

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2010-2948-HCM
ENV-2010-2949-CE**

DATE: January 13, 2011
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 7065 W. Hillside Avenue
Council District: 4
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood Hills West
Legal Description: Lot A of TR 4284

PROJECT: Historic-Cultural Monument Application for the
ARENSBERG-STENDAHL HOME GALLERY

REQUEST: Declare the property a Historic-Cultural Monument

**APPLICANT/
OWNER:** Ronald and April Damman, Co-Trustees
R and A Dammann Trust and Sarah D. Thomas
7065 Hillside Avenue
Los Angeles, CA 90068

**OWNER'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: September 10, 2010 Historic-Cultural Monument Application

FINDINGS

The building reflects “the broad cultural, economic, or social history of the nation, State or community” for its association with the development of the visual arts scene in Los Angeles.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1920 with additions in the 1930s and 1950s, this two-story residential building exhibits character-defining features of Mediterranean Revival style architecture with Mid-Century Modern-style additions. The subject property is located in the Hollywood Hills area. The subject building has an L-shaped plan and a slightly-hipped roof covered with clay tile. The elevated front façade with off-center main entrance is bisected by an attached open metal canopy resting on concrete and brick pavers. The main façade has three multi-light French doors with the upper floor having multi-light casement windows. The recessed off-center main entrance is flanked by a Palladian-style sunburst window and side lights. The main building is covered in rough-trawled stucco. A wood clapboard-sided two-story rear addition has large steel casement windows. Significant interior features include a large open central living room, arched doorways, and fireplaces. Secondary buildings include a street level two-car garage. An attached flat roof carport is located adjacent to the subject building. Landscaping consists of some mature trees and shrubbery.

The proposed Arensberg-Stendahl Home Gallery historic monument was designed by architect William Lee Woollett and built for Lee B. Menefee. Woollett is recognized for his design of the Million Dollar Theater on Broadway in downtown Los Angeles (1918; National Register of Historic Places) and the Malibar Branch Library (1927; HCM #304). Later additions to the subject building were designed by architects Richard J. Neutra and possibly Gregory Ain (rear addition; 1933/38), Henry L. Eggers (entrance canopy; 1955), and John Lautner (carport; 1955).

The subject property was purchased in 1927 by Walter C. Arensberg (1878-1954) and his wife Louise Stevens, major collectors and promoters of modern art. They socialized with major artists and intellectuals of the early 20th century. The Arensbergs were patrons of French artist Marcel Duchamp who stayed at the home and whose famous painting “Nude Descending a Staircase, No. 2” was displayed in the home. The Arensberg’s art collection was donated to the Philadelphia Museum of Art and displayed in a permanent exhibit, the *Louis and Walter Arensberg Collection*. After the death of the Arensbergs, the subject property was purchased by art gallery owner and neighbor, Earl L. Stendahl (1887-1966). Stendahl opened an art gallery in 1921 in the Ambassador Hotel, one of the earliest major art galleries in Los Angeles. Apart from specializing in Pre-Columbian and “primitive” art, Stendahl also exhibited major contemporary artists at his gallery. Closing the gallery at the Ambassador Hotel in 1945, he focused on the

use of his home as a private art gallery. After purchasing the home of the Arensbergs in 1954, he expanded his private gallery into the subject building where it continues to function as an art gallery.

DISCUSSION

The Arensberg-Stendahl Home Gallery property successfully meets one of the specified Historic-Cultural Monument criteria: reflects “the broad cultural, economic, or social history of the nation, State or community.” As a building associated with the development of the visual arts scene in Los Angeles, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

SurveyLA’s Citywide Historic Context Statement for *Performance, Visual Arts, and Literature* cites the significance of the Stendahl Gallery and its establishment at the Ambassador Hotel, stating that it was “particularly cutting-edge during its first three decades” and for hosting a “notable exhibition [of] Picasso’s *Guernica*.” The significance of the Arensberg family’s contribution of the development of the visual arts scene in Los Angeles along with its association to the Stendahl Gallery and its long history in Los Angeles appears to qualify the subject building for designation as a Historic-Cultural Monument.

While the subject building has had several significant modernist architects associated with alterations done to the building, their contributions do not appear to represent a “notable work of a master builder, designer or architect” under the criteria of the Cultural Heritage Ordinance.

BACKGROUND

At its meeting of November 4, 2010, the Cultural Heritage Commission voted to take the application under consideration. On December 2, 2010, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Arensberg-Stendahl Home Gallery as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The

Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2010-2948-HCM
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200 N. Spring Street
Los Angeles, CA 90012

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Los Angeles, CA 90068

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REPRESENTATIVE:** Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning

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Ken Bernstein, AICP, Manager
Office of Historic Resources

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Lambert M. Giessinger, Preservation Architect
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Prepared by:
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Edgar Garcia, Preservation Planner
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Attachments: September 10, 2010 Historic-Cultural Monument Application

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FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property is significant enough to warrant further investigation as a potential Historic-Cultural Monument.

HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT ARENSBERG-STENDAHL HOME GALLERY
2. STREET ADDRESS 7065 HILLSIDE AVENUE
CITY HOLLYWOOD ZIP CODE 90068 COUNCIL DISTRICT 4
ASSESSOR'S PARCEL NO. 5572-019-008
3. COMPLETE LEGAL DESCRIPTION: TRACT TRACT No. 4284, AS PER MAP IN BOOK 45, PAGE 25 OF MAPS, IN
THE OFFICE OF THE COUNTY RECORDER OF LOS ANGELES COUNTY.
BLOCK N/A LOT(S) A ARB. NO. N/A
RANGE OF ADDRESSES 7065-7073 HILLSIDE AVENUE
4. PRESENT OWNER RONALD AND APRIL DAMMANN, CO-TRUSTEES, R AND A DAMMANN TRUST AND SARAH D. THOMAS
STREET ADDRESS 7065 HILLSIDE AVENUE EMAIL: APRILDAM@AOL.COM
CITY HOLLYWOOD STATE CA ZIP CODE 90068 PHONE (323) 876-7740
OWNER IS: PRIVATE PUBLIC
5. PRESENT USE SINGLE FAMILY RESIDENCE ORIGINAL USE SINGLE FAMILY RESIDENCE

DESCRIPTION

6. ARCHITECTURAL STYLE MEDITERRANEAN REVIVAL

7. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORKSHEET)

(SEE DESCRIPTION WORKSHEET)

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT ARENSBERG-STENDAHL HOME GALLERY

10. CONSTRUCTION DATE: FACTUAL 1920 ESTIMATED _____
11. ARCHITECT, DESIGNER, OR ENGINEER: WILLIAM LEE WOLLETT {WITH ALTERATIONS BY H. PALMER SABIN (1928), RICHARD NEUTRA (1933), GREGORY AIN (1938), JOHN LAUTNER (1955) AND HENRY L. EGGERS (1955)}
12. CONTRACTOR OR OTHER BUILDER: J. D. MACFARLANE
13. DATES OF ENCLOSED PHOTOGRAPHS MARCH 24, 2010
14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE
15. ALTERATIONS: WINDOW CLOSURES AT REAR (1927), ENTRANCE PORCH (SABIN-1928), REAR ADDITION (NEUTRA-1933), 2ND-STORY REAR ADDITION (AIN-1936), MAID'S LIVING ROOM ADDED (1938), PARKING AREA (1955), CAR PORT & RETAINING WALL FOR DRIVEWAY (LAUTNER-1955), FRONT PATIO COVERING (EGGERS-1955), MASTER BEDROOM FIRE REPAIR (1970)
16. THREATS TO SITE NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
17. IS THE STRUCTURE ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE; INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH SITE (SEE OPTIONAL SIGNIFICANCE WORKSHEET) ORIGINALLY DESIGNED BY FAMED THEATER ARCHITECT WILLIAM LEE WOLLETT IN 1920, THE HOUSE WAS HOME TO WALTER AND LOUISE ARENSBERG, WHO USED IT AS THEIR HOME AND A PLACE TO DISPLAY THE FIRST MAJOR COLLECTION OF MODERN ART IN LOS ANGELES AS WELL AS GATHERING PLACE FOR MANY OF THE WORLD'S GREAT INTELLECTUALS. AFTER THE ARENSBERG'S DEATHS, THE HOME WAS BOUGHT BY THEIR FRIEND, EARL STENDAHL, WHO HAD RUN A GALLERY IN LOS ANGELES SINCE 1921. AS THE STENDAHL GALLERY, THE HOME HAS CONTINUED IN THE SAME TRADITION AS THAT OF THE ARENSBURGS, CONTINUING TO BE A LOCATION FOR FINE ART AS WELL AS THE FAMILY HOME OF THE STENDAHLS AND THEIR HEIRS. ANOTHER INTERESTING ASPECT OF THE HOUSE IS THE ASSOCIATION OF SEVERAL OF THE GREAT MID 20TH CENTURY ARCHITECTS WITH THE VARIOUS CHANGES THAT HAVE OCCURRED OVER THE YEARS, WITH ADDITIONS BY HENRY PALMER SABIN, RICHARD J. NEUTRA, GREGORY AIN, JOHN LAUTNER AND HENRY L. EGGERS, THE LAST OF WHOM WAS ALSO A LONG-TIME CLIENT OF THE STENDAHLs.

SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) LOS ANGELES CITY BUILDING PERMITS PER ATTACHED, LA COUNTY ASSESSORS RECORDS, RECORDED DEEDS, LOS ANGELES CITY DIRECTORIES, CENSUS RECORDS, LOS ANGELES COUNTY SUBDIVISION MAPS, LOS ANGELES TIMES ARTICLES AND VARIOUS LETTERS, PER ATTACHED, AS WELL AS TWO INTERVIEWS WITH RONALD AND APRIL DAMMANN, PRESENT OWNERS AND STENDAHL HEIRS.

DATE FORM PREPARED SEPTEMBER 10, 2010 PREPARER'S NAME CHARLES J. FISHER

ORGANIZATION OWNER'S REPRESENTATIVE STREET ADDRESS 140 S. AVENUE 57

CITY HIGHLAND PARK STATE CA ZIP CODE 90042 PHONE (323) 256-3593

E-MAIL ADDRESS: ARROYOSECO@HOTMAIL.COM

DESCRIPTION WORK SHEET

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

THE ARENSBERG-STENDAHL HME GALLERY IS A 2 STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

MEDITERRANEAN STYLE, L-SHAPED PLAN RESIDENCE
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (SEE CHART) STRUCTURE USE (RESIDENCE, ETC)

WITH A STUCCO AND WOOD FINISH AND WOOD TRIM.
MATERIAL (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC) MATERIAL (WOOD, METAL, ETC.)

ITS HIPPED ROOF IS COVERED WITH SPANISH CLAY TILES. WOOD AND GLASS,
ROOF SHAPE (SEE CHART)) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES) WINDOW MATERIAL

MULTI LIGHT CASEMENT AND FIXED WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE (DOUBLE HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC)

THE ENTRY FEATURES A SEPARATE VESTIBULE BEHIND THE FRONT DOOR WITH BRICK INTERIOR & BRICK STEPS OUTSIDE
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

WITH A MULTI-PANELED WOODEN DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (SEE CHART)

OF THE STRUCTURE ARE THREE MULTILIGHT FLOOR TO CEILING WOOD FRENCH DOORS ACROSS THE FRONT FACADE.
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (SEE CHART);

WITH A LARGE METAL AND PLASTIC PORCH CANOPY (EGGERS) OVER A BRICK AND COLORED CONCRETE PAVER
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

COVERED RECTANGULAR PATIO (LAUTNER) SET ACROSS THE FRONT FACADE. A BOX BEAN CARPORT (LAUTNER) IS
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALITY;

ATTACHED TO THE STRUCTURE TO THE LEFT OF THE FRONT PORCH, THE PORCH (SABIN) BEING A SINGLE-STORY
VERTICALITY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

ENCLOSURE BETWEEN THE MAIN HOUSE AND THE CARPORT. A WOODEN PALLADIAN WINDOW IS SITUATED ABOVE
ADDITIONAL DEFINING ELEMENTS

THE FRONT DOOR WITH AN IDENTICAL PALLADIAN ABOVE A MULTI-LIGHT WOOD AND GLASS DOOR AT THE REAR OF THE BRICK ENTRY
ADDITIONAL DEFINING ELEMENTS

THE INTERIOR BRICK WALL ON THE WEST SIDE OF THE ENTRY HAS NICHE DESIGNED TO HOLD ART PIECES. A WOOD CLAPBOARD
ADDITIONAL DEFINING ELEMENTS

SIDED PATIO ADDITION AT THE REAR (NEUTRA) HAS FOUR LARGE STEEL CASEMENT WINDOWS ON THE WEST FACADE AND FIVE ON
ADDITIONAL DEFINING ELEMENTS

REAR, WITH THE SECOND-STORY OF THE ADDITION (AIN) HAS TWO CASEMENT WINDOWS TO THE WEST AND FOUR TO THE REAR AND
ADDITIONAL DEFINING ELEMENTS

A FLAT ROOF. THIS ADDITION IS WITHIN THE "L" PORTION OF THE REAR FACADE. THE ORIGINAL BUILDING IS COVERED IN A ROUGH
ADDITIONAL DEFINING ELEMENTS

TRAWLED STUCCO. CLOTH AWNINGS COVER SOME OF THE UPSTAIRS CASEMENT WINDOWS.
ADDITIONAL DEFINING ELEMENTS

SECONDARY BUILDINGS CONSIST OF A BRICK TWO CAR GARAGE AT STREET LEVEL BUILT IN 1921 IS ALSO BY WOOLLETT
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE A LARGE CENTRAL LIVING ROOM WHICH SERVES AS AN ART GALLERY WITH
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING, MOLDINGS AND TRIM, SPECIAL GLASS WINDOWS,

A SEMI-OPEN STAIRCASE TO THE LEFT REAR OF THE LIVING ROOM SPACE. A LARGE BRICK FIREPLACE WITH A WOOD
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

MANTLE SET INTO THE WALL AT THE EAST END. A SECOND MANTLE BACKS UP TO IT IN THE DINING ROOM. A
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

BATCHELDER FIREPLACE IS LOCATED IN THE MASTER BEDROOM. ARCHED DOORWAYS LEAD TO ADJACENT ROOMS.
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

HISTORIC-CULTURAL MONUMENT APPLICATION

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE ARENSBERG-STENDAHL HOME GALLERY IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT
MEDITERRANEAN REVIVAL AND MODERNIST ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

AND/OR

HISTORICAL SIGNIFICANCE

THE ARENSBERG-STENDAHL HOME GALLERY WAS BUILT IN 1920
NAME OF PROPOSED MONUMENT YEAR BUILT

WALTER C. ARENSBERG, EARL STENDAHL AND THE FIVE ARCHITECTS FOR THE HOUSE WAS IMPORTANT TO THE
NAME OF FIRST OR OTHER SIGNIFICANT OWNER

19. DEVELOPMENT OF LOS ANGELES BECAUSE WALTER C. ARENSBERG AND HIS WIFE, LOUISE WERE TWO OF THE WORLD'S MOST FERVENT COLLECTORS AND PROMOTERS OF MODERN ART, USING THEIR HOME ON HILLSIDE AVENUE AS BOTH A GALLERY FOR THEIR MASSIVE PRIVATE COLLECTION AND A SALON WHERE MANY OF THE GREAT MODERN ARTISTS AND WRITERS WOULD GATHER AND EXCHANGE IDEAS. BY POOLING THIS INTELLECTUAL TALENT IN THESE GATHERINGS, THE ARENBERGS BECAME A CATALYST FOR MANY OF THE IMPORTANT ART AND INTELLECTUAL DEVELOPMENTS THAT WERE TO EMERGE IN THE MID TWENTIETH CENTURY, BECOMING THE BENEFACTORS OF MANY OF THESE ARTISTS AND WRITERS DURING THEIR EARLY CAREERS. THIS PROCESS BEGAN WHEN THE ARENBERGS LIVED IN NEW YORK FROM 1914 TO 1921, WHEN THEIR APARTMENT AT 33 W. 67TH STREET SERVED AS AN ALMOST NIGHTLY GATHERING PLACE FOR SUCH ARTISTS AND WRITERS AS JOHN COVERT, ARTHUR CRAVEN, JEAN AND YVONNE CROTTI, CHARLES DEMUTH, MARCEL DUCHAMP, ALBERT GLEIZES, MINA LOY, ALLEN AND LOUISE NORTON, FRANCIS PICABIA, HENRI-PIERRE ROCHÉ, PITTS SANBORN, MORTON SCHAMBERG, CHARLES SHEELER, JOSEPH STELLA, WALLACE STEVENS, ELMER ERNST SOUTHARD, CARL VAN VECHTEN, EDGARD VARÈSE, WILLIAM CARLOS WILLIAMS AND BEATRICE WOOD. THESE WERE MANY OF THE SAME INDIVIDUALS THAT CONTINUED TO COME TO THE HOLLYWOOD HOUSE AFTER THE ARENSBERGS BOUGHT IN SEPTEMBER 1927. ARENSBERG SALONS ALSO WELCOMED WEST COAST MODERNISTS: KNUD MERRILD,

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

LORSER FEITELSON, RICO LEBRUN, OSCAR FISCHINGER, HELEN LUNDEBERG AND EDWARD WESTON, JACKSON POLLOCK AND WALTER HOPPS. ALSO GERMAN EMIGREE/ART DEALER/CURATOR GALKA SCHEYER (1889-1945), MAN RAY, MAX ERNST, WRITERS HENRY MILLER AND CLIFFORD ODETS. ALSO PAINTER MARK ROTHKO, LEOPOLD STOKOWSKI, SERGEY RACHMANINOFF, ARNOLD SCHOENBERG, AND JOSEF VON STERNBERG. ADDED TO THE MIX WERE OTHERS WHO FLED NAZI GERMANY DURING THE 1930S. THE FRENCH ARTIST, MARCEL DUCHAMP, WAS A CLOSE FAMILY FRIEND OF THE ARENSBERGS. HE HAD LIVED IN THEIR NEW YORK APARTMENT DURING THE SUMMER OF 1915, WHILE THE COUPLE VACATIONED AT THEIR SUMMER HOME IN POMFRET, CONNECTICUT. THE ARENSBERGS BECAME HIS LIFE-LONG PATRONS AND THEY WERE TO ACQUIRE THE LARGEST AND, MOST SIGNIFICANT COLLECTION OF HIS WORK, INCLUDING HIS FAMOUS "NUDE DESCENDING THE STAIR" (NOW KNOWN AS "NUDE DESCENDING A STAIRCASE No.2"), WHICH WAS TO HANG IN THE HILLSIDE HOME FROM 1927 UNTIL 1950. DUCHAMP STAYED WITH THE ARENSBERGS IN 1936, ON HIS FIRST VISIT TO CALIFORNIA. THE PAINTING, WHICH DUCHAMP HAD NOT SEEN FOR TEN YEARS, WAS THE MOST PUBLICIZED OF ALL FRENCH MODERNIST PAINTINGS. WHEN FIRST INTRODUCED IN 1912, THE ARTIST TOOK IT HOME IN A TAXI AFTER ONE DAY AT THE "SALON DES INDEPENDENTS", IN PARIS. AFTER HIS FRIENDS FEARED IT WOULD RUIN HIS REPUTATION AS AN ARTIST. HE HAD MERELY PAINTED IT AS FUN EXPERIMENT BUT IT HAD TAKEN ON A LIFE OF ITS OWN, BECOMING A PIVOTAL PAINTING FOR THE MODERNIST MOVEMENT. BY 1936, HE HAD "QUIT" PAINTING AND HAD BECOME A GRAND MASTER IN CHESS. HIS BODY OF WORK REMAINS ONE OF THE MOST IMPORTANT IN THE WORLD AND THE ARENSBERGS WERE HIS MOST FERVENT PATRONS. WALTER ARENSBERG HAD ALSO FOUNDED THE "FRANCES BACON FOUNDATION", THROUGH WHICH HE AVIDLY PURSUED THE THEORY THAT THE WORKS OF WILLIAM SHAKESPEARE WERE ACTUALLY WRITTEN BY SIR. FRANCES BACON (ANOTHER GROUP OF INTELLECTUALS JUST AS AVIDLY BELIEVES THAT SIR EDWARD DE VERE WAS THE REAL WRITER OF SHAKESPEARE'S PLAYS). THE ARENSBERGS WERE ALSO MAJOR COLLECTORS OF SURREALISTS, SUCH AS SALVADOR DALI AND MAX ERNST AS WELL AS CONTEMPORARY MEXICAN ARTISTS, SUCH AS DIEGO RIVERA AND RUFINO TAMAYO. THE COUPLE WERE STRONG PROMOTERS OF PRIVATELY OWNED ART BEING PUT ON PUBLIC DISPLAY AND FREQUENTLY LOANED MANY THEIR PIECES TO VARIOUS MUSEUMS. THEY SERVED ON THE BOARDS OF SEVERAL, INCLUDING THE LOS ANGELES COUNTY MUSEUM OF ART AND THE SOUTHWEST MUSEUM. THEIR HOME GALLERY WAS ALWAYS AVAILABLE FOR ANYONE WHO MADE AN APPOINTMENT. THE HOUSE ITSELF HAD ORIGINALLY BEEN BUILT IN 1920 FOR LEE B. MENEFFEE, A LUMBERMAN. MENEFFEE HIRED THEATER ARCHITECT WILLIAM LEE WOLLETT TO DESIGN THE HOUSE AND A DETACHED BRICK TWO-CAR

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

GARAGE AT STREET LEVEL. WOLLETT, WHO WAS THE SON AND GRANDSON OF TWO NEW YORK ARCHITECTS, HAD COME TO CALIFORNIA IN 1906 TO DESIGN NEW BUILDINGS IN EARTHQUAKE RAVAGED SAN FRANCISCO. HE RELOCATED TO LOS ANGELES 9 YEARS LATER AND BECAME THE ARCHITECT OF THE INTERIOR OF THE MILLION DOLLAR THEATER AT 3RD AND BROADWAY IN 1917. IN THAT THEATER AND OTHERS, HE PERSONALLY PAINTED LARGE MURALS THAT WERE HIS TRADEMARK.. IN FACT, HE WAS ACKNOWLEDGED AS AN ARTIST AS MUCH AS HE WAS TO BE KNOWN AS AN ARCHITECT. WOOLETT LATER DESIGNED THE MALIBAR BRANCH LIBRARY IN BOYLE HEIGHTS IN 1937 (HCM 304). WOOLETT HAD ALSO CONTRIBUTED IN THE DESIGN OF OTHER IMPORTANT PUBLIC VENUES. ACCORDING TO HIS 1955 OBITUARY IN THE LOS ANGELES TIMES: "HE CONTRIBUTED HIS ARCHITECTURAL KNOWLEDGE TOWARD THE BUILDING OF THE HOLLYWOOD BOWL, THE PILGRIMAGE PLAY THEATER (NOW JOHN ANSON FORD THEATER), GRAUMAN'S CHINESE AND PARAMOUNT THEATERS AND THE LOS ANGELES ARMORY IN EXPOSITION PARK, AMONG OTHER STRUCTURES." AT ONE POINT, HE WAS ALSO THE VICE PRESIDENT OF THE LOS ANGELES OPERA ASSOCIATION, WHOSE BUILDING HE ALSO HELPED DESIGN. FROM 1927 UNTIL HIS RETIREMENT, HE WORKED IN PARTNERSHIP WITH HIS SON, WILLIAM A. WOOLETT. A GRANDSON, JOSEPH WOOLETT, IS ALSO AN ARCHITECT. SHORTLY AFTER THE ARENSBERGS BOUGHT THE HOUSE, THEY COMMISSIONED THE ARCHITECT HENRY PALMER SABIN TO DESIGN A MORE FORMAL ENTRY FOR THE HOUSE, BRINGING IN A OLD BRICK DESIGNED INTERIOR TO THE FOYER THAT GAVE EXTRA GALLERY SPACE FOR SOME OF SCULPTURE IN THEIR COLLECTION. PREVIOUSLY THE HOUSE WAS ENTERED FROM THE SIDE OF THE LIVING ROOM OR THROUGH ONE OF THE THREE TALL FRENCH DOORS THAT FACE THE FRONT FROM THE LARGE LIVING ROOM. IN 1933, THE ARENSBERGS COMMISSIONED THE MODERNIST, RICHARD NEUTRA TO DESIGN A FULL ENCLOSURE TO A BRICK PATIO AT THE REAR OF THE HOUSE. NEUTRA, ALONG WITH GREGORY AIN, WHO WAS WORKING IN HIS OFFICE, DESIGNED AN AIRY ROOM WITH 9 LARGE STEEL CASEMENT WINDOWS. THEN, IN ORDER TO FURTHER DIFFERENTIATE THE ADDITION FROM WOOLETT'S ORIGINAL DESIGN, THEY CHOSE A CLAPBOARD SIDING FOR THE EXTERIOR OF THE ROOM. THREE YEARS LATER, THEY HAD AIN COME IN AND ADD A SECOND STORY TO THE ADDITION TO CREATE AN UPSTAIRS SITTING ROOM. AIN HAD LEFT NEUTRA'S OFFICE BY THEN AND WAS STARTING HIS OWN PRACTICE, ALTHOUGH HE DID NOT PUT HIS NAME ON THE BUILDING PERMIT, WHICH WAS HIS PRACTICE UNTIL HE RECEIVED HIS CALIFORNIA ARCHITECT'S LICENSE IN 1940. THE AIN ADDITION ESSENTIALLY CONTINUES THE DESIGN OF THE NEUTRA WORK UP TO THE SECOND FLOOR. IN 1938, THE ARENSBERGS HAD A LIVING ROOM ADDED TO THE MAID'S QUARTERS WITH NO ARCHITECT. IN THE 1940S, THE ARENSBERGS BEGAN THE SEARCH FOR A PERMANENT MUSEUM HOME FOR THEIR ART COLLECTION AFTER AN INITIAL AGREEMENT WITH UCLA FAILED TO COME TO FRUITION, THEY BEGAN NEGOTIATIONS WITH MANY OF

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MOST PROMINENT ART MUSEUMS AND EDUCATIONAL INSTITUTIONS IN THE WORLD TO HOUSE THE COLLECTION. THE COLLECTION OF OVER 1,000 OBJECTS WAS FINALLY PRESENTED TO THE PHILADELPHIA MUSEUM OF ART ON DECEMBER 27, 1950. SADLY, NEITHER ARENSBERG WAS PRESENT WHEN IT WAS UNVEILED IN ITS NEWLY BUILT HOME ON OCTOBER 16, 1954. LOUISE ARENSBERG HAD DIED FROM CANCER ON NOVEMBER 25, 1953 AND WALTER PASSED THE FOLLOWING JANUARY 29TH FROM A HEART ATTACK.. ANOTHER PART OF THE ARENSBERG COLLECTION WAS A LARGE ASSORTMENT OF PRE-COLUMBIAN STONE AND CERAMIC ARTIFACTS THAT THE ARENSBERGS HAD PURCHASED OVER THE YEARS FROM THEIR NEXT-DOOR NEIGHBOR ART DEALER, EARL L. STENDAHL. STENDAHL HAD BEGUN EXHIBITING ART IN 1911, IN A RESTAURANT ON MAIN STREET, THAT HE RAN, CALLED THE BLACK CAT (NO RELATION TO THE BLACK CAT ON SUNSET – HCM 393), WHERE HE WAS AN ENTHUSIASTIC PROMOTER OF PLEIN AIR PAINTING. HE OPENED HIS FIRST GALLERY IN THE NEWLY BUILT AMBASSADOR HOTEL IN 1921. STENDAHL AND HIS WIFE, ENID, WERE KEENLY AWARE OF THE SIGNIFICANCE OF THE ARENSBERGS AND THEIR HOME AND QUICKLY BOUGHT IT AFTER THEIR DEATHS. A WORLD RENOWN COLLECTOR AND DEALER IN PRE-COLUMBIAN AND CONTEMPORARY MEXICAN AND SOUTH AMERICAN ART. HE HAD ALSO REPRESENTED MANY OF THE MOST CELEBRATED CONTEMPORARY ARTISTS AND ART INSTITUTIONS IN THE WORLD, SUCH AS FEDERICO BELTRAN-MASSÉS, JAMES BORDRERO, FEDERICO CANTÚ, JEAN CHARLOT, FRANCISCO CONEJO, JOSE DE CREEFT, JULIO DE DIEGO, JEROME EDDY, NICOLAI IVANOVICH FESHIN, LILLIAN GENTHE, ARTHUR HILL GILBERT, THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART, GEORGE B. GUTHRIE, ARMIN HANSEN, ROCKWELL KENT, JOSEPH KLEITSCH, ASTON KNIGHT, ALFREDO RAMOS MARTINEZ, ALEJANDRO MENDEZ, JOAN MIRÓ, CARLOS MÉRIDA, ROBERTO MONTENEGRO, JOSÉ CLEMENTE OROZCO, EDGAR ALWYN PAYNE, RALPH M. PEARSON, PABLO PICASSO, JOSE MARTINEZ PINAZO, MAN RAY, WILLIAM RITSCHEL, DIEGO RIVERA, ETHEL B. ROSE, GUY ROSE, WALTER ELMER SCHOLFIELD, DAVID ALFARO SIQUIEROS, LADISLAS SZECZI, WALTER UFER, WILLIAM WENDT AND IGNACIO ZULOAGA, AMONG OTHERS. STENDAHL HAD BEEN A CLOSE FRIEND AS WELL AS THE PRINCIPAL ART DEALER TO THE ARENSBERGS SINCE THE MID 1920S AND HAD SEEN HIS BUSINESS GROW EVEN DURING THE YEARS OF THE GREAT DEPRESSION. WHEN THE LARGE HOUSE IMMEDIATELY TO THE EAST OF THE ARENSBERGS CAME ON THE MARKET, WALTER AND LOUISE MADE SURE THE STENDAHLs WERE ABLE TO BUY IT. STENDAHL SOON MADE HIS NEW HOME INTO AN EXTENSION OF HIS WILSHIRE BOULEVARD GALLERY, WHICH HE EVENTUALLY CLOSED IN 1945 IN FAVOR OF HIS HOME GALLERY, GIVING THE ARENSBERGS THE ACCESS TO BUY NEW ACQUISITIONS BEFORE THEY EVEN WENT ON THE MARKET. THIS ARRANGEMENT ALSO WORKED WELL FOR STENDAHL AS IT GAVE HIM EVEN EASIER ACCESS

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TO MANY OF HIS OWN CLIENTS, WHO WERE FREQUENT GUESTS OF THE ARENSBERGS. MANY OF THE ARENSBERG'S FRIENDS WERE ENTERTAINMENT EX-PATRIATES FROM EUROPE, SUCH AS DIRECTOR OTTO PREMINGER, CONDUCTOR LEOPOLD STOKOWSKI, COMPOSER-PIANIST SERGEI RACHMANINOFF, DIRECTOR JOSEF VON STERNBERG AND OTHERS AS WELL AS MANY OF BEST AND BRIGHTEST OF HOLLYWOOD., SUCH AS JOHN BARRYMORE , DOLORES DEL RIO, MARLENE DIETRICH, SID GRAUMAN, ANN HARDING, JOHN HUSTON, JESSE LASKY, CAROLE LOMBARD, TOM MIX, VINCENT PRICE, EDWARD G. ROBINSON, AND DAVID O. SELZNICK AS WELL AS, EDWARD L. DOHENY, WILLIAM RANDOLPH HURST, IRVING STONE AND FRANK LLOYD WRIGHT. STENDAHL ALSO SOLD TO SCHOOLS (GARDENA UNIFIED BOUGHT A PAINTING EACH YEAR IN THE 1930S FOR THE SENIOR CLASS GIFT TO THEIR HIGH SCHOOLS) AND TO MUSEUMS ACROSS THE U.S. AND IN EUROPE, INCLUDING THE LOUVRE, IN PARIS. UPON BUYING THE ARENSBERG HOUSE, THE STENDAHLs REALIZED THAT THEY WOULD NEED ADDITIONAL PARKING AS THAT ON HILLSIDE AVENUE IS VERY LIMITED. THE FRANK LLOYD WRIGHT PROTÉGÉE JOHN LAUTNER, WAS HIRED TO DESIGN AN ATTACHED CARPORT AND A GROUP OF RETAINING WALLS FOR THE CARPORT AND THE DRIVEWAY, LAUTNER ALSO DESIGNED A LARGE BRICK AND COLORED PAVER PATIO DIRECTLY IN FRONT OF THE THREE SETS OF LIVING ROOM FRENCH DOORS. STENDAHL THEN USED ONE OF HIS LONG-TIME CLIENTS, THE ARCHITECT HENRY L. EGGERS, TO DESIGN A LARGE STEEL AND PLEXIGLAS COVERING TO GO OVER THE LAUTNER PATIO. RON DAMMANN, STENDAHL'S GRANDSON RECALLS SELLING EGGERS A MOSAIC TILE FLOOR THAT HAD BEEN EXCAVATED IN POMPEII IN 1975, WHICH EGGERS THEN INSTALLED IN THE ENTRY OF HIS PASADENA HOME. EARL J. STENDAHL PASSED AWAY SUDDENLY IN MAY OF 1966, WHILE ON A BUYING TRIP IN MOROCCO. HIS SON, ALFRED E. STENDAHL AND SON – IN –LAW, JOSEPH WILLIAM DAMMANN, HAD BEEN WORKING WITH STENDAHL FOR MANY YEARS AND CONTINUED THE BUSINESS, WHICH IS NOW CARRIED ON BY THE THIRD GENERATION, RONALD DAMMANN. SADLY, ENID STENDAHL DIED IN A FIRE AT THE HOUSE ON FEBRUARY 13, 1970 IN CONCLUSION, THE ARENSBERG-STENDAHL HOME GALLERY IS SIGNIFICANT FOR ITS UNIQUE AND LEADING PLACE IN ARTISTIC HISTORY FOR ITS 80+ YEARS OF OWNERSHIP AND USE BY BOTH ART PATRONS WALTER AND LOUISE ARENSBERGS AND ITS LATER USE BY WORLD RENOWNED ART DEALER EARL L. STENDAHL. THEIR CLOSE ASSOCIATIONS WITH ARTISTS, WRITERS, INTELLECTUALS, COMPOSERS, ACTORS, DIRECTORS AND MANY OTHERS WHO FOUND THE PLACE CONDUCIVE TO CONCEIVE AND PROMOTE MANY OF THE IDEAS THAT HAVE GUIDED ARTISTIC AND INTELLECTUAL LIFE FOR THE BETTER PART OF A CENTURY. THE FIVE ARCHITECTS WHO CONTRIBUTED TO THE EVOLUTION OF THE HOUSE ARE EACH SIGNIFICANT FOR THEIR OWN CONTRIBUTIONS TO THE BUILT ENVIRONMENTS AND THEIR GREAT INFLUENCE THROUGH DESIGN. THESE WORDS ARE FROM EARL L.



William Lee Woollett, Architect (1873-1955)

By Charles J. Fisher

William Lee Woollett was the son and grandson of architects. He was born in Albany, New York on November 13, 1873, to William M. and Fanny C. (Melleger) Woollett. His grandfather, William L. Woollett, Jr., (1815-1874), had immigrated to the United States from England around 1834. He established a successful architectural practice in Albany, which his son, William M. Woollett (1850-1880), who had earned his architectural degree at M.I.T. took over upon his death. However, William Lee Woollett's father died prematurely at 30 and the practice was taken over by his partner, Franklin H. Janes.

William Lee, at seven, was the man of the house, and mentor to his three younger brothers. Following in their late father's footsteps, both he and his younger brother John, obtained architectural degrees from M.I.T. William returned to Albany in 1896 to set up his own practice, after working in Boston office of Fehmer and Page from 1892-96. He married Iowa native Louise Briggs in 1897. Their first daughter, Silvia was born in April of 1898. Their son, William A. Woollett, was born on February 20, 1901. A second daughter, Prudence, was born on July 3, 1902.

In 1905, his brother joined his office, but William opted to relocate to Oakland, California in 1909, after seeing the possibility for work there after the 1906 San Francisco Earthquake. Widowed by 1910, Woollett was working in and Oakland architectural office. In 1915, he relocated to Los Angeles and opened the firm of Woollett and Woollett with his brother, John.

Two of his early designs were for the State Armories in San Francisco and Los Angeles, the latter being in what is now Exposition Park.

He married again, this time to Louise Knappen, the principal and founder of the Hollywood School for Girls, on November 28, 1917. He and his new bride soon became well known in the educational and arts community of Los Angeles.

About this time, Woollett began work on the interior design for Sid Grauman's Million Dollar Theater, in an office building that was designed by Albert C. Martin. As a part of the design, Woollett personally painted murals within the lobby and auditorium. He also worked as a set designer for the motion picture industry. He designed Grauman's Metropolitan Theater in 1921, which was later renamed the Paramount Theater at 6th and Hill Street (demolished in 1963).

In 1923, Grauman had Woollett redesign the façade of the Rialto Theater (HCM #472). Woollett also designed the Fiesta Ballroom for the Ambassador Hotel (demolished) in 1924. He also designed a Women's Building for the USC campus in 1924. That same year, Woollett was voted onto the board of directors for the Los Angeles Grand Opera Association. In 1933, he was appointed to the Los Angeles Municipal Arts Commission, the forerunner to the Cultural Affairs Commission. He also served as Vice President of the Los Angeles Opera Association.

Other theater work included a redesign of the Pilgrimage Amphitheater (now John Anson Ford Theater) after a brush fire destroyed the original structure in 1929, and some of the early work on the design of the Hollywood Bowl.

Woollett frequently used traditional styles in his domestic architecture, such as a 1920 design for lumber tycoon Lee Manefee in Hollywood. The Mediterranean style home was designed with a large almost palatial living room accessed by three floor to ceiling French doors at the front, leaving it with an almost theater lobby like feel. The home was later purchased by the art collector Walter C. Arensberg, who made it into a gallery for some of the most famous Modern Art in the world.

He also designed the Spanish Colonial Revival Eagle Rock City Hall (HCM #59) in 1922 and the Malibar Branch Library (HCM #304) located in Boyle Heights, in 1937.

Perhaps his most ambitious plan, however, was one that saw a partial completion. In 1925, Woollett put forth a conceptual plan for a world class Civic Center for Los Angeles. His plan differed from others that were made in that he proposed maintaining the hills to the West of the proposed new City Hall (HCM #150), to which he contributed some of the design ideas. His vision called for the Civic Center to be a modern Acropolis on the hilltops. He was the only one to take the Civic Center design from Main

Street on the East to Figueroa Street on the West. The concept of the central park like setting as seen today is also in the plan.

In 1940, Woollett revised his municipal plan, proposing a more modern design. That plan was revised soon after the architect's death, and set the stage for the current configuration of the entire Civic Center as we see it today.

William Lee Woollett passed away in Glendale, California on February 11, 1955 at the age of 81, after a lingering illness. His wife, Louise, followed him on the 4th of August that same year, leaving her own mark in the Civic and artistic map of Los Angeles.

His son, William A. Woollett (1901-1988), was an architect as well, and worked with his father's firm from 1926 to 1929. A grandson, Joseph L. Woollett (1935-), also became an architect, making at least five generations of Woolletts as architects.

GRAUMAN'S THEATER NEARING COMPLETION.

Los Angeles Times (1886-1922); Jan 18, 1918;

ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)

pg. 113

GRAUMAN'S THEATER NEARING COMPLETION.

Sid Grauman's new million-dollar theater, at Third and Broadway will be opened and dedicated Friday evening, January 25. William S. Hart, beloved of California and the Golden West, will introduce to Los Angeles her newest and finest home of the photoplay in "The Silent Man," his latest Arterraft picture, just completed under the supervision of Thomas H. Ince.

Announcement of the opening date was made last night by Managing Director Sid Grauman, following a conference with his architect, in which he was notified that the building will be ready for occupancy early next week.

Declared by architectural experts and designers to be one of the most notable motion-picture theaters in America, Grauman's will add new luster to Broadway's radiance. Conceived as a temple of the cinematic art, and constructed in faithfulness to this ideal, the playhouse sets a new standard of luxury and magnificence. Thousands who have watched the growth of the building daily as they passed and have caught an occasional glimpse of riches within, are awaiting opening night to pay tribute to the genius which has converted the dull stone into a marvel of beauty. Color effects both weird and inspiring and new methods of lighting by subdued, indirect rays have been combined to create an atmosphere of supreme comfort and rest that encompasses mind as well as body. In this respect, Grauman has reached the goal of the designers' hopes—the most ideal surroundings for the presentation of motion pictures.

Music will form one of the most attractive features. Orchestra, organ, pictufes and myriads of lights will be combined in spectacular effects never before attempted on the Coast. A thirty-piece symphony orchestra has been gathered together from members of the Los Angeles symphony among leading musicians of the city, under the baton of Rudolph G. Kopp. Mme. Lina Reggiani, coloratura soprano, and former star of the La Scala Grand Opera Company, has been engaged as soloist, and Jesse Crawford will be the organist.

Million-Dollar Architect

JOSEPH L. WOOLLETT

Los Angeles Times (1923-Current File); Jun 18, 1978;

ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)
pg. 02

Million-Dollar Architect

It seems that Los Angeles has forgotten one of its outstanding architects of the past. In the article "Sleeping Beauties" (First Run, June 4), Richard Houdek indicates that the Million Dollar Theater on Broadway was designed by Albert C. Martin. Although Martin was indeed a talented architect and contributed much to the city, my grandfather William Lee Woollett was the architect for the Million Dollar Theater as well as the Paramount located at 6th and Hill, also referred to in the article. Mr. Woollett designed several other theaters in Southern California including the John Anson Ford (Pilgrimage) Theater in Cahuenga Pass that included the lighted cross on the hill overlooking Hollywood.

JOSEPH L. WOOLLETT
Orange

Editor's Note: The Million Dollar was built from a design rendered by Albert C. Martin. William Lee Woollett was the architect.

Life's Gentler Side--Society, Music, Song and the Dance--At the Play-houses.

SOCIETY.

A Fair Bride of the Week.



Mrs. James Winward Hunt, formerly Miss Josephine Dodge. Mr and Mrs Hunt are near on their honeymoon.

Interwining Announcement.
 One of the interesting announcements of the week is that of the marriage of Miss Josephine Dodge of Hollywood to William Lee Winward of this city, bachelor and clubman.

Miss Knapp is the principal of the Hollywood School for Girls and prominent in Hollywood society. She is a graduate of the University of California and a member of the Faculty of the University of the Pacific.

Mr. Winward, who is well known in local artistic circles, is a graduate of the University of California, the Boston Tech and an Alpin Club member of San Francisco.

The wedding took place on November 23, in the city hall, for the Rev. J. Arthur Evans will officiate.

Tea Party.
 A tea party given at the home of Miss Louise Nelson, No. 2155 Wilshire, was given in honor of the engagement of Miss Ruth O'Brien, daughter of Mr and Mrs Joseph O'Brien, to Mr. J. C. Fisher, of Los Angeles. Miss O'Brien is a graduate of the Hollywood School for Girls and a member of the University of the Pacific.

Tea Party.
 A tea party given at the home of Miss Louise Nelson, No. 2155 Wilshire, was given in honor of the engagement of Miss Ruth O'Brien, daughter of Mr and Mrs Joseph O'Brien, to Mr. J. C. Fisher, of Los Angeles. Miss O'Brien is a graduate of the Hollywood School for Girls and a member of the University of the Pacific.

Tea Party.
 A tea party given at the home of Miss Louise Nelson, No. 2155 Wilshire, was given in honor of the engagement of Miss Ruth O'Brien, daughter of Mr and Mrs Joseph O'Brien, to Mr. J. C. Fisher, of Los Angeles. Miss O'Brien is a graduate of the Hollywood School for Girls and a member of the University of the Pacific.

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CO-ED HOME ON CAMPUS TO BE BEGUN

*Woman's Building Will
be Started Wednesday at
Local University*

A woman's building on the campus of the University of Southern California will approach reality after years of planning next Wednesday afternoon when ground will be broken for the first unit of the building, which is expected to cost \$350,000. Under the leadership of Mrs. R. B. Von KleinSmid, president of the Woman's Club of the university, funds have been obtained for the first unit, \$140,000 having been pledged, including the successful \$200 luncheon given at the Biltmore a few months ago.

Since becoming president of the Woman's Club, which has sponsored the woman's building, Mrs. Von KleinSmid has led the women in an energetic campaign and much rejoicing is being manifested by the girls of the university over the new building, which is expected to be completed before the close of the school year.

The first unit will be the woman's dormitory and will accommodate 104 girls. The building will include an alumnae hall with a social hall and a great fireplace. Libraries and offices for the dean of women and women's organizations will be included. There will be a dining-room with an out-door terrace.

Preceding the ground-breaking the women's club will have its annual scholarship luncheon at 1 o'clock in the parlors of Bovard Administration Building when Mrs. Von KleinSmid will preside. The Woman's Glee Club of the university will furnish a program and Miss Emily Bilea, dean of women, will make a short address.

The club now bestows five scholarships and the proceeds of the luncheon on Wednesday will be used toward a sixth scholarship. Funds are loaned young women students to be repaid after graduation without interest.

At the ground-breaking at 3:30 o'clock Dr. R. B. Von KleinSmid, president of the university will make a short address of felicitation and William Lee Woollett, architect, will make a short address. Mrs. Von KleinSmid will speak of the work being planned for the women of the university.

China bought nearly eight times as much wheat from this country this year as last.

VOLLMER WINS VENUE CHANGE

Balm Suit of Mrs. Lex Goes to Alameda County

Ex-Chief Insists His Home Was in Berkeley

Plaintiff Says He Intended to Make Home Here

Testimony in the trial of the suit for \$10,000 damages brought by Mrs. Charlotte M. Lex against August Vollmer, former Chief of Police of Los Angeles, will now be heard in the local Superior Court. Judge Frederick C. Valentine yesterday granting a motion of Vollmer's attorney, F. M. Carey, for a transfer of the case to Alameda county.

Papers in the case will be sent to the County Clerk of the northern county and the case will be set for trial in Oakland. It was noted, Attorney Carey based his motion for a change of venue on the ground Vollmer was a resident of Berkeley at the time Mrs. Lex instituted her action, in which she charged the former Police Chief with adultery and breach of promise to marry.

Vollmer filed an affidavit in support of the motion, stating he had been a resident of Berkeley for many years and acted as Chief of Police in this city on a year's leave absence granted him by the city government of Berkeley. Mrs. Lex, through her attorney, Warren A. Williams, resisted the motion for a change of the place of trial. In her affidavit, Mrs. Lex stated Vollmer was a resident of Los Angeles at the time the asserted offenses charged in the suit occurred. She also said Vollmer had gone here to meet her and intended to reside here as soon as he served sentence to enable him to return on probation. Mrs. Lex also expressed the belief the case would not be given a fair and impartial trial in the northern county.

Young Student in Marlborough School is Dead

Miss Helen Bernice Gillette, 15 years of age, daughter of C. O. Gillette, 1225 Carson street, died today yesterday morning at the home of her father.

She was a student at Marlborough School for Girls and would have graduated next year. She was pronounced dead at 11:15 a. m. in 1924, after having attended the Ryeon School in New York.

Funeral arrangements have not been completed.

Shorter Beach Route Project Being Pushed

A resolution asking that the proposed Hyperion-avenue project, which involves the connecting of Glendale Boulevard with Hyperion avenue through the construction of a new bridge over the Los Angeles River, be included in the major traffic plan, will be forwarded to the Los Angeles Traffic Commission by the Hollywood Chamber of Commerce. The project will provide a new and more direct route from Glendale, Pasadena and other cities in that district to the beaches via Hyperion avenue and Santa Monica Boulevard.

The Hyperion-avenue improvement, it is declared, has the support of almost every property owner affected. The support of the Hollywood chamber was asked in the movement by A. J. Barnes, president of the East Hollywood Improvement Association.

SAM SEELIG RETURNS

Made 10,000-Mile Inspection Trip, Visiting Eastern Chain Stores

Sam Seelig, president of the Sam Seelig Company, returned yesterday from a six weeks' trip in the East, during which he covered about 10,000 miles, visiting Chicago, Boston, New York and Washington, and inspecting chain stores. During his absence, his company opened sixteen new stores and made plans for opening three more Saturday.

ACCUSED WOMAN TO START EAST TONIGHT

Officers from Bedford, Mass., arrived here yesterday to take charge of Mrs. Erle R. Hughes, wanted in the Massachusetts city on a murder charge. Mrs. Hughes has been held in the County Jail following her arrest here last week on information from Bedford. She will leave tonight in the custody of the officers, Police Sergeant Baughman and Mrs. Mary A. Shurtz. The charge against Mrs. Hughes is based on the death, following an asserted fatal operation, of Edwin Johnson, said to have been an English nurse.

ASSOCIATED BUILDING CRAFTS BODY TO MEET

The Associated Building Crafters Committee, organized recently to improve relations between the various members of the local building industry, will meet at noon today at the Los Angeles Chamber of Commerce room, 1142 Towne avenue. The committee's program of activity will be definitely launched at the meeting with the completion of plans to present to the local chapter of the American Institute of Architects a proposed change in the methods of calling for bids and the awarding of contracts.

PIONEER WILL BE BURIED THURSDAY



Frank Pico
Funeral services for Frank Pico, who was born in this city January 23, 1874, and spent most of his life here, will be conducted tomorrow at his home, 1528 Kearney street. He died Monday after a long illness. He was an employee of the Wells-Fargo Express Company for more than thirty years, many of the time in Mexico. He and lived in the Boy's Heights section for thirty-five years past. He leaves his widow, Alice M. Pico and three sons, Frank J. Pico of 212 North Third street, Joseph Pico of 414 North Gilman street, and Truman W. Pico of 1848 Kearney street.

Suit Dismissed Against Head of Glendale Police

The \$10,000 damages suit filed by E. R. Sims, former chief of police at Glendale, against J. D. Fraser, present police chief there, was dismissed yesterday by Justice Keith's department of Superior Court on motion of Judge Lindholm, acting as attorney for Sims.

The motion was made after Sims had been on the stand the greater part of Monday and all day yesterday. When Sims concluded his testimony, Judge Lindholm announced that the case be dismissed, declaring that his client had failed to build a case. He also charged that Chief Fraser had interfered with the operation of a patrol patrol which he had organized and finally caused it to disband. He also accused that Chief Fraser had maliciously caused his arrest as a driver of an automobile without an operator's license. The charges were dismissed later.

BIXBY CORPORATION SEEKS TO DISSOLVE

A petition calling on Superior Court to issue a decree of dissolution for the Fred H. Bixby Company, operators of the Los Alamos Rancho near Lake Beach, was filed yesterday through attorneys for the corporation. It was stated in the petition that all the debts and debts of the company had been discharged and that the stockholders voted for dissolution at a meeting conducted the 15th day. The petition was signed by Fred H. Bixby, Katherine Bixby, Elizabeth Bixby, Bixby Moushinski and H. Bell as directors of the company.

ANNEX CONTRACT LET

Addition to New Public Service Building to Cost \$287,500

The contract for the new annex to the Public Service Building to be built at 212 West Second street, was awarded yesterday by the Board of Public Service Commissioners to the North Pacific Construction Company, which offered to do the work for \$287,500. This was the lowest of the twelve bids received. The contractor has six months to complete the building. President Del Valle of the commission said work would be started at once razing the building now on the site.

The new building will be thirteen stories high, and be built of reinforced concrete. The lower seven stories will be joined to the Public Service Building at 207 South Broadway, and will be used for offices of the water and power departments, including the new Colorado River annexed division of the water department.

Ground Breaking for Building at University Today

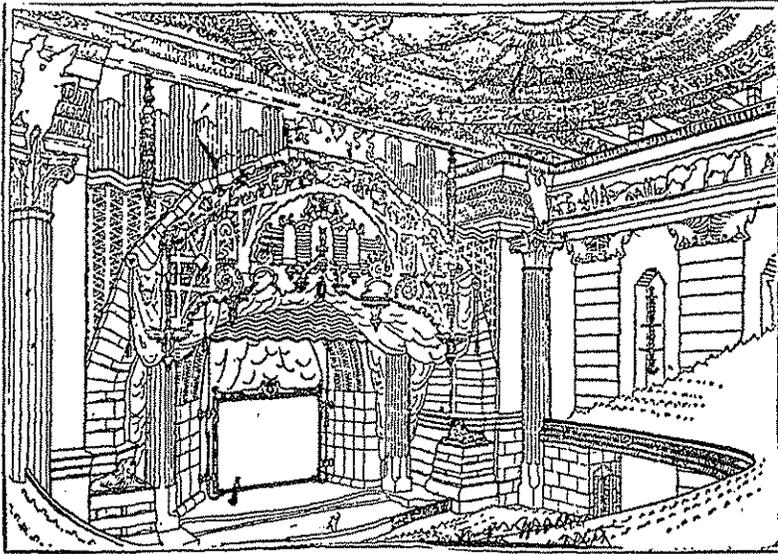
Mrs. R. R. Von Kiersdorf, president of the Woman's Club of the University of Southern California, completed arrangements yesterday for the breaking of ground for the new women's building on the campus of the university today. The ceremonies will be held at 2 o'clock on the site for the new building on Talley-sixth street east of the administration building. The ceremonies will be presided by a scholarly luncheon given in the parlors of the administration building at which Mrs. Von Kiersdorf will preside. Miss Emily Eric, dean of women, will make an address and the women's club will sing.

The university band will take part in the foundation-laying ceremonies. Mrs. Von Kiersdorf will make a short address. William Lee Woodlett, architect, will speak on the plans for the building, and Dr. R. R. von Kiersdorf, president of the university, will make an address. The ceremonies will close with the singing of the university hymn.

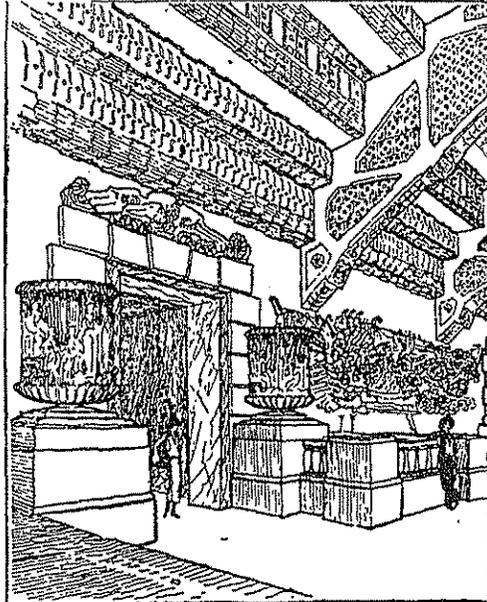
PLAN INTERIOR OF PLAYHOUSE.

Los Angeles Times (1886-1922); May 22, 1921;
 ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)
 pg. VI

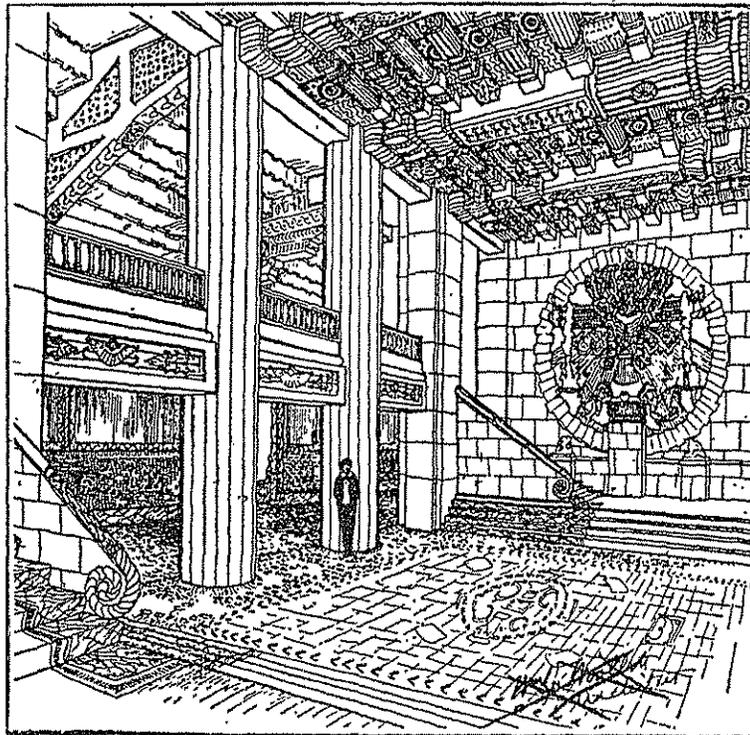
Interior Design for New Hill Street Motion Picture Playhouse.



Auditorium.



Entrance to Lower Balcony



Entrance Lobby.

Grauman's Metropolitan Theater,

Now under construction at Sixth and Hill streets, designed by William Lee Woollett, architect.

PLAN INTERIOR OF PLAYHOUSE.

Local Architect Designing Hill-Street Theater.

Oriental Decorations Will be Principal Motive.

Expect to Complete Structure by January First.

Under the supervision of Architect William Lee Woollett, plans have practically been completed for the interior of the big theater which will form a part of the twelve-story building now under construction at the northeast corner of Sixth and Hill streets by the Hill Street Fire-proof Building Company. Mr. Woollett, as the architect of the theater, which will be known as Grauman's Metropolitan Theater, will have charge of the interior decoration, of the paintings and murals, hangings, furniture and electric fixtures, all of which will be designed and installed under his supervision. Mr. Woollett was the designer of the interior of Grauman's Million Dollar Theater at Third and Broadway.

In coloring and motive the architecture of the theater will be derived principally from the architecture of Egypt and the Orient. The lobby entrance, from the Sixth-street side of the building, will be flanked by massive columns, while the interior of the main lobby, 48 by 58 feet, will be patterned after the rock-cut tombs of Egypt and Arabia. The floors will be constructed of hand-made tile, each of which will depict phases of the development of Western America.

On each side the main lobby will be flanked by a grand staircase leading to the mezzanine floor, which will command a view of both the main lobby and theater auditorium. The concrete surfaces of the interior of the theater will be partially exposed, but it is planned to treat these surfaces with color and gold ornamentation.

The same type of decoration will be carried out in the theater auditorium. The great concrete trusses over the auditorium will be partially exposed, but as in the lobby and mezzanine, these trusses will be richly treated with color. A feature of the proscenium arch will be the great canopy, hanging without visible support. This canopy will be decorated with a composite of oriental and occidental designs. Suspended from the ceiling there will be an immense flat dome, which will be made of perforated plaster, and ornamented richly with embossed bronze and gold designs, with medallions in the center large enough for mural paintings.

THE FOUR HORSEMEN.

The screen will be surmounted with monumental figures of the Four Horsemen of the Apocalypse. The horses, modelled from life, will be made of porcelain, with the colors burned in them. The curtains will be held in especially designed bronze screen frames, and will be operated by burnished bronze chains which will move on especially constructed axles which will make them noiseless. The organ to be installed will be one of the largest and finest in the country, it is claimed. Plans for this organ, which is being especially designed for the theater, will include a disappearing console, which can automatically be raised up into the view of the audience upon demand.

The theater will have a seating capacity for 4000 people. More than 400 workmen, it is stated, are now employed on the building, and it is planned to have the structure completed and ready for occupation by January 1 of next year. In the construction of the building, according to Brook Hawkins, chief engineer of the Winter Construction Company, there will be used 5,000,000 pounds of steel, more than 100,000 sacks of cement, and over 2,000,000 feet of lumber in the framework. The immense cantilever which will support the balcony will weight 1100 tons.

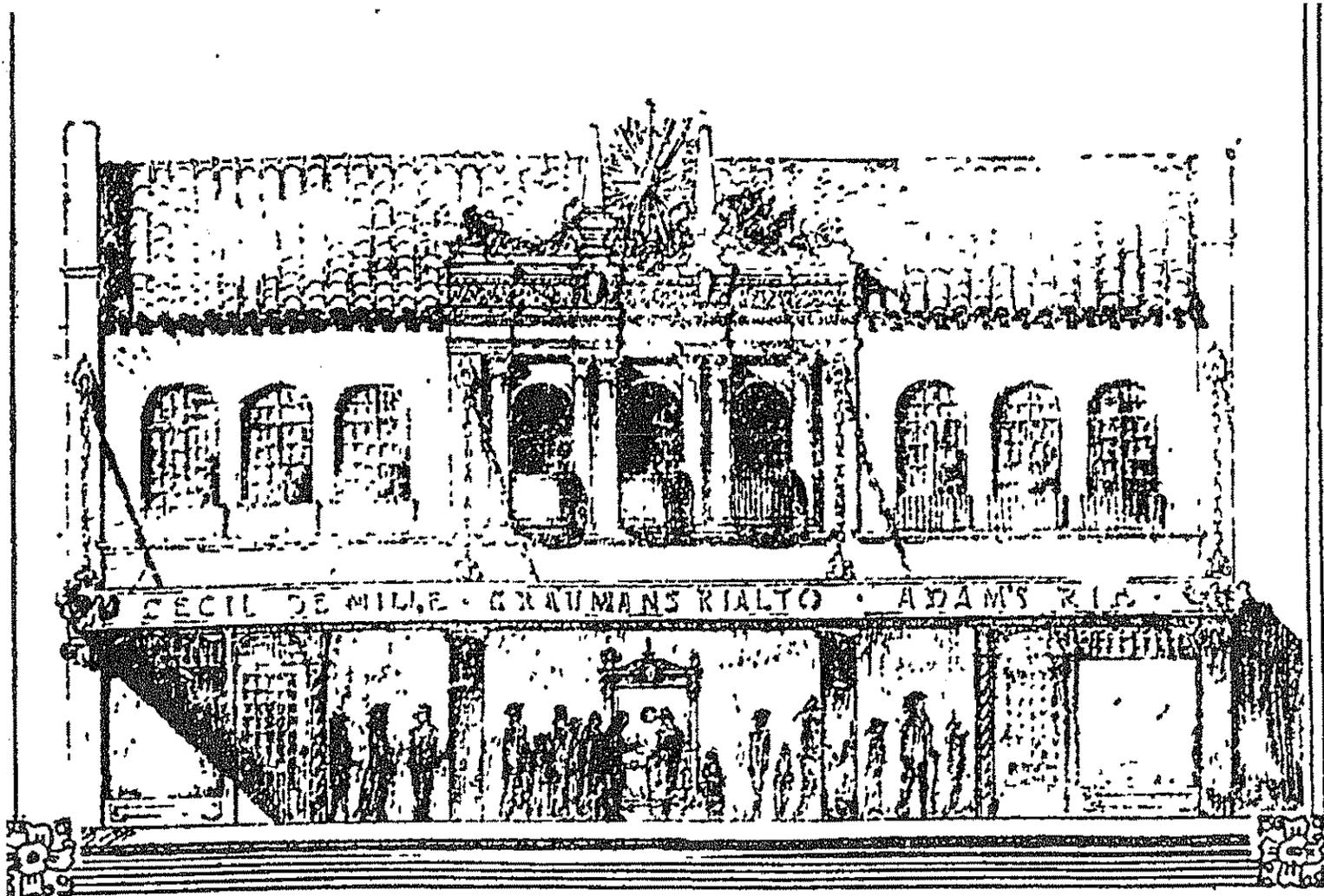
Grauman's Rialto Theater in Spanish Style

Los Angeles Times (1923-Current File); May 20, 1923;

ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)

pg. V3

Grauman's Rialto Theater in Spanish Style



New Front is Planned

Work of remodeling the front of Sid Grauman's Rialto Theater on Broadway between Eighth and Ninth streets will start within the next thirty days, it is promised. The alterations will cost \$50,000, give the theater the appearance of a Madrid operahouse and provide ninety-three additional seats. The new front was designed by Willam Lee Woollett.

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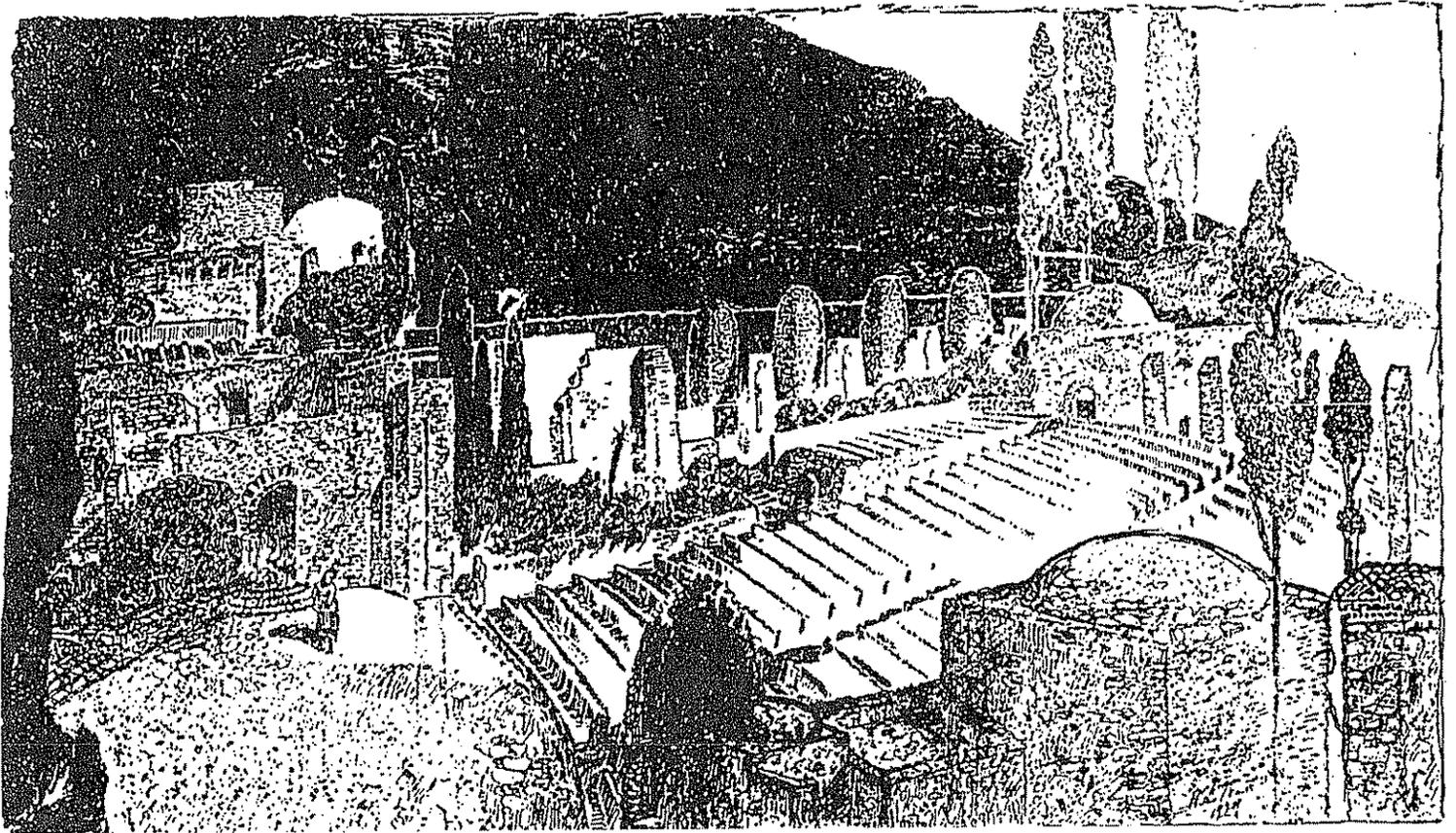
BUILDING PLANS COMPLETE

Los Angeles Times (1923-Current File); Jan 3, 1930;

ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)

pg. A2

Splendid Structure for Sacred Drama to Rise on Ruins



Sketch Shows Beauty of Proposed Edifice

Architect William Lee Woollett's drawing from his lately completed plans for the new Pilgrimage Play amphitheater in the hills of Hollywood gives an idea of the building that will replace the theater destroyed by a brush fire several months ago.

BUILDING PLANS COMPLETE

Pilgrimage Play Amphitheater Construction Details Prepared by Architect Woollett

Architect's plans for the new Pilgrimage Play amphitheater were completed yesterday by William Lee Woollett. The plans call for a structure to cost \$200,000 and to seat 1800 persons. Building will start soon on the ruins of the old structure, which was destroyed during a brush fire that swept that section of Hollywood Hills October 24, last.

The new building is to be of concrete, fireproof and of quality which will endure as long as the hills upon which it is to be built, according to plans of the Pilgrimage Play Association, of which George L. Eastman is president.

High walls and the planting of trees and dense shrubbery will eliminate objectionable features of the old theater. Heretofore at times street noises and music from Hollywood Bowl would interfere with the production.

Architect Woollett's plans call for a structure Palestinian in design, Biblical and historical features combined with the charm of Hollywood hills, together with all the art of the modern theater. A heating sys-

tem will keep the temperature from seven to ten degrees warmer than outside the walls. Elevators are to carry spectators from street to theater floor level.

If the necessary funds are obtained in the next few days construction is to get under way by February 1, next. A campaign for funds now is in progress and subscriptions may be sent to Pilgrimage Play headquarters, 839 South Flower street.

The Biblical drama was founded ten years ago by the late Christine Wetherill Stevenson and has been given without interruption every summer since that time. It's eleventh consecutive season is to begin in July, providing the new amphitheater is complete by that date.

CITY ACROPOLIS PROPOSED

Woollett Civic Center Plan Takes in Hills From Main to Figueroa and Temple to First

A new Civic Center plan, which proposes to retain intact the hills between Broadway and Figueroa street to form a magnificent acropolis and terraces in the style of old Athens and Rome, has been drawn by William Lee Woollett and will be submitted to the city and county for formal consideration within a few days.

The plan is the result of seven years of study by Mr. Woollett and his associates. Donald Parkinson of the firm of Austin, Martin & Parkinson, architects of the new City Hall, collaborated with Mr. Woollett in completing the plans for the new Civic Center.

The plan submitted by Mr. Woollett is the third to be brought out for the proposed Civic Center. Mr. Woollett's plan differs from the other two, however, in many material respects.

HILLS RETAINED

Its chief difference is in the proposal to retain the hills and present topography virtually intact in order to place the various public buildings on an elevation in the form of an acropolis visible for many miles from all directions. It would place the Civic Center in an area bounded by Main street on the east, Figueroa on the west, Temple on the north and First street on the south. The area proposed in this plan is thus considerably less than that encompassed in the other plans submitted by the Allied Architects' Association and Cook & Hall.

The latter proposal contemplates a civic center located between First street and Sunset Boulevard and Main and Hill streets. The plan of the association provides for virtually the same area except that it also embraces the Bunker Hill district.

In submitting the plan drawn by Mr. Woollett, sponsors declared

its cost would be less than half of either of the other two schemes; that it is much more logical and practicable and that it would give the city a cultural center far superior from the esthetic viewpoint than anything else yet proposed.

WOULD BE UNIQUE

"The plan which I have proposed," Mr. Woollett said, "would give the city a cultural center unique in the world. It would utilize Los Angeles as it is and give it something expressive of its soul and spirit.

"To gouge out a portion of those
(Continued on Page 2, Column 3)

ACROPOLIS FOR CITY PROPOSED

(Continued from First Page)

hills and to plant by force a civic center scheme in the vortex of the city's geographic and traffic center is certainly not desirable either from a practical or esthetic view. What is wanted is something actually expressive of the city's situation. This my plan attempts to give.

"The hills at many places are now an eyesore. They can be converted into a magnificent series of terraces graced by a great Acropolis. They are actually an enormous asset in establishing a civic center, since they would give it just the touch it needs. If Los Angeles were located entirely in a plain, it would be different. But to cut down the hills in order to build a civic center would be almost criminal."

Mr. Woollett's plan leaves the site of the new City Hall unchanged. It would be located between Temple and First streets and Main and now Spring street. About it would be a landscaped park reaching to Broadway. The present Hall of Records and the County Courthouse as well as the other buildings in that vicinity would come down to form a beautiful plaza setting off the buildings surrounding it.

JUSTICE HALL STAYS

The new Hall of Justice and the present County Jail would remain as they touch the boundaries set in the new plan, but are not an integral part of it. At the base of Bunker Hill facing Broadway, between Temple and First streets, would be the building housing the county's executive offices. Back of this on a higher elevation would be placed the county administration building and in gradual terraces leading away from this last building to form the acropolis would be the plaza, fountains, statues and court buildings.

The arrangement, Mr. Woollett stated, would place at the axis of each street from Main to Figueroa, a beautiful building, a fountain, a statue or a park, visible for miles around and blending in a perfect ensemble and closing the vista.

Main street would be widened to form a great mall, 150 feet wide and five blocks long, ending at the Plaza, where it is now located. The Postoffice would remain where it is at present, unchanged in any particular, and thus overcoming one of the objections against other plans.

TRAFFIC CONSIDERED

Spring street, straightened out, would traverse the new city park and plaza proposed in the plan in the same way as the streets pass over the Place de la Concord in Paris. From the intersection at Temple, Spring street would make a wide arc skirting the foot of the hill to Sunset. The plan also makes provision for traffic. Both the Broadway and Hill-street tunnels would remain under this plan. In addition a three-bore tunnel, each bore separated from the other, would go under Temple street. One of these would start at Spring and Temple streets, the second at Main and Temple and the third bore at Los Angeles street. The Hill-street bore, starting at Temple street, also would be widened under the plan to take care of automobile and pedestrian traffic.

"It is obvious," Mr. Woollett declared, "that to take advantage of the grades as they exist at present would be vastly superior and more economical than leveling those grades. That is accomplished by this plan. The tunnels and thoroughfares provided would be doubly sufficient for the traffic needs to come and would also eliminate congestion in the area about the proposed Civic Center."

Civic Center Plan Offered

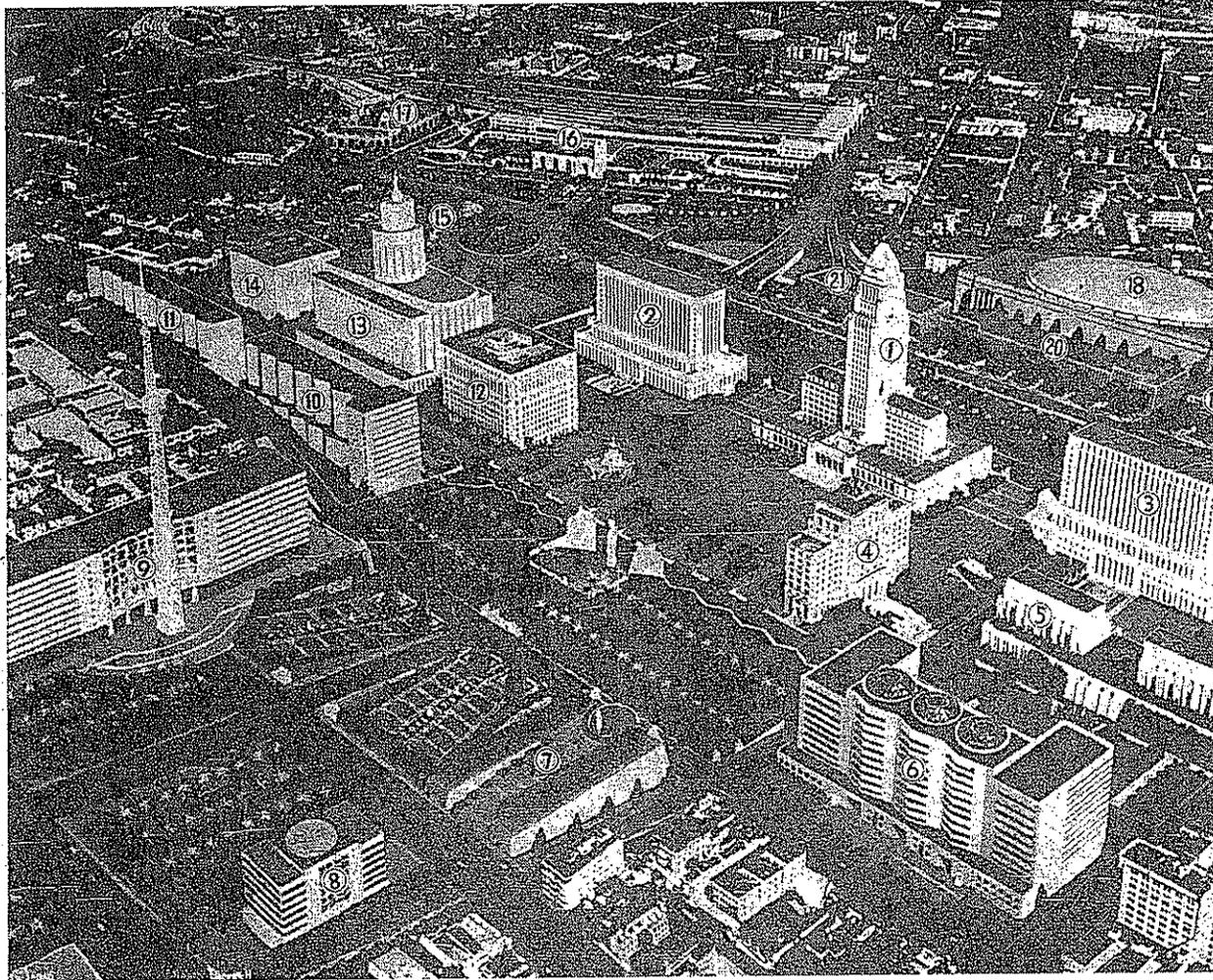
ARCHITECT

Los Angeles Times (1923-Current File); Jan 7, 1940;

ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)

pg. A1

BEAUTIFUL PUBLIC BUILDINGS ENVISIONED BY ARCHITECT



NEW PLAN PROPOSED—Above is shown a new plan for the Civic Center. Existing and proposed buildings are indicated as follows: (1) City Hall, (2) Federal Building, (3) Proposed State Building, (4) Present State Building, (5) Times Building, (6) Unassigned, (7) Monument to Power, (8) Unassigned, (9) Light and Power Building, (10) Proposed

Police Building, (11) Unassigned, (12) Hall of Justice, (13) Proposed County Courts Building, (14) Proposed County Engineering Building, (15) Plaza Church, (16) Union Station, (17) Proposed Federal Railroad Postoffice, (18) Proposed Auditorium, (19, 20 and 21) Unassigned.

Civic Center Plan Offered

Architect Woollett
Submits His Ideas to
Mayor and City Council

Detailed plans of a proposed new Civic Center arrangement which its author believes will meet the desires of all interests yesterday were presented Mayor Bowron and the City Council for their consideration by William Lee Woollett, Los Angeles architect.

Woollett, who has been identified with the Civic Center project for the past 25 years, fitted existing buildings into the plan he hopes to see formally adopted by the city.

EXPLOITS PROPOSAL

"This plan proposes only the realistic ends of good city planning," Woollett said in a letter which accompanied his drawings and photographs.

"It is in harmony with and exploits, if you will, the admirable free-way system proposed by city officials and which, in part, springs from the indefatigable work of a group of our most valued citizens.

"It is in harmony with the expressed desire of the Clark committee to see a separate and distinct group for the county buildings.

POWER BUILDING

"It places the Light and Power Building on the site selected by the Bureau of Power and Light in the position originally intended (on the south side of Temple St. between Hill St. and Grand Ave.)

"It places the Auditorium on San Pedro St., as desired by a group of citizens who believe that this portion of the city will be benefited thereby.

"It provides for the new State Building at the corner of Second and Main Sts., flanking the City Hall and symmetrically placed with the Federal Building with respect to the City Hall.

SECONDARY BUILDINGS.

"It provides for a secondary group of glass-front, three-story buildings on the east side of Los Angeles St., stretching from Second St. to the new Union Station. In front of these buildings a plaza 80 feet wide, floored with red mission tile, ornamented with small fountains, seats, etc., and studded by great oaks, which in their time will furnish shade, will afford, together with the old Plaza, the necessary circulation."

This great esplanade will provide a charming and ample space for automobile access to areas which serve the auditorium, the Union Station and the Civic Center, Woollett explained in his letter. It will face a group composed of the City Hall, the Federal Building and the proposed new State Building. These buildings would be joined by

Turn to Page 6, Column 3

Civic Center Development Plan Submitted to Officials

Architect Woollett Offers Detailed Program for Approval of Mayor and City Council

Continued from First Page

100-foot-wide steps and platforms, on each side of which would be groves of palms.

COUNTY GROUP

"A second group, the county group, is similarly composed of three buildings, which, as we view it from the station, for instance, will have the appearance of one majestic mass which recalls the City Hall group," Woollett's letter continued.

"Above these two groups the Light and Power Building, with its sky-shattering light tower, will break the skyline in a most dramatic and interesting manner. The two masses below, one dominated by the City Hall and the other by the proposed County Courthouse, will have the sense of being ornamented, but in no sense frustrated, by the light tower."

POLICE STATION

In Woollett's plan the proposed Police Building will be at Broadway and Temple St., directly west of the present Hall of Justice. He has included in the group another building north of the Police Building and one at First and Hill Sts. for future needs of the Civic Center.

From the City Hall on Spring St. a terraced and landscaped parkway would extend up the hill to Grand Ave.

"I have purposely avoided the natural inclination to any formal grouping in any part of the Civic Center for the simple reason that such formality would bring out, through painful contrast, certain other irregularities which cannot now be overcome," his letter stated. "The Union Station does not face our street system. This fact alone would seem to indicate that the plan, as a whole, should be informal."

PROVIDES FOR GROWTH

Woollett's plan also provides for the expected growth of the times by the addition of another building to the south of the pres-

ent structure at First and Spring Sts. This would face on Second St., which would be widened under his plan.

"This plan is a powerful exposition of the idea to bring wide-open spaces into the city and create out of these spaces a vision of great dignity and beauty," Woollett said. "The plan pleads its own cause, for the city of Los Angeles does not need more of the implements and attitudes of older and outmoded cities."

BEAUTY SPOTS

"The characteristics of Los Angeles metropolitan areas which are illustrated by such beautiful spots as Ontario's Pepper Tree Lane, Beverly Hills, Bel-Air and Santa Monica regions should be brought together in the Civic Center area in a powerful demonstration.

"Everything should be secondary to the sense of space and freedom and water and flowers. The ascending terraces of these streets and parkways beginning at the railroad station and ending with the crest of Ft. Moore Hill should be so disposed with growing things that the buildings would seem to rise from groves and hedges. The 'sea of streets' which actually blankets this area can be hidden."

UTILITIES UNDERGROUND

Woollett pointed out that comprehensive plans for a traffic system and disposition of underground utilities such as sewers, water, power and gas lines must accompany such a development as he visions.

Cameramen Protested

N. S. Fletcher has complained to the City Council concerning the practice of candid camera operators on the streets who distribute envelopes and paper sheets to pedestrians, declaring that they litter the streets. The matter was referred to the Health and Welfare Committee.

DEATH TAKES ARCHITECT W. L. WOOLLETT AT 81

Los Angeles Times (1923-Current File); Feb 13, 1955;
ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)
pg. A7

DEATH TAKES ARCHITECT W. L. WOOLLETT AT 81

Funeral services for William Lee Woollett, 81, noted Los Angeles architect, formerly of 920 N Vermont Ave., will be conducted at 3 p.m. tomorrow at the chapel of the Kiefer & Eyerick Mortuary in Glendale.

A native of Albany, N.Y., Mr. Woollett died in Glendale on Friday night after a lingering illness.

Mr. Woollett was recognized for his work in designing many famous structures in the city, and his ideas on architecture were the forerunners of many successful designs of today.

Some of His Work

He contributed his architectural knowledge toward the building of the Hollywood Bowl, the Pilgrimage Play

Theater, Grauman's Chinese and Paramount theaters and the Los Angeles Armory in Exposition Park among other structures.

He was past vice-president of the Los Angeles Opera Association and a member of the Los Angeles Breakfast Club whose buildings he also helped to design. He also offered his plans for a Civic Center arrangement in 1940.

In L.A. Since 1915

Mr. Woollett came to California in 1906 and moved from San Francisco to Los Angeles in 1915.

He leaves his widow, Mrs. Louise Knappen Woollett; two daughters, Miss Prudence Woollett and Mrs. Bjarne Thinn Syvertsen of Norway, and a son, William.

Mrs. Woollett, Art Patron and Educator, Dies

Mrs. Louise Knappen Woollett, active figure in organized community efforts to bring art in all its forms to Southern California, died in a private sanitarium Thursday. Private funeral services will be conducted at Forest Lawn Memorial-Park Monday.

Mrs. Woollett, as Louise Knappen, came to California in 1915 from Minnesota, where, after graduation from the University of Minnesota, she taught in Minneapolis public high schools and served as dean of the Northrop School for Girls. Not long after coming here, she founded the Hollywood School for Girls on the present site of the Hollywood Women's Club and taught the children of many filmland notables.

Other Activities

She married the late William Lee Woollett, Los Angeles architect, in 1918 and with him became associated with many cultural activities, among them the Hollywood Bowl, Pilgrimage Play, Hollywood Community Sing and early exhibitions of fine arts. She was one of the first board members of the Assistance League of Southern California and of the Los Angeles Woman's Athletic Club. She was also a founding member of the Hollywood Chamber of Commerce. Her contributions to French culture as an educator here brought her the French Legion of Honor award in 1927.

She leaves two daughters, Miss Prudence Woollett, Los Angeles, and Mrs. Bjarne Syvertsen, Drammen, Norway; a son William, and a sister, Mrs. John Carroll Ames, Saratoga Springs, N.Y.

Building Permit History
7065 Hillside Avenue
Hollywood

- November 17, 1920: Building Permit No. 22658 to construct a 2-story 45' X 51' 9", 9-room frame and stucco residence on the SW 64 feet of the NE 80 feet of Lot 4, Hollywood Vista Tract, at 7065 Hillside Avenue (Resubdivided in 1921 as Lot A, Tract No. 4284).
Owner: L. B. Menefee
Architect: William Lee Woollett
Contractor: J. D. MacFarlane
Cost: \$16,000.00
- March 10, 1921: Building Permit No. 22658 to construct a 1-story 20' X 22', brick garage on the SW 64 feet of the NE 80 feet of Lot 4, Hollywood Vista Tract, at 7065 Hillside Avenue (Resubdivided in 1921 as Lot A, Tract No. 4284).
Owner: L. B. Menefee
Architect: "Notify Finney when ready"
Contractor: none
Cost: Warm Air Furnace
- August 22, 1927: Building Permit No. 23908 for old house, 1 – new Magic Way furnace #4 installed and connected with present system. I-only register and box installed.
Owner: Walter C. Arensberg
Architect: None
Engineer: None
Contractor: The Bainbridge Corp.
Cost: Not Shown
- August 29, 1928: Building Permit No. 24721 to close up two windows on 2nd floor north side of building & plaster up outside & inside, change one partition in same room about 2 ft to straighten room & put in oak flooring & paint room. No structural changes – No required corridors severed..
Owner: Walter C. Arensberg
Architect: None
Contractor: Walter C. Arensberg
Cost: \$300.00

- January 3, 1928: Building Permit No. 67 to add entrance to porch in front, one story high. No required windows covered.
Owner: W. C. Arensberg
Architect: Palmer Sabin
Contractor: Hodge & McLain
Cost: \$980.00
- April 21, 1933: Building Permit No. 5773 states propose addition consists of a glass porch, 15' 6" X 20' 6" to be built on an existing brick floor/ New 2" cement slab on existing brick floor, 3" X 4" redwood sill plate to be bolted to slab – 4" X 4" o p post 3' 2½" O. C. bet posts. Nine steel windows 3' 1½" X 6' 1½" set between posts – Continuous 2" X 4" diagonal bracing around porch above & below windows – covered with 4" R. W. lap siding – 2" X 8" roof rafters, 24" O. C. 2" X 3" ceiling joist 16" O. C. – solid 1" roof sheathing & 10 year composition roof – Masonite pressed wood interior paneling.
Owner: Walter Arnesberg
Architect: R. J. Neutra
Contractor: Herman Kasielke
Cost: \$600.00
- June 18, 1936: Building Permit No. 15266 for addition of 1 room in rear of building at second story 20' X 15'.
Owner: Mr. & Mrs. W. C. Arensberg
Architect: None (*Gregory Ain – not on permit*)
Engineer: None
Contractor: The Cabot Corporation
Cost: \$800.00
- September 13, 1938: Grading Permit No. 29435 to relay tile on roof to stop leaks. Original tile laid over 2" X 3" wood strips not mopped.
Owner: Walter C. Arensberg
Architect: None
Engineer: None
Contractor: La Brea Const. Co.
Cost: \$120.00 Bond

- September 22, 1938: Building Permit No. 30895 to add living room to maid's quarters.
Owner: Walter C. Arensberg
Architect: None
Engineer: None
Contractor: La Brea Const. Co.
Cost: \$800.00
- December 29, 1954: Grading Permit No. LA03810 excavation for parking lot for concrete retaining walls – asphalt surfacing & sloping toward driveway to street.
Owner: Earl Stendahl
Architect: None
Engineer: None
Contractor: RW Hampton Co.
Cost: 200 cubic yards
- February 4, 1955: Building Permit No. LA08399 to construct a 1-story 35' 6" X 20' 1" new carport addition to existing house.
Owner: Earl L. Stendahl
Architect: John Lautner
Engineer: None
Contractor: Owner
Cost: \$1,800.00
- February 4, 1955: Building Permit No. LA08400 construct 2 30' long concrete retaining walls flanking driveway.
Owner: Earl L. Stendahl
Architect: John Lautner
Engineer: None
Contractor: Owner
Cost: \$2,200.00
- April 11, 1955: Building Permit No. LA11655 to construct an 18' X 56' metal porch covering with a plastic roof over existing front brick patio.
Owner: Earl L. Stendahl
Architect: Harry L. Eggers
Engineer: None
Contractor: Owner
Cost: \$1,500.00

March 10, 1970:

Building Permit No. LA04929 to repair fire damage.

Owner: Mr. Stendahl

Architect: None

Engineer: None

Contractor: Kettenhofen Semouse, Inc.

Cost: \$5,000.00

Walter Conrad Arensberg

From Wikipedia, the free encyclopedia
Jump to: [navigation](#), [search](#)

Walter Conrad Arensberg (April 4, 1878 – January 29, 1954) was an American art collector, critic and poet. His father was part owner and president of a crucible steel company. He majored in English and philosophy at Harvard University. With his wife **Louise** (1879-1953), he collected art and supported artistic endeavors.

Between 1913 and 1950 the couple collected the works of Modern artists such as [Marcel Duchamp](#), [Charles Sheeler](#), [Walter Pach](#), [Beatrice Wood](#), and [Elmer Ernest Southard](#), as well as [Pre-Columbian](#) art. They donated their collection to the [Philadelphia Museum of Art](#) including correspondence, ephemera, clippings, writings, personal and art collection records, and photographs documenting the couple's art collecting activities as well as their friendship with many important artists, writers and scholars.

Intrigued with writer [Francis Bacon](#), particularly the aspects of [alchemy](#), [cryptography](#), [Rosicrucianism](#), and, inevitably, the [Shakespeare-Bacon](#) debate, the Arensbergs researched his work. In 1937 they established the [Francis Bacon Foundation](#) in [Los Angeles](#) intending to promote "research in history, philosophy, science, literature, and art, with special reference to the life and works of Francis Bacon" and in 1954 endowed it with funds and their collection of Baconiana. The Foundation's library was housed in its own small brick building at the Claremont Colleges beginning in 1960. In the intervening years, the collection grew from its original 3,500 volumes to over 16,000 volumes. With the failing health of the collection's longtime librarian and curator, the Foundation decided to transfer it to the [Huntington Library](#) in San Marino. The collection is now known as the Francis Bacon Foundation Arensberg Collection.

Arensberg's work *The cryptography of Shakespeare* (1922) claims to find [acrostics](#) and [anagrams](#) in the published works of Shakespeare which reveal the name of Bacon. In *The secret grave of Francis Bacon and his mother in the Lichfield chapter house* (1923) and *The Shakespearean mystery* (1928) he used a "key cipher" to find further messages connected with the Rosicrucians. Analysis by [William Friedman](#) and [Elizebeth Friedman](#)^[1] shows that none of the methods has [cryptographic](#) validity.

Several volumes of his Symbolist-influenced verse were also published, including 1914's *Poems* and 1916's *Idols*. His poem *Voyage a l'Infini* was anthologized by [Edmund Clarence Stedman](#).

Historical Note

Art collectors Walter and Louise Arensberg were friends with some of the most important artists of the 20th century, and as such, played an integral role in the formulation and promulgation of avant-garde artistic ideas and activities in the United States. Walter Arensberg (1878-1954) was born in Pittsburgh, Pennsylvania, the oldest child of Conrad Christian Arensberg and his second wife, Flora Belle Covert. Walter's father was President and partial owner of a successful Pittsburgh crucible company. Between 1896 and 1900, Walter attended Harvard University. Following graduation, he travelled to Europe, where he spent at least two years. In 1903, he returned to Harvard, as a graduate student. He did not complete his degree, but rather moved to New York City to work as a cub reporter from 1904-1906.

Louise Arensberg (1879-1953) was born Mary Louise Stevens in Dresden, Germany, to John Edward Stevens and his wife, Harriet Louisa. In 1882, the family relocated to Ludlow, Massachusetts, where Louise's father worked in his in-law's textile manufacturing business, eventually amassing the fortune Louise would use to finance the Arensbergs' art collection. Louise studied music and attended finishing school in Dresden. On June 26, 1907, she married Walter, a Harvard classmate of her brother Sidney.

Initially, the couple settled in Cambridge, Massachusetts, where they purchased and renovated Shady Hill, the former home of Henry Wadsworth Longfellow and later Charles Eliot Norton. There, Walter pursued a career as a poet, publishing his first volume, *Poems*, in 1914. The Arensbergs' travelled to New York in 1913 to view the International Exhibition of Modern Art (Armory Show), where Walter purchased an Edouard Vuillard lithograph. He later returned the work during the Boston venue of the exhibition, purchasing instead lithographs by Paul Cézanne and Paul Gauguin, as well as a small painting by Jacques Villon. Henceforth, the Arensbergs would dedicate their time, energy and money to amassing a seminal collection of twentieth-century art.

In 1914, the Arensbergs relocated to New York City, renting an apartment at 33 West 67th Street. Between 1915 and 1921, they collected approximately 70 more works of art, including that of various French and American avant-garde artists who they befriended. The Arensbergs became particularly close with Marcel Duchamp, who lived in their apartment during the summer of 1915 while they vacationed at their summer home in Pomfret, Connecticut. They would become the artist's life-long patrons and form the largest, most significant collection of his work.

During these years, the Arensbergs' apartment served almost nightly as a gathering place for artists, intellectuals, and writers, including John Covert, Arthur Cravan, Jean and Yvonne Crotti, Charles Demuth, Marcel Duchamp, Albert Gleizes, Mina Loy, Allen and Louise Norton, Francis Picabia, Henri-Pierre Roché, Pitts Sanborn, Morton Schamberg, Charles Sheeler, Joseph Stella, Wallace Stevens, Elmer Ernst Southard, Carl Van Vechten, Edgard Varèse, William Carlos Williams, and Beatrice Wood. Through these intellectual exchanges emerged such important art movements and developments as New York Dada, the Society of Independent Artists, and The Others Group of poets. Amongst these influences, Walter pursued his interest in poetry and his other literary interest, cryptography. In early 1921, he published *The Cryptography of Dante*, and the next year *The Cryptography of Shakespeare*. Walter sought to interpret both authors through the analysis of puns, acrostics, and anagrams. For the rest of his life, Walter avidly pursued the Shakespeare-Bacon controversy in the hopes of using cryptography to establish incontrovertible evidence that Sir Francis Bacon was the real author of the Shakespeare's plays, poems and other writings.

In 1921, upon Louise's insistence, the couple relocated to Hollywood, California. While the move was originally intended to be temporary, the Arensbergs remained in California for the rest of their lives, returning to New York for only a year between 1925 and 1926. In September 1927, the Arensbergs purchased their permanent home at 7065 Hillside Avenue.

Once in California, the Arensbergs quickly re-established their importance in the art world. By 1922, they began lending works to galleries and museums for exhibitions. They felt strongly that the public should have an opportunity to view works in the hands of private individuals, and thus were very generous in making loans, limiting, but never ceasing, their cooperation only after several of their works were damaged. Their Hillside Avenue house also served as an ad-hoc museum. Almost anyone who sought permission was granted a visit to their home to view their art collection. The Arensbergs also played an active role in many art associations. Walter served as a board member of the Los Angeles Art Association (1937), Los Angeles County Museum (1938-1939), and the Southwest Museum (1944-1954). In addition, he was a founding board member of the short-lived American Arts in Action (1943) and the Modern Institute of Art, Beverly Hills (1947-1949), organizations dedicated to showing modern art in California. The Arensbergs were among

the Modern Institute of Art's biggest supporters, lending generously to its exhibitions and providing financial assistance. Despite this, and the support of many Hollywood notables, including Vincent Price and Edward G. Robinson, the Institute failed.

Through the 1930's and 1940's, the Arensbergs continued to build their art collection, buying primarily modern art and non-Western artifacts as well as some Oriental rugs, Byzantine and Renaissance paintings, and American folk art. They expanded their modern collection to include works by Surrealists such as Max Ernst and Salvador Dalí; the Blue-Four (acquired through the group's American agent Galka Scheyer); and contemporary Mexican artists, including Diego Rivera and Rufino Tamayo. They also acquired additional work by Marcel Duchamp whenever possible. In addition, the Arensbergs collected pre-Columbian stone and ceramic sculptures, many bought from their friend and next-door neighbor, the dealer Earl Stendahl, from 1940 onwards.

In 1937, Walter Arensberg organized the Francis Bacon Foundation; a non-profit educational and research institute dedicated to the study of Francis Bacon. In 1939, the Foundation became the legal owner of the Walter and Louise Arensberg art collection, an arrangement agreeable to the Arensbergs for both financial and ideological reasons. The Arensbergs maintained that the so-called Baconian method for the interpretation of nature was also applicable to the interpretation of art. (Walter Arensberg to Kenneth Ross, unpublished interview, ca. 1948).

In the 1940's the Arensbergs began to look for a permanent home for their collection. In 1944, the Arensbergs signed a deed of gift with the University of California, Los Angeles, which included the stipulation that the University build an appropriate museum to house the collection in a specified time frame. By the fall of 1947 it was obvious that this condition would not be met and the contract was nullified. The Arensbergs then began negotiations with numerous other institutions, including the Art Institute of Chicago, the Denver Art Museum, Harvard University, the Honolulu Academy of Arts, the Instituto Nacional de Bellas Artes (Mexico, D.F.), the National Gallery, the Philadelphia Museum of Art, the San Francisco Museum of Art, Stanford University, the University of California, Berkeley, and the University of Minnesota. The Arensbergs eventually dropped their demand that the recipient of the collection also provide for the continuance of Walter's Francis Bacon Foundation. After protracted discussions and many visits from Director Fiske Kimball and his wife Marie, the Arensbergs presented their collection of over 1000 objects to the Philadelphia Museum of Art on December 27, 1950. On November 25, 1953, Louise died of cancer. Walter lived only a few months longer, passing away on January 29, 1954 from a heart attack. Neither lived long enough to see the opening of their collection at the Philadelphia Museum of Art on October 16, 1954.

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Sawelson-Gorse, Naomi. "For the Want of a Nail": The Disposition of the Louise and Walter Arensberg Collection. (M.A. thesis, Riverside, University of California, 1987).

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PAINTER HITS ART THEORY

French Artist Visits City

Marcel Duchamp Views His
'Nude Descending the Stair'
in Hollywood Home

BY ARTHUR MILLIER

"Nude Descending the Stair," most publicized of all French modernist paintings, was not painted to demonstrate any deep art theory.

Marcel Duchamp, who painted it in Paris in 1912 and is now revisiting his masterpiece in Hollywood, thus blasts the reams of critical print which claimed the picture depicted motion.

"It is a piece of imaginative creation," Duchamp said yesterday. "If people see a nude in it, I don't object. Anyway, I long ago quit painting and took up chess.

DEATH OF ART

"I was becoming a professional painter," he said, "and professionalism is always the death of art.

"The old masters were professionals, which means they were one-man factories. Art isn't made in factories."

Duchamp smiled as he said that, with the reminder that he was one of the founders of the most gaily cynical art movement ever perpetrated, called Dadaism. The point of Dadaism, he explained, was that nobody believed the same thing from one day to the next. It expressed the post-war mood in France and disappeared as soon as people found new things to believe in.

QUITTING CHESS

Duchamp is quitting chess for the same reason he quit painting. As to what he will do next he hinted that he is working out a system to measure the imaginative power in works of art.

FIRST SHOWING

"Nude Descending the Stair" was first shown at the Salon des Independents in Paris in 1912 for one day. Duchamp personally removed it at the request of his friends. They feared it would ruin his reputation. The picture was bought from the Armory Exhibition in New York in 1913 by Mr. Torrey, a San Francisco art dealer, who sold it to Arthur Jerome Eddy of Chicago.

While in New York the picture was dubbed "Explosion in a Shingle Factory," which added to its notoriety.

The present owner, Walter C. Arensberg of Hollywood, bought it from Eddy to add to his collection of modern art. Duchamp says it is one of the most representative in the world. He is a guest at the Arensberg home. In about ten days he intends to return to Paris.

This is Duchamp's first visit to California, which he describes as a white spot in a gloomy world.

Artist Views Masterpiece



Marcel Duchamp of Paris views his famous picture, "Nude Descending the Stair." The French artist who quit painting for chess sees his masterpiece in Hollywood after a ten-year separation. It is in the collection of his host, Walter C. Arensberg. Times photo



Marcel Duchamp's "Nude Descending a Staircase No. 2" which is considered by many critics to be a pivotal painting in the Modern Art movement was hung above the staircase from 1927 until 1950, when the entire collection was deeded by the Arensbergs to the Philadelphia Museum of Art.

Paintings of the Great Southwest

BY **_____**

Carl Oscar Borg

Painter of Desert and Indian Life

STENDAHL GALLERIES

THE AMBASSADOR

April 4th to 16th. Open Evenings and Sunday

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EXHIBITIONIST:

Earl Stendahl, Art Dealer of Minneapolis

Art Dealer Earl Stendahl Dies Abroad

Earl Stendahl, 79, whose casual display of local paintings in his Hollywood candy store more than 50 years ago developed into one of the most renowned art dealerships in the world, died of an apparent heart attack on a buying trip with his wife in Morocco, it was learned here Friday.

Mr. Stendahl, whose home and gallery were at 7055 Hillside Ave., Hollywood, was one of the first important art dealers here. He is credited with introducing modern paintings here in the 1920s and with helping form a number of famous collections.

Besides his wife, he leaves a son, Alfred, and a daughter, Mrs. Eleanor E. Dammann.

EARL STENDAHL: IN MEMORIAM

H.J.S.

*Los Angeles Times (1923-Current File); May 29, 1966;
ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)*
pg. K31

EARL STENDAHL: IN MEMORIAM

● Anyone who knew Earl Stendahl even slightly will always remember his exuberant joy of life. News of his death last week in Morocco came as a blow to all those who had come to look upon Stendahl as a paternal figure to the burgeoning Los Angeles art community.

One's sense of loss and sadness was mitigated somewhat by the realization that he had come to the end of almost 80 years of life, still zestfully looking for new art finds to bring home to his world-famous gallery.

All the great names of modern French artists, and a great many of the revolutionary Americans were introduced to Los Angeles by Mr. Stendahl, who opened his first art gallery in Pasadena in 1913. In 1949, he closed his last gallery on Wilshire Blvd. Since then he has supplied famous private and public collections from the Louvre on down, from his gallery and home at 7055-65 Hillside Ave., Hollywood. Here

his son and his son-in-law, long associated in business with him, will carry on.

Earl Stendahl's restlessness and adventuresomeness prompted him to shift his initial interest in selling 19th and 20th-century painting to a worldwide search for archaeological artworks, dug from Mexico to Iran. More than anyone else, Mr. Stendahl was responsible for the rising market in pre-Columbian objects. A shrewd businessman, he also became an unpedantic educator who made sure, by doing them himself, that the installations of his shows were dramatic and memorable.

We will all miss his bubbling personality, his hilarious gambits in the presence of pretentiousness, his pride in his business and his inimitable tales. And the day will come when Mr. Stendahl's central role in the development of interest in the fine arts in Southern California will be accurately (and one hopes, warmly) chronicled.—H.J.S.

Arensberg-Stendahl Home Gallery Photographs



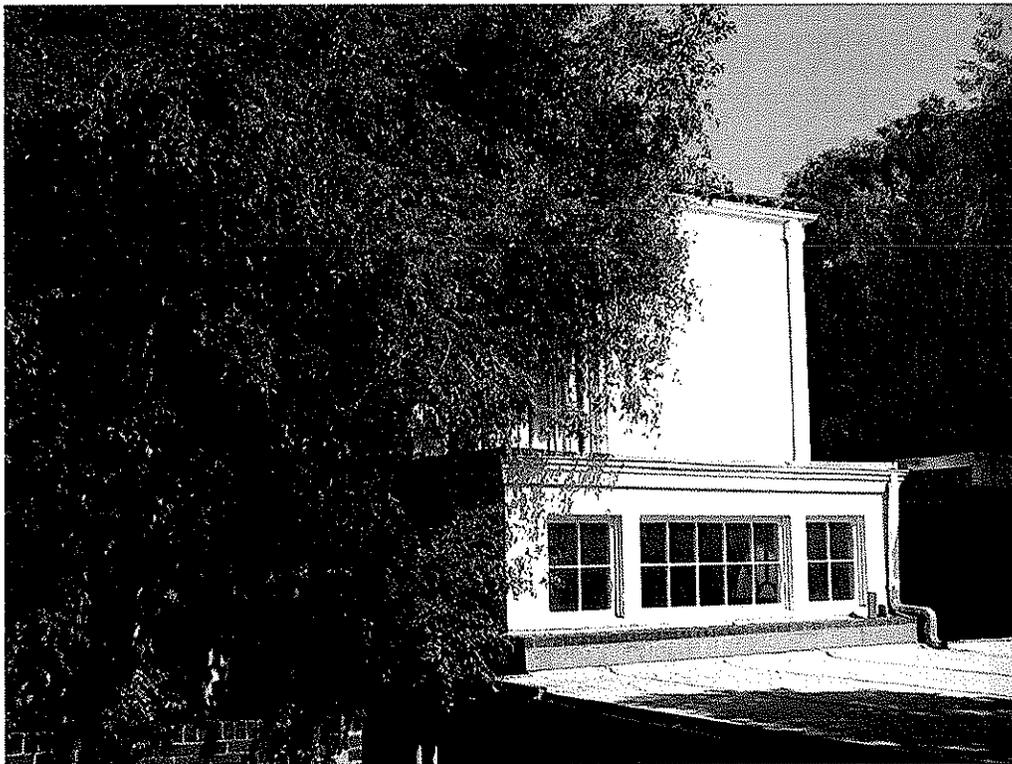
Arensberg-Stendahl Home Gallery, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



Arensberg-Stendahl Home Gallery, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



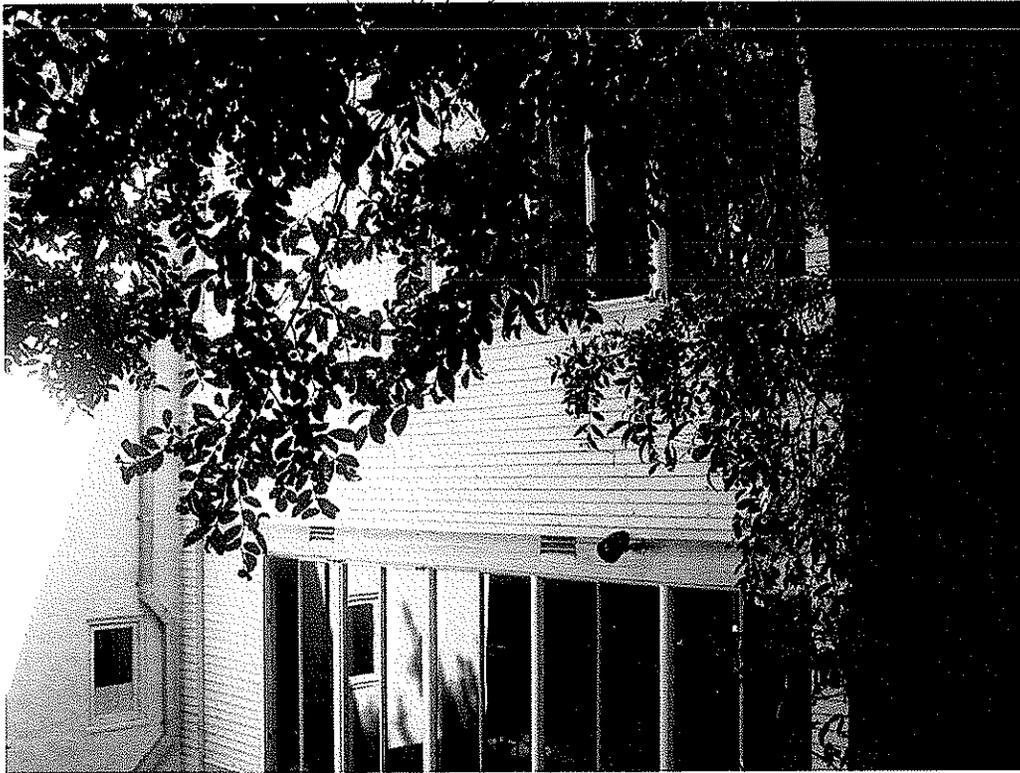
*Arensberg-Stendahl Home Gallery, John Lautner designed carport-1955, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



*Craig Arensberg-Stendahl Home Gallery, H. Palmer Sabin entry addition-1928, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



*Arensberg-Stendahl Home Gallery, Richard Neutra patio addition-1933, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



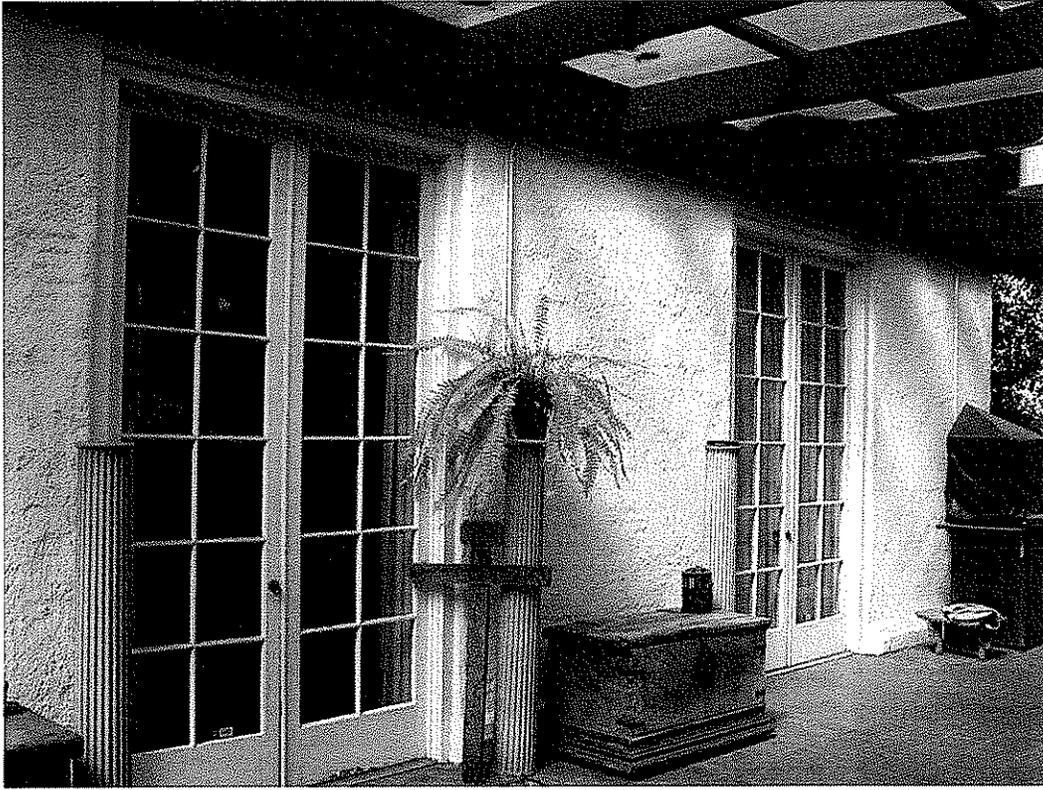
*Arensberg-Stendahl Home Gallery, 2nd story Aia addition above Neutra-1936, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



*Arensberg-Stendahl Home Gallery, Lautner patio-1955, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



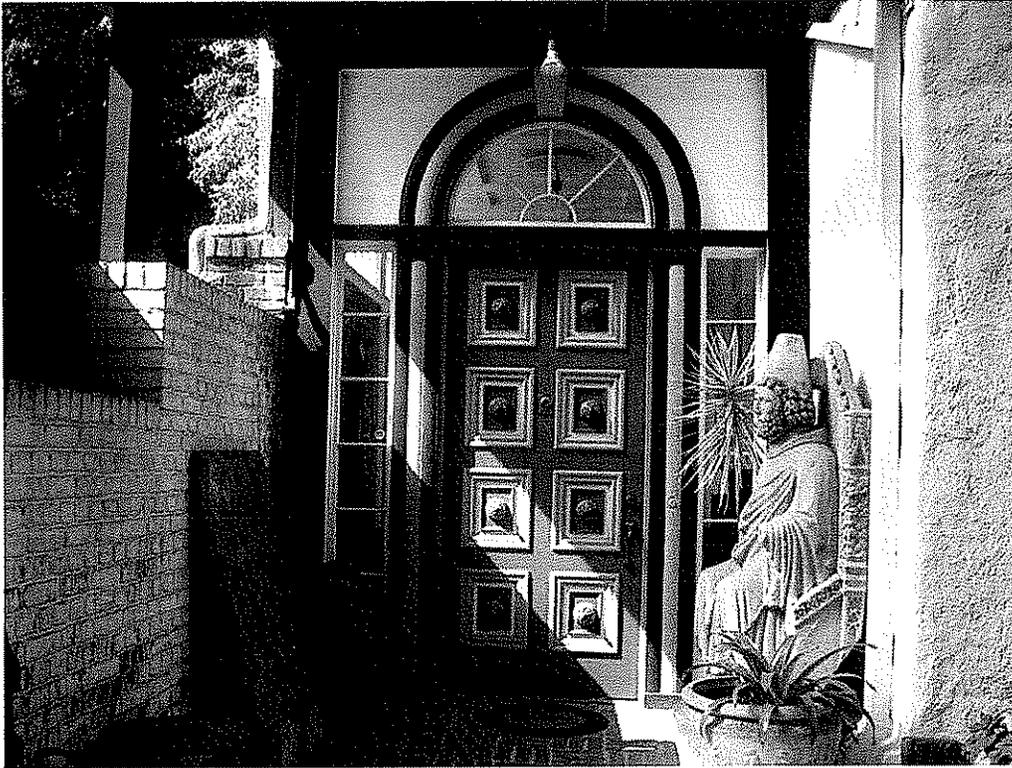
*Arensberg-Stendahl Home Gallery, Eggers canopy over Lautner patio with Lautner carport at rear-1955,
7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)*



Arensberg-Stendahl Home Gallery, French doors leading from living room, part of original Woollett design-1920, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



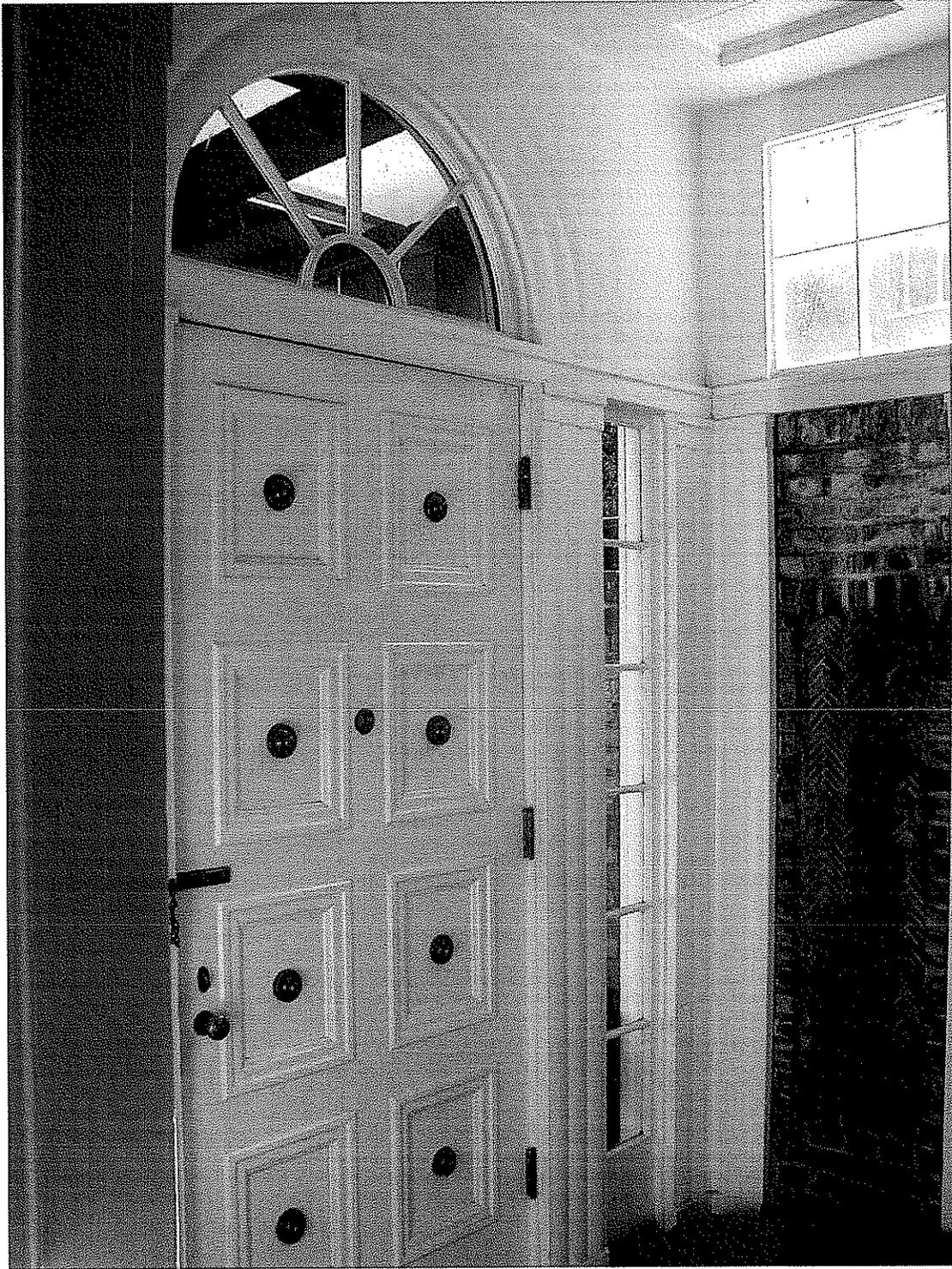
Arensberg-Stendahl Home Gallery, front garden, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



*Arensberg-Stendahl Home Gallery, front door by H. Palmer Sabin-1928, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



Arensberg-Stendahl Home Gallery, entry hall, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



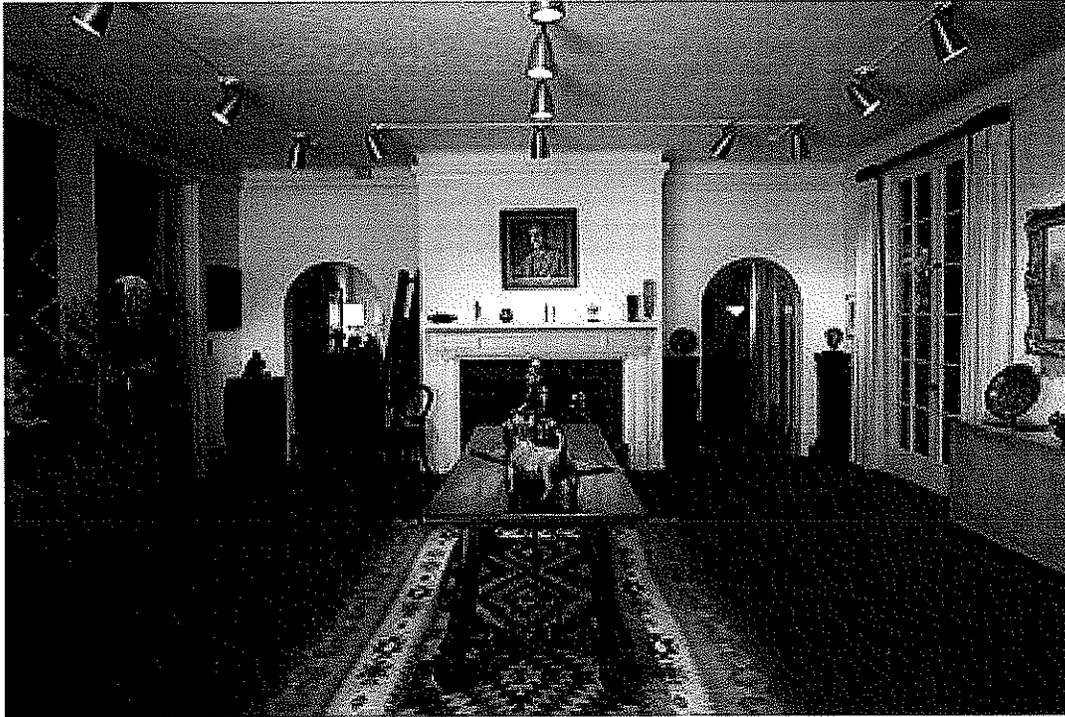
Arensberg-Stendahl Home Gallery, front door, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



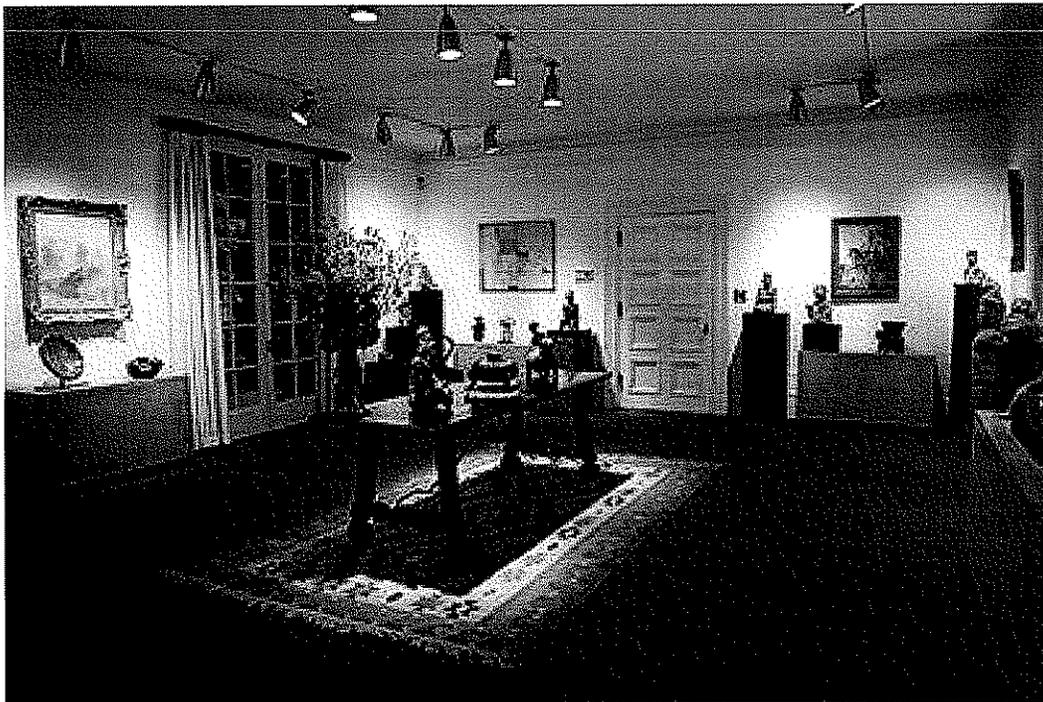
*Arensberg-Stendahl Home Gallery, Palladian window in entry, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



*Arensberg-Stendahl Home Gallery, rear door to front entry by Sabin-1928, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



*Arensberg-Stendahl Home Gallery, living room gallery, 7065 Hillside Avenue, March 19, 2010
(Photograph from Stendahl website)*



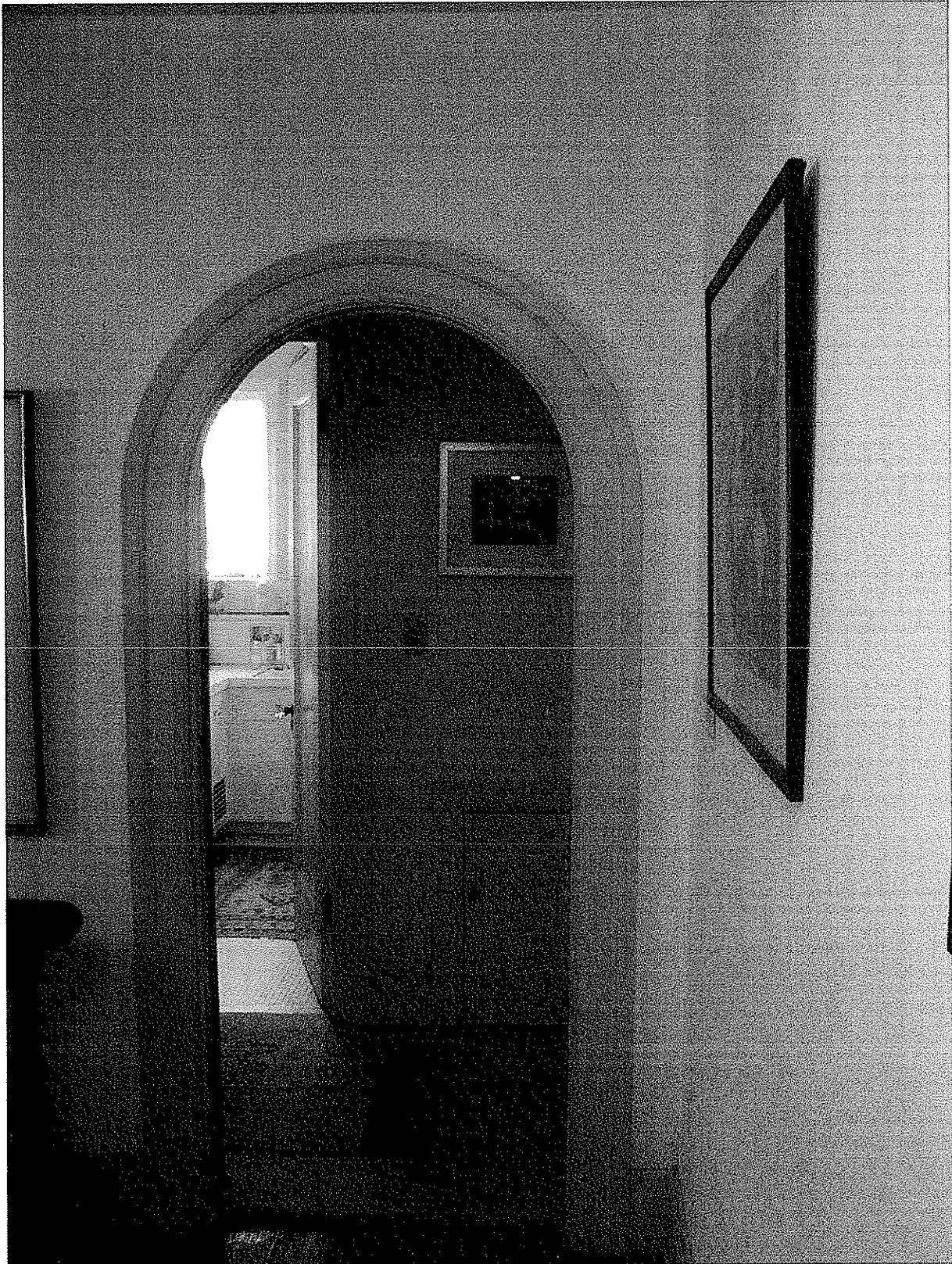
*Arensberg-Stendahl Home Gallery/, living room gallery, 7065 Hillside Avenue, March 19, 2010
(Photograph from Stendahl website)*



*Arensberg-Stendahl Home Gallery, living room gallery & fireplace, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



*Arensberg-Stendahl Home Gallery, rear patio behind Neutra & Ain additions, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



*Arensberg-Stendahl Home Gallery, interior doorway, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



Arensberg-Stendahl Home Gallery, dining room, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



*Arensberg-Stendahl Home Gallery, dining room fireplace, 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



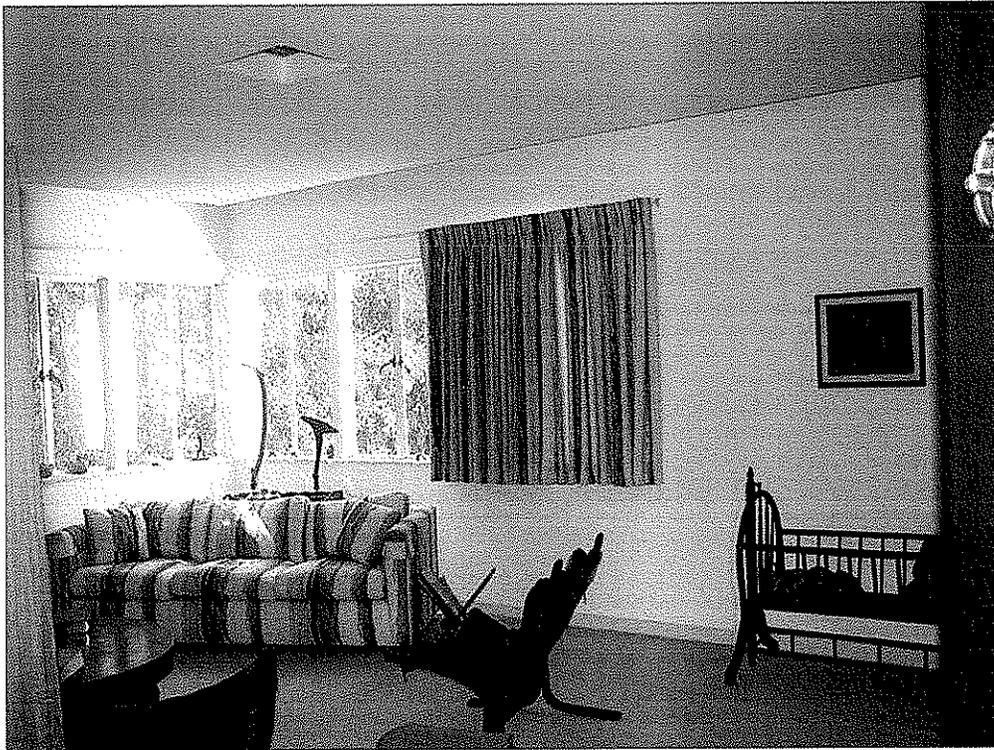
Arensberg-Stendahl Home Gallery, staircase, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



Arensberg-Stendahl Home Gallery, gallery space in stairwell where Marcel Duchamp's "Nude Descending Staircase No 2" hung for many years, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



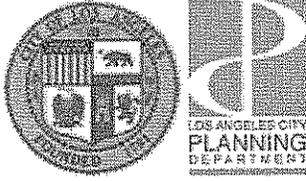
Arensberg-Stendahl Home Gallery, staircase, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



Arensberg-Stendahl Home Gallery, upstairs sitting room in AIn addition-1936, 7065 Hillside Avenue, March 19, 2010 (Photograph by Charles J. Fisher)



*Arensberg-Stendahl Home Gallery, master bedroom Batchelder fireplace , 7065 Hillside Avenue, March 19, 2010
(Photograph by Charles J. Fisher)*



City of Los Angeles Department of City Planning

9/17/2010 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

7077 W HILLSIDE AVE

ZIP CODES

90046

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-831-GPC

ORD-164721

PRIOR-06/01/1946

Address/Legal Information

PIN Number	150B181 475
Lot/Parcel Area (Calculated)	9,593.0 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID D3 PAGE 593 - GRID D4
Assessor Parcel No. (APN)	5572019008
Tract	TR 4284
Map Reference	M B 45-25
Block	None
Lot	LT A
Arb (Lot Cut Reference)	None
Map Sheet	150B181

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Hollywood Hills West
Council District	CD 4 - Tom LaBonge
Census Tract #	1941.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R2-1XL
Zoning Information (ZI)	ZI-2374 Los Angeles State Enterprise Zone
General Plan Land Use	Low Medium I Residential
Plan Footnote - Site Req.	See Plan Footnotes
Additional Plan Footnotes	Not Available
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	5572019008
APN Area (Co. Public Works)*	0.220 (ac)
Use Code	0100 - Single Residence
Assessed Land Val.	\$808,911
Assessed Improvement Val.	\$464,274
Last Owner Change	06/18/09
Last Sale Amount	\$9
Tax Rate Area	67
Deed Ref No. (City Clerk)	919632
	870772
	843676-78
	441917
	404213
	2492431-2
	2-890
	1987861
	1885681
	1851330
	1691455
	111266-67

Building 1

Year Built	1921
Building Class	D85D
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	4
Building Square Footage	4,932.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area not Mapped
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Fire District No. 2	No
Flood Zone	None
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None
Alquist-Priolo Fault Zone	No
Distance to Nearest Fault	Within Fault Zone
Landslide	No
Liquefaction	Yes

Economic Development Areas

Business Improvement District	None
Federal Empowerment Zone	None
Renewal Community	No
Revitalization Zone	None

State Enterprise Zone	Los Angeles State Enterprise Zone
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	West
Division / Station	Hollywood
Reporting District	622

Fire Information

District / Fire Station	41
Battalion	5
Division	1
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES

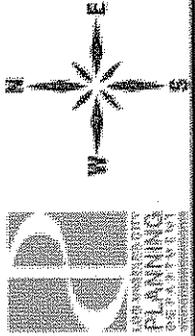
DATA NOT AVAILABLE

ORD-164721

PRIOR-06/01/1946

Generalized Zoning

OS
A, RA
RE, RS, R1, RU, RZ, RW1
R2, RD, RMP, RM2, R3, RA53, R4, RA54, R5
ADP, C1, C1.5, C2, C4, C5, CR, CW, LASED, WC
CM, MR, CCS, M1, M2, LAX, M3, SL
P, PB
PF
HILLSIDE




Address: 7077 W HILLSIDE AVE
 APN: 5572019008
 PIN #: 150B181 475

Tract: TR 4284
 Block: None
 Lot: LTA
 Arb: None

Zoning: R2-1XL
 General Plan: Low Medium I Residential

0.04 Miles
 200.33 Feet