when the rezoning was made it was impractical for a club It was held until it reached a value that would materially help in buying a larger lot to give something towards the new clubhouse. This lot was recently sold for three times what was paid for it four years ago.

The membership is now being asked to help with the fund for furnishing.

Last Monday, a resolution to be voted on March 7, was read before the club assessing each member \$10 a year for the next two years. This idea is meeting with decided approval as today club women do not care to put on entertainments preferring to do this for their philanthropies.

This money is to be paid in installments or at one time as preferred by the member. Many have not waited for the final vote on the measure, but are sending in their checks which arrive every day.

The building committee is the same in its personnel as the board of directors and is assisted by Mrs. Ilot Johnson, Mrs. Lyman B. Stookey and Mrs. Irene De Galler. Mrs. B.O. Bellows is chairman of equipment and Mrs. Milton Hammond, interior decorations, in addition to those already mentioned.

Ebell clubs all of them are named for Dr. Adrian Ebell who, more than a halfcentury ago, outlined a course of study for women who were to meet in groups and perfect themselves in these studies according to his plan. Los Angeles Ebell Club conducted its first meeting in the home of the Misses Emmie and Alice Parsons, 1226 South Olive, November 27, 1894, and its first president was a noble and highminded woman who later became famous throughout the West. Mrs. H.W.R. Strong. Since that time the roster of names and the list of presidents present names high in the glory of womanhood. Among the presidents are such beautiful and shining names as Clara Eutdette, Eleanor Joy Toll, Mrs. Mathew S. Robertson, Mrs. Charles A.



Flint, William T. Lewis, Mrs. Sumner P. Hunt, Mrs. Frank W. King, Mrs. Phillip Gengembre Hubert, Mrs. Willits J. Hole, Mrs. Edward C. Bellows, Mrs. William L. Jones,

Mrs. Chester C. Ashley, in addition to those already mentioned.

Among the nationally known members are Carrie Jacobs Bond, Mrs. J.J. Carter, Mrs. Susan Dorsey, Mrs. Josiah Evans Cowles, Gertrude Ross, Abbie Norton James, composer, and many others.

[The EBELL of Los Angeles Month of April, 1927]

Members of Ebell:

Following the circular letter which was mailed to each of our members on January 25th, and which outlined a tentative plan for raising a fund for furnishing our new Club House, action was taken looking toward acceptance of this plan.

Notice was given in the bulletin and a resolution of endorsement was read before the assembled members of the Club on three consecutive Mondays, with the result that on March 7th, the Ebell of Los Angeles, as a corporation voted to assess its members \$20 each for its furnishing fund.

This assessment may be paid in advance in full, or ten dollars each year for two years or five dollars each half-year for two years, at the convenience of the individual members. This amount or its first installment, if preferred, is now due and payable and will be gratefully received.

Board of Directors.

Inasmuch as Ebell has engaged Mr. George Reynolds as interior decorator and since it is his business to make a comprehensive plan as to the furnishings for the new Club House, it shall be the policy of the Board of Directors to encourage the giving of gifts for the furnishings in accordance with that plan only, or in the form of money. Adopted by the Board of Directors, February 3, 1927.

RESOLUTION FOR SUSPENSION OF THE BY-LAWS

Whereas, more than six hundred members of Ebell, who are not willing to make a change in the official board of the Club at this stage of its building program, have signed a petition requesting the present Executive Committee to retain office for another year and complete the program so ably begun, and ask that notice of this request be sent to every member of the Club in the monthly bulletin; and

Whereas, the bankers, who are interested in the financial side of the building program, say that it would be unfortunate to have a new Executive Committee take control of the building at this critical time, and that Mrs. Read, our President, should remain in a position to complete the work she has so entirely in hand, and this opinion is concurred in by the architects and contractors in charge of the building; therefore, be it



Resolved, that the present Executive Board be urged to accede to the request of these petitioners and permit the members of The Ebell on the regular meeting of April 4th to vote on suspending the provisions for an annual election, contained in Article XI of the By-Laws, that there may be no election held by the Club in 1927; and be it further

Resolved, that the eligibility or ineligibility of the members of the Executive Board for reelection in 1928 shall be the same as it would have been had the election been held in 1926.

[The EBELL of Los Angeles Month of May, 1927]

THE WAYS AND MEANS COMMITTEE

Reports excellent progress in the matter of free will donations from our members toward our Furnishing Fund.

It is understood that while the \$20 assessment voted by the Club, provides an opportunity for every member of Ebell to have a share in the completion of our club home, it is yet sufficient for only the basic needs, and is inadequate for the total requirements.

Recognizing this fact, a great many of our members have sent additional money donations and individual gifts, while others have banded themselves into Gift Committees.

Gift Committee, No. 1-Mrs. William J. Wilson, Chairman, will buy a grand piano.

Gift Committee, No. 2-Mrs. Fred Selwyn Lang, Chairman, will furnish the Directors' Room.

Gift Committee, No. 3-Mrs. Cecil R. Luton and Miss Ada A. Dryden, Chairmen, will present evening entertainments in the homes of its members.

Junior Gift Committee-Mrs. Raymond Tremaine, Chairman, will finance a handsome gift from the Juniors.

Charter Members Committee – Mrs. William J. Chichester, Chairman, hopes to provide the great entrance doors.

Several other committees are being formed but are not ready to report.

It is confidently believed that the plans we are now carrying forward will not only complete the required sum, but will result in a yet closer bond of friendship and understanding among our members.

The War Memorial Fountain designed by Julia Bracken Wendt, will be cast in bronze and erected in the patio of the new Club House. Names on the War Memorial Roll of Ebell will be etched on the base.

Mrs. A. Bennett Cooke, Chairman War Memorial.



Appendix 'I' Letter from Mrs. Johnson on the 25th Anniversary of Construction Mrs. Ilot Johnson 1200 Washington Street San Francisco 8, California My dear Mrs. Sundin:

You will understand my slowness in making reply to your note when I tell you that my husband has had a very bad cold for four weeks. He spent most of the time in bed for it was the most severe cold he has ever had.

I havent worried too much about you for I know that when you start to do a thing you do it.

I know, of course, you have talked to Mrs. Long, Mrs. Ford and Mrs. Rogers. There should have been a good deal of material in the scrap-books. I remember there were many pictures taken. One that I recall being the removal of the box containing mementoes from the cornerstone of the old clubhouse.

You will remember that we made a spot map showing just where in the city our members lived. This was to prove that our choice of the lot was a good one. We considered a good many sites, one on Sixth Street at Occidental Boulevard. Mrs. Trippet's home was considered. The Board decided that the clubhouse should be on a principal boulevard and not tucked away on a side street. We knew that the matter of transportation on Wilshire Boulevard would have to be solved. The lot that many of us desired is located several blocks west at Wilshire Crest. Any lot on Wilshire would have to be released from zoning restriction existing at that time. One owner of property adjacent to Wilshire Crest refused to sign a release thus making the purchase of that lot impossible. We found great difficulty in getting a release at the present location. The owners of adjacent property consented to sign with the oral understanding that the theatre would never be used for moving pictures and that all rentals would be made with due regard for the maintenance of high standards.

If you have looked at the year books of that period you will note that the Board was divided so that the various members headed committees dealing with the construction of the building. I think none of us will ever forget the reaction we got on visiting the site for the first time after the contractor had begun work. The excavation at the south end of the lot looked like a huge cavern.

I think we were all a bit apalled(sic) at the immensity of the undertaking.

Did you know that the Solarium was not originally in the plan? It was to be an open deck with a wall protecting the west side with a partial cover like a porch. As the work progressed we saw the possibility and to carry the load, changes had to be made in the structure-which, of course, increased the cost.

One thing I have always taken great pride in is the number of closets. Whenever we saw a small space that might be wasted we suggested enlarging it and making a closet.

The original plan was to have the outside of the building finished with some sort of stucco to cover up the laps in the cement forms. To overcome the cost of changes in the plans we decided to leave it in the rough.

When it was all finished we were very proud of the landscaping which was done by a woman. We loved all her olive trees transplanted from an old orchard. Of course, you remember the tall palm tree in the patio; was the one that we transplanted from the patio on Figueroa Street.

I dont know that I have yet told you anything that will help you in your report but it has been a source of pleasure to me to recall a highlight in my Club career. Perhaps one



of the biggest thrills I had was in signing, as Vice-President, the first check to the contractor under which he began operations-a check of \$12.000.00.

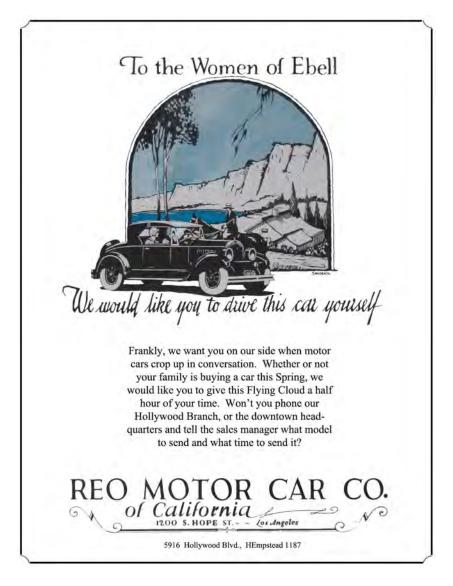
As I look back I cannot but feel a sense of satisfaction at the accomplishment for the building of this edifice was followed by nearly ten years depression and two world wars . I am wondering just what type of club Ebell would be today if the building of the new and commodious clubhouse had been deferred. I am sure that all the members who will gather at the luncheon to commemorate the 25th. anniversary of the acquisition of of the property do appreciate the business acumen and the unflagging energy of the President who presided over the many business meetings incident to the completion of the structure.

I shall be thinking of you.

My heartfelt greetings to all my friends. Sincerely

Jessie Johnson





The Ebell of Los Angeles • 743 South Lucerne Boulevard • Los Angeles, California