



Earl Carroll Theatre Façade Restoration

Historic-Cultural Monument #: 1136

6230 Sunset Boulevard

Exterior Restoration Team

- Rachael Stoddard and Scott Neville, **Essex Property Trust and RB Latch**
- Margarita Jerabek-Bray, Ph.D., Historic Preservation Consultant, **ESA**
- Roger Winston Bray, Architect, AIA, NCARB, **Bray Architects**
- Melvin Green, Historic Engineer, **Melvin Green and Associates, Inc**, and Robert Hale Randall, S.E., **Saiful Bouquet Structural Engineers**
- Dick Gee, AIA, Historic Architect, General Contractor, **Spectra Company**
- Paul Stoakes and Paul Greenstein, **Signmakers** and Dydia DeLyser
- Jacob Chan, Electrical Engineer, **TPM Collaborative, Inc**
- Community Partners: **Hollywood Heritage**

Project Context



Project Context



Façade Restoration and Preservation

EIR/Conditions of Approval and agreement with Hollywood Heritage define the façade preservation project requirements:

- ✓ City Historic-Cultural Monument Nomination (Designated in 2016)
- Replace Historic Lighted Signage, including face of Beryl Wallace (In Progress)
- Façade Easement with LA Conservancy (In Progress)
- Historic Structures Report before interior alteration/modification (In Progress)
- ✓ Designate Parking Spaces within new Residential Project (Permitted and Under Construction)

Historic Status and Context

The Earl Carroll Theatre

- Entertainment venue in the Streamline Moderne Architectural Style, attracted stylish patrons and advertised their modernity
- The Moderne style is associated with Los Angeles' prominence in automobile and early aerospace industry and culture
- Designed by master architect Gordon B. Kaufmann (1888-1949) and constructed by Ford J. Traits Company

Historic Status and Context

- Moderne-style entertainment venues:
 - Hollywood Palladium-HCM-(built 1940), across the street from the ECT Building (extant)
 - CBS Columbia Square-HCM-(built 1938) (extant)
 - NBC Radio City (built 1938), Sunset & Vine (NE corner) (non-extant; now Chase Bank)
 - Pan-Pacific Auditorium-HCM-(built 1935), 7600 W. Beverly (destroyed by fire 1989-now Pan-Pacific Park with scaled-down replica of tower)
- 3rd theater built by Broadway impresario and showman Earl Carroll (1892-1948)
 - 1st theater was built 1922 in Broadway Theater District, NYC, and rebuilt 1931 (non-extant)

Historic Context: Hollywood Palladium



The Hollywood Palladium on its star-packed opening night, October 31st, 1940



After Reopening in 2008

Historic Context: Columbia Square



CBS Columbia Square Studios, Sunset Blvd, circa mid 1940s



Columbia Square, December 2017

Historic Context: NBC Radio City and Pan Pacific Auditorium



NBC Radio City, Sunset and Vine, Los Angeles, 1949



Exterior of the Pan Pacific Auditorium, ca 1930s



The Idea

The theatre is a land of make-believe. In no other field is the competition so keen, the fight for survival so bitter. In no other profession is success, once achieved, so easily lost. The fine line between success and failure is imagination.

I had learned all these truisms through thirty years in the theatre. I needed them all in bringing to a successful conclusion an idea which has become the Earl Carroll Theatre-Restaurant.

This idea was predicated on observation and experience. Like many a producer, I was forced to face the inescapable fact the legitimate theatre was dying. Good restaurants were popular. Night clubs flourished. But, in its search for entertainment, the public seemed to have forgotten the theatre.

Why not combine the best features of all three? Why not a theatre for those who craved a good show, a dance floor for those who wished to dance, dinner for those who wanted to dine? Why not weld all of the components of night life into one unit?

The idea, amusing to toy with, grew into the Earl Carroll Theatre-Restaurant.

For the first time, you buy your dinner at a box office.

Your seats (reserved in advance) assure you of a good table.

You hear a broadcast from an acoustically treated auditorium which doubles as a radio studio.

You dance on the largest double-revolving stage ever constructed.

You witness a colorful stage revue featuring the most beautiful girls in the world while you enjoy an excellent full course dinner prepared by a celebrated chef.

You have found all the requirements of a pleasant evening—some reminiscent of your favorite theatre, others of your favorite restaurant, still others of your favorite night club—under one roof!

And, with your acceptance of the innovations of the Earl Carroll Theatre-Restaurant, you have become a pioneer in blazing the trail for a new, vital, glamorous entertainment style.

Thank you, Mr. and Mrs. America!



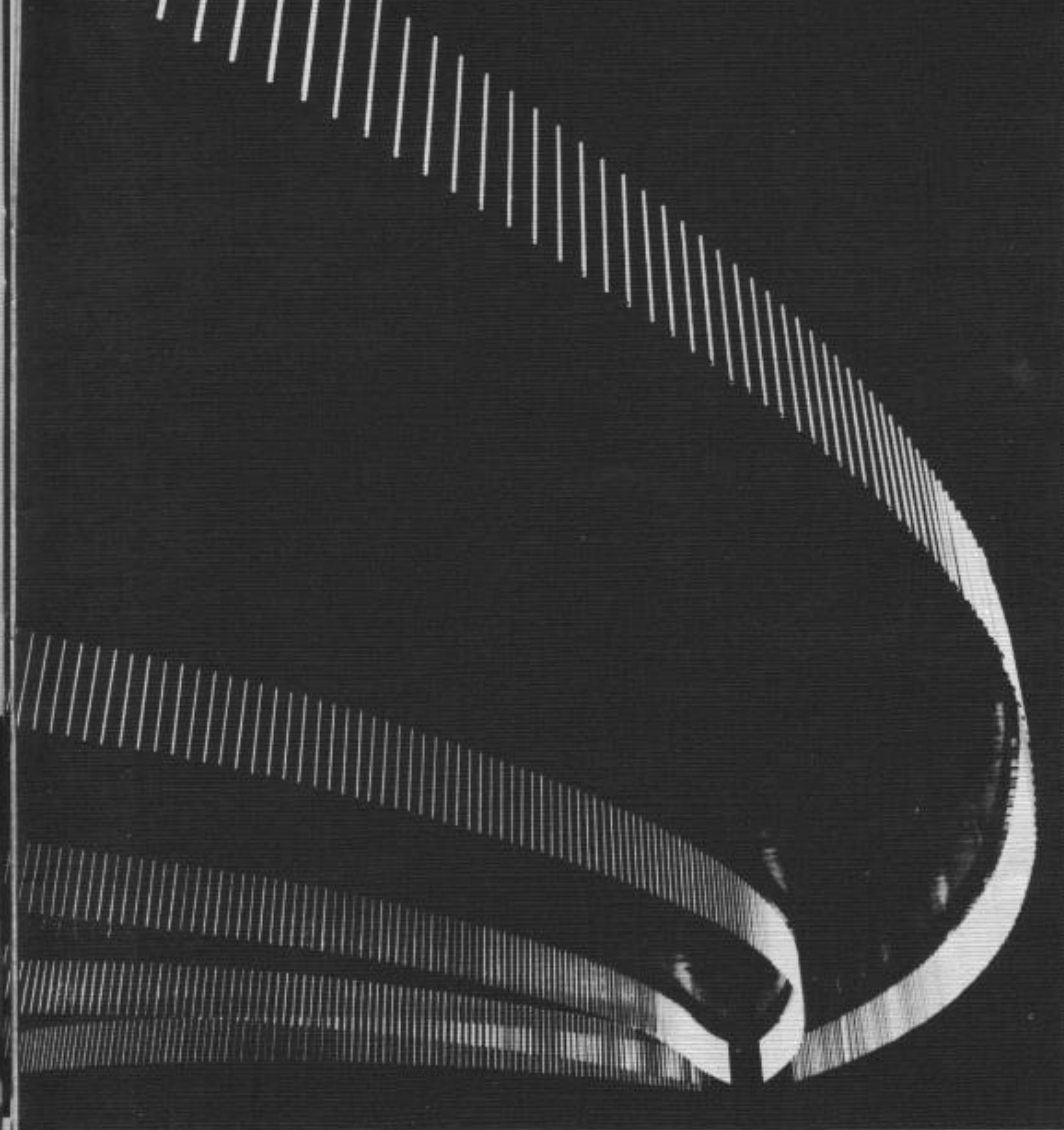


Look Magazine Photo By Earl Thiesen

Dedication

With numerous musical revues, stage shows and movies to his credit, Earl Carroll has at one time or another employed or worked with nearly every big-time screen and radio star who has come up from the stage. At the very beginning of the construction of the Earl Carroll Theatre-Restaurant in Hollywood, the three most popular comedians in the world, Bill Fields, Eddie Cantor and Jack Benny—all of whom have appeared in Carroll shows, and all of whom were in Hollywood at that time—donned overalls, dug away in the excavation for the grinding newsreel cameras, then went on the air over a coast-to-coast CBS network from the construction site to dedicate officially the building of the Theatre-Restaurant. Below: The finished product, described as the glamour spot of glamorous Hollywood.

Woodcock



THE eyes of a nation have turned toward the architecture, construction, decoration and lighting effects of the Earl Carroll Theatre-Restaurant. The fusion of the great talents of Architect Gordon B. Kaufmann, Frank Don Riba, interior designer, and Ford J. Twaits, construction engineer, has resulted in what must be described as glamorous practicality. Among its innovations, the Theatre-Restaurant contains the world's first attempt at vertical lighting. Contrary to the usual first impression, the lights which hang from the ceiling are not ordinary neon, but fluorescent zeon. There are over 1800 three foot tubes measuring over a mile in length, each tube containing less than 2 watts. The auditorium itself is a departure from ordinary theatre construction best described as "tear-drop shaped," while the double-revolve, 80 foot main stage is the largest in the world. In searching for words to describe the edifice, one authority said: "It's designed for the 21st Century!" The description fits!

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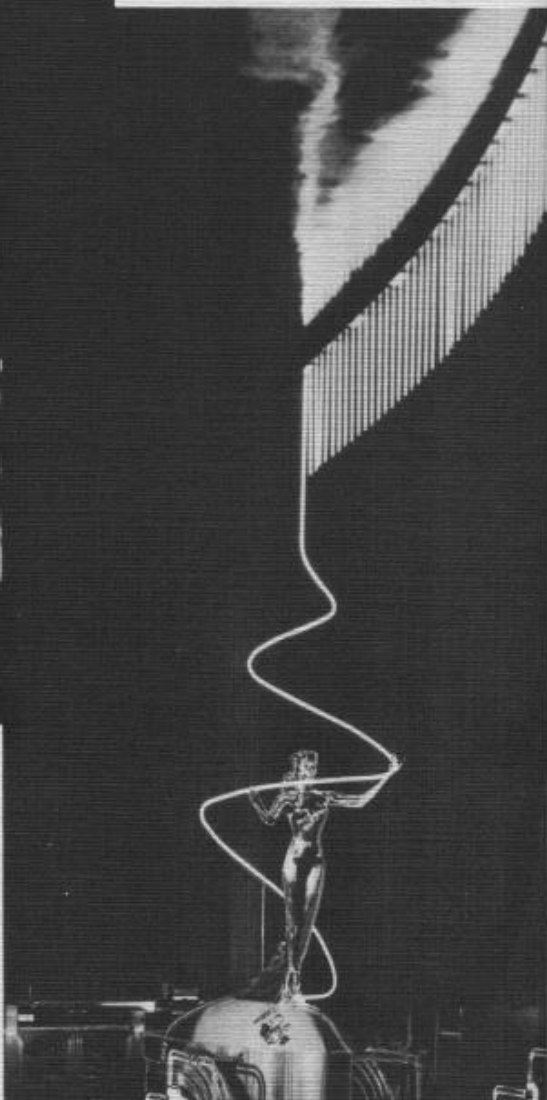
Architectural

Splendor

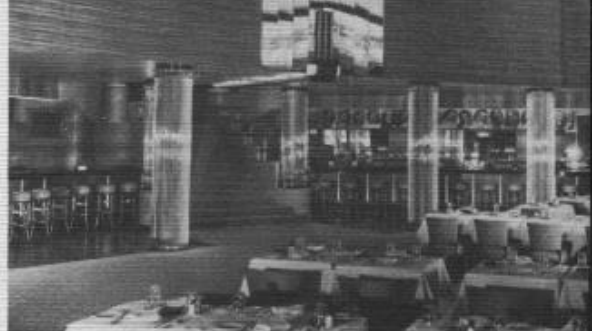
As judged by experts, the greatness of a work of art most often depends upon its adherence to a particular established class or school. The Earl Carroll Theatre-Restaurant, as the first building ever constructed for the wedding of a theatre and cafe, blazed new trails across the architectural sky. The comforts which you, as a patron, enjoy, are the results of painstaking attention to detail backed by experience and a touch of genius. Beauty and practicality blend into each other to produce a harmonious whole.



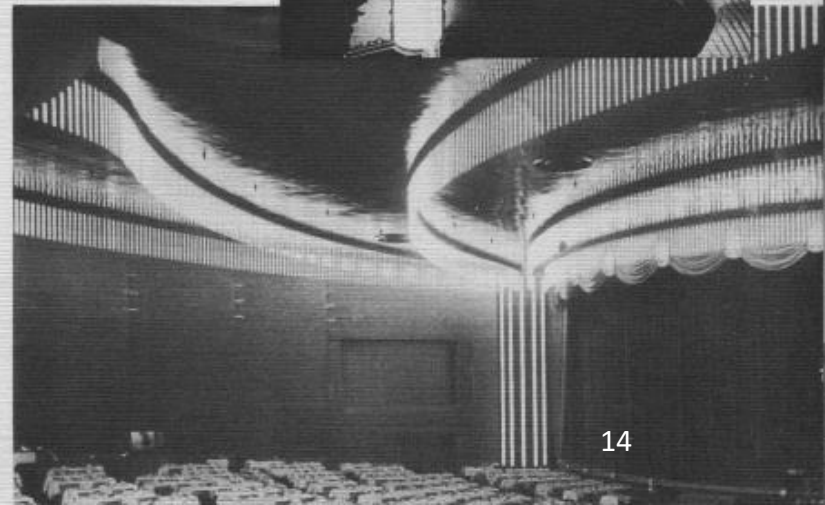
APPROACHING THE Theatre-Restaurant for the first time, you are intrigued by the "painting in zeon" (above), a life-like study of Beryl Wallace, one of the "most beautiful girls in the world." Your imagination fired, you enter the foyer, purchase a ticket at the box office, above which towers the statue of the perfect girl as visualized by the famous sculptor, Martin I. Deusch. In her hands she holds the source of all light in the auditorium. The carpet in the foyer, supplied by W. & J. Sloane, is three quarters of an inch thick, made of worsted yarn, and was woven in a special design and dyed to match the color scheme of the interior. The main auditorium carpet was woven to order in a special color requested by Mr. Carroll, the first time a floor covering of its quality

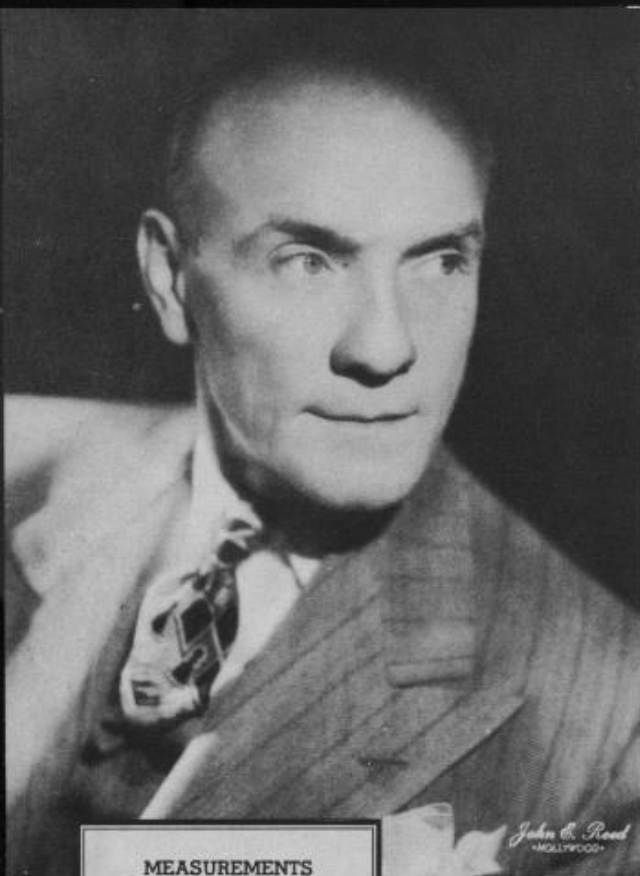


MORE elaborate than many a famous cocktail lounge is the bar (upper right), above which are the portraits of the "most beautiful girls in the world." Pillars of vari-colored light cast a comforting glow, matching the deep rose, tans, blues and whites with which the entire Theatre-Restaurant is decorated. Flanking the stairs leading to the rest rooms are two statues by the renowned artist, Willy Pogany. The carved glass panel at the top of the staircase is the largest ever constructed and depicts "beautiful young ladies aspiring to stardom." The ladies' rest room (above, right) has walls lined in genuine fur, hand woven carpets and smoking tables of carved glass. The auditorium carries out the motif of luxury apparent in the theatre's appointments with a wood paneled wall on the left, a draped-in-satin wall on the right of the massive, tear-drop shaped, 40-foot-in-height room. The wood (masculine side) of the auditorium is brown, the draped satin (feminine side) is dark green, the china on the tables blends with the light rose colored chairs and the dark rose of the carpeting. Tables are arranged in six terraces, each eleven feet wide and eighteen inches above the other, making every table in the theatre



Architectural photos by Woodcock, Maynard Parker and Electrical Prod. Corp.





MEASUREMENTS
OF
EARL CARROLL'S
IDEAL GIRL . . .

Height 5-5"
Weight 118
Neck 12"
Bust 34"
Waist 24"
Hips 35½"
Thigh 19"
Ankle 9"
Wrist 6"

AWARD FOR BEAUTY

MARKING the stairway which leads from the lobby to the second story in the Theatre-Restaurant are two statues created by Willy Pogany. Symbolic, a pair of hands hold the epitome of beauty in their sensitive fingers. The hands are Mr. Carroll's. The statue (reproduced

Your Host ★ ★ ★ ★

EARL CARROLL

For 2,000 years the theatre has flourished in varying forms. All types of entertainment have been presented from every conceivable kind of stage. But never until Earl Carroll constructed his Theatre-Restaurant in Hollywood has the word, "host," been used to describe a stage impresario. For the first time, inhospitable formality of theatre lobbies and seats has been dissipated. In their stead are an elaborate foyer and comfortable tables arranged in a luxuriously appointed auditorium. For the first time, too, theatre patrons enjoy dinner and dancing, as well as a spectacular stage revue.

These innovations are not the result of an accident or a happy idea. They have their foundation in the experience and genius of a deep student of the theatre.

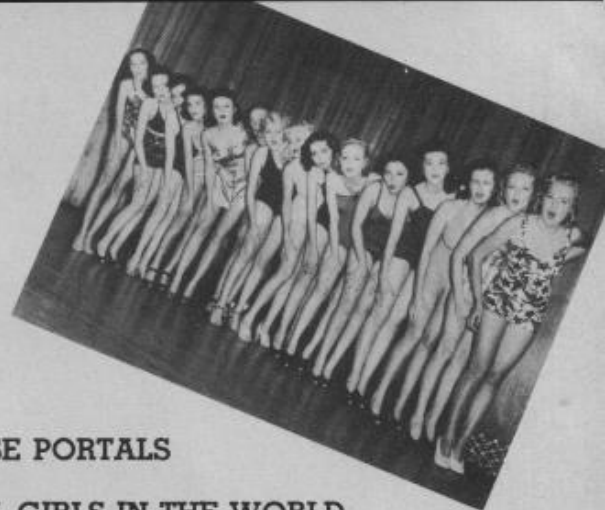
Earl Carroll, the man who has made the slogan, "Through these portals pass the most beautiful girls in the world," synonymous with fine musical amusement, now blazes a new trail as, "your host, Earl Carroll," with an intimate, friendly form of entertainment presented in surroundings of streamlined elegance at his Theatre-Restaurant in Hollywood, California.

For the first time, because of the complexity of the new entertainment form which he has created, the personality of the man has overshadowed the medium in which he works.

The great showman, who was born in Pittsburgh, was practically raised in the theatre. When he was only 10 years of age, he started as a program boy in his home town.

From that time on, his only interest was in the theatre—except for a few years when he traveled around the world seeking adventure. The only other time his theatrical career was interrupted was when he enlisted in the first World War as a pilot, spending 18 months in the United States Army Air Forces.

Starting as a song writer, Carroll became famous for several hits before he turned his talents toward producing. His first "Vanities" production was presented



THROUGH THESE PORTALS

PASS THE MOST BEAUTIFUL GIRLS IN THE WORLD

Earl Carroll's famous slogan, "Through these portals pass the most beautiful girls in the world," has become a by-word throughout the nation. Originally coined by the great producer many years ago when he was presenting his stage revues in New York, the slogan, with slight changes, has been used numerous times by many organizations. Mr. Carroll, who first used the phrase as a tribute to his beautiful girls, received a letter from a group of fighting Marines stationed in the South Pacific, who asked if they might use the slogan over their barracks thusly: "Through these portals pass the finest fighting men in the world."

Above you see Earl Carroll, who personally selects all the beauties for his shows, and below, the finished product . . . "the most beautiful girls in the world."



"BROADWAY TO HOLLYWOOD"

★ In seventy-five days Earl Carroll converted an empty acre of ground into the most gorgeous club this colony has ever seen. . . . It was bulging with celebrities for the grand opening, and the streets were jammed with curious thousands as the cars drove up to the entrance. Carroll bedazzled Hollywood with the most gorgeous girls this town ever has seen. . . . It was really a brilliant opening in a brilliant setting.

—Ed Sullivan.

★ Earl Carroll has done many things for Hollywood and its many denizens. Now he has brought the first lavish theatre-restaurant into being. . . . It was an unusual night for Hollywood. Somebody tried something different. And stranger still, it clicked!

—Jimmy Starr.

★ . . . it is the best musical show outside of New York I have ever seen. . . . one of the most enjoyable evenings I have spent in Hollywood.

—Louella Parsons.

★ . . . It is distinctive and decidedly novel.

—Hollywood Reporter.



★ . . . Mr. Carroll had the place packed for its premiere, and with the elite of filmdom who were duly impressed with the black patent leather ceiling effect, the revolving stages, the trick lighting, the gorgeous girls and even more gorgeous costumes.

—Harrison Carroll.

★ . . . Hollywood pronounced the opening a success.

—Time Magazine.

★ . . . The whole set-up is one of those fabulous affairs you see in motion pictures.

—Sara Boynton.



Production photos
by Gene Lester

★ Well, it took Broadway's Earl Carroll to toss glamor right back in Hollywood's teeth. For while the wisecracks of our celebrated village smiled cynically or laughed right out loud, this ace impresario of feminine pulchritude was busy in the creation of his own special brand of glamor and what with Hollywood giving its glamorous all in the audience and a hundred beauteous chorines strutting their glamorous stuff on the stage, the premiere of his Theatre-Restaurant was glamorous plus. . . . Breathing in scope, this glamor spot defies description.

—Ella Wickersham.

★ . . . Hollywood, represented at the Theatre-Restaurant's opening last night by the famous folk of the film industry, was impressed to the point of being positively dazzled.

—James Francis Crow.

★ . . . Hollywood went for the enterprise in a big way.

—Variety.





"WORLD'S FAIREST"

★... A much better balanced show than its predecessor. ... Carroll's new show is by far the most elaborate revue available to the local stay-up-laters.

—Harrison Carroll.

★... Feminine beauty is lavishly revealed to the vision and even in Hollywood, which makes so much of that particular element, the Carroll selections seem unusually eye-filling. ... Exceedingly clever.

—Edwin Schallert.

★ Dazzling sun arcs, gorgeously gowned women and the throngs of autograph hunters without which no Hollywood opening is considered legal these days marked the premiere of Earl Carroll's new revue, "World's Fairest." ... Magnificent lights and beautiful girls are competitors for honors in the production, but the 60 girls win—they are indeed, "World's Fairest."

—Florence Lawrence.

★... The show is girls in sarongs, girls in plumes, girls in spangles, the crystal girls, girls as hitchhikers, girls on skates and bicycles, girls with tambourines, and girls who pat the cheeks and pinch the ears of the customers. ...

—Virginia Wright.

★... Lavish is the word for Carroll. ... It's a big show.

—Sara Boynoff.

★... never seen so many beautiful girls.

—Jimmy Fidler.

★... New Carroll show brilliant.

—Ella Wickersham.

★... Eye filling ... and impressive.

—James Francis Crow.

★... The most terrific flesh show in Hollywood.

—Erskine Johnson.

★... this is the best show Carroll has ever done, the greatest in his long career of show business. I never saw such beautiful girls ... costumes are magnificent ... some of the numbers are breath-taking. The show has a terrific pace. Willie Howard was never funnier.

—Ed Sullivan.

★... You'll like the girly part of the new Earl Carroll show. ... Plenty of zip.

—Jimmy Starr.

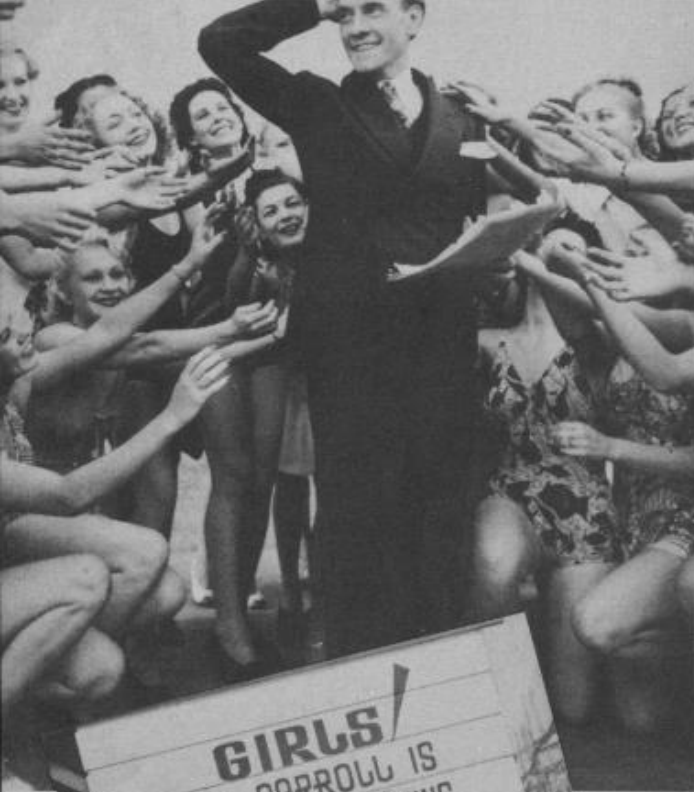


★ Earl Carroll's new revue with Willie and Eugene Howard and the "most beautiful girls in the world" ... is a riot of entertainment from start to finish.

—Louella Parsons.

★... Earl Carroll calls his new revue in 35 scenes and two acts "the World's Fairest," and I, for one, believe him.

—Harry Crocker



TOP PHOTO: EARL THEISEN
BOTTOM PHOTOS: GENE LESTER



SEARCH... FOR THE MOST BEAUTIFUL GIRLS IN THE WORLD

Like a modern Robert Louis Stevenson hero, Earl Carroll seeks constantly for treasure—the treasure of beauty. Each new revue is graced by sixty of the most beautiful girls in the world who are selected personally by Earl Carroll, trained by the greatest dance directors in Hollywood, and who bear their honors with grace and dignity.

When a call for girls is announced, crowds storm the backstage door of the Earl Carroll Theatre. As many girls as will comfortably fill the enormous stage are permitted to remain; others are requested to come back the next day.

"My only requirement is that each girl must be breath-takingly beautiful," says Earl Carroll.

Years of experience in selecting beauties enables Mr. Carroll to run the eliminations like clockwork. Girls are segregated according to height, then in lines of twenty they step forward, count off, make quarter turns, face forward. Those who measure up to the high standard are asked to step out and give names and addresses to the stage manager. This schedule is repeated until only one hundred or so remain. To this number are added the lovely girls selected in subsequent calls.

After the group has been narrowed down to some 300 girls, each is given a brief personal interview. Points of beauty considered by Mr. Carroll are: color and texture of hair; brilliancy and size of eyes; regularity of teeth; general coloring; texture of skin; formation of hands and feet; posture; and (very important) personality.

With final selections made the chosen few are ready for rehearsals. The work is difficult but exciting, and finally the "sixty most beautiful girls in the world" are ready to uphold the prestige and honor of all the other beautiful Earl Carroll girls, who have delighted American audiences.

THE WALL of FAME

Covering the entire Sunset Boulevard facade of the Earl Carroll Theatre, actual autographs of celebrities of stage and screen form the much-talked about Earl Carroll "Wall of Fame."

Began during the Screen Guild radio broadcasts at the Earl Carroll Theatre, each week saw more and more stars' names carved in the individual cement blocks. The huge squares are a permanent record of the handwriting of the glamorous folk who make Hollywood famous. The autographs are notable for their clarity and uniformity, as well as the characteristic greeting of each star.

There has been absolutely no reproduction or imitation in the writing. Over a long period of time, the signers each made personal appearances at the Earl Carroll Theatre to inscribe their names. As each autograph was placed in position, news of the "Wall of Fame" spread over the country. Now, the Wall is a landmark of which Hollywood is justly proud and which attracts, thousands of visitors yearly from all parts of the world.

Of the signatures, Shirley Temple's is the easiest to read; Clark Gable's is as rugged as his own virile personality; Zasu Pitts was so flustered at the occasion she wrote "Oh, My" in such large letters there was scarcely room for her own name.

Names already included in this stellar roster, additions to which are being made often, as famous stars visit the beautiful night-spot, are the following:

Brian Aherne
Gracie Allen
Don Ameche
Amae 'n' Andy
Edward Arnold
Fred Astaire
Gene Autrey
Lew Ayres

Kenny Baker
Binnie Barnes
John Barrymore
Wallace Beery
Ralph Bellamy
Joan Bennett
Jack Benny
Joan Blondell
Eric Blom
Humphrey Bogart
Connie Boswell
Charles Boyer
Fanny Brice
Joe E. Brown
George Burns

James Cagney
Eddie Cantor
Earl Carroll
Charles Coburn
Claudette Colbert
Ronald Colman
Gary Cooper
Joan Crawford
Bing Crosby

Bette Davis
Olivia de Havilland
Cecil B. deMille
Andy Devine
Melvyn Douglas
Jimmy Durante

Clark Gable
Judy Garland
Reginald Gardiner
Janet Gaynor
Paulette Goddard
Cary Grant

Alan Hale
Louis Hayward
Rita Hayworth
Jean Harlow
William Holden
Bob Hope
Miriam Hopkins
Hedda Hopper
John Howard

Gloria Jean
Allan Jones
Leatrice Joy
Boris Karloff

Elsa Lancaster
Charles Laughton
Margaret Lindsay
Mary Livingstone
Harold Lloyd
Carole Lombard
Montagu Love
Myrna Loy
Bela Lugosi
Jelirey Lynn

Fred MacMurray
Herbert Marshall
Tony Martin
George McManus
Adolphe Menjou
Ray Milland
Ann Miller
Carmen Miranda

Maureen O'Sullivan
Reginald Owen

Franklin Pangborn
Jean Parker
Louella Parsons
Walter Pidgeon
Zasu Pitts
Eleanor Powell
William Powell
Tyrone Power

George Raft
Claude Rains
Basil Rathbone
Ronald Reagan
Rita Ross
Edward G. Robinson
Buddy Rogers
Ginger Rogers
Mickey Rooney
Charlie Ruggles
Revelind Russell

Norma Shearer
Ann Southern
Barbara Stanwyck
Jimmy Stewart

Robert Taylor
Shirley Temple
Franchot Tone
Spencer Tracy
Claire Trevor
Lana Turner

Rudy Vallee

Beryl Wallace









Some more of the young people of Hair — in this case, the ushers and usherettes, good-naturedly mimicking the cast picture in the front of the Souvenir Book.

The Dawning of the Age of the Aquarius Theater

With *Hair*, Los Angeles witnesses not only the premiere of a play that has been called "the first new direction in American theatre in a decade" but also the birth of one of our town's finest legitimate theatres.

The Aquarius Theater began its life as a glittering landmark, "The Earl Carroll Theatre." In 1938 Earl Carroll made his decision to open his theatre and supper club at 6230 Sunset Boulevard. In just 75 days he converted an empty acre of ground into the dazzling night club and theatre that was to bear his name and house his world-famous revues for a decade until his death. In those short weeks he created a building so advanced that, thirty-one years later, no one has yet matched its glory or technical virtuosity.

The facade of the original theatre held two of Hollywood's most renowned landmarks: the twenty-foot high "painting in neon" of Beryl Wallace, one of Earl Carroll's "Most beautiful girls in the world"; and Sunset Boulevard's "Wall of Fame," presenting in cement personal inscriptions to Earl Carroll from more than 150 of Hollywood's most glamorous stars. These landmarks still attract hundreds of visitors daily.

The "Wall of Fame" plaques have now



Bridging the generation gap, the world famous Earl Carroll Theatre is now Aquarius Theater. Instead of revues highlighting "the most beautiful girls in the world," the theatre now reverberates to the excitement of Hair.

swings which lower from the auditorium ceiling, the elevator, revolving staircase and the rain machine are part of a stage machinery complex not duplicated in any theatre in America. Combined with the more recently added motion picture projection equipment and stage lighting system, Aquarius Theater today is superior to any in the country.

The design and renovation of the Aquarius Theater, under the direction of talented young scenic designer Michael Baugh, was in the breathtaking tradition of Earl Carroll's 75 day initial building program. In just 60 days, with crews working around the clock, the entire interior of the theatre has been

Nickelodeon on Sunset



View to southwest, 2015



View to southeast, 2015

Period of Significance

Period of significance is the building's opening in 1938 through 1948

- Association with Hollywood entertainment industry
 - The Earl Carroll Theatre "rivalled every nightclub in the world", staging largest most lavish productions, signaling a new era for West Coast entertainment
 - Paralleled rise and fall of big-production Hollywood nightlife
- Association with significant personage, Earl Carroll,
 - From opening until Carroll's death in a plane crash along with his companion and star performer, Beryl Wallace
- Period of significance for architecture is 1938, when building was completed



Earl Carroll and Beryl Wallace, June 1937 23

Exterior Character-Defining Features



Existing Significant Features to be Repaired

- 3-story scale, rectangular massing
- Reinforced concrete construction, parapet, arched truss roof
- Concrete "Steps" on the Sunset façade
- Two parallel bands of steel ribbon windows
- Three-bay Porte-Cochere and marquee

Exterior Character-Defining Features



August 1940



Missing Significant Features to be Reconstructed

- Neon Signage, Marquee and Channel Letters
- Column cladding
- Lobby Windows

Methods, Research & Investigations

Preservation Approach - Rehabilitation as Theater

Researched:

- Historic plans, permits, historic photographs and postcards, reviewed descriptions of theater in contemporary publications
- Historic neon colors and installation methods

Studied existing conditions surveys, structural investigations, paint analysis

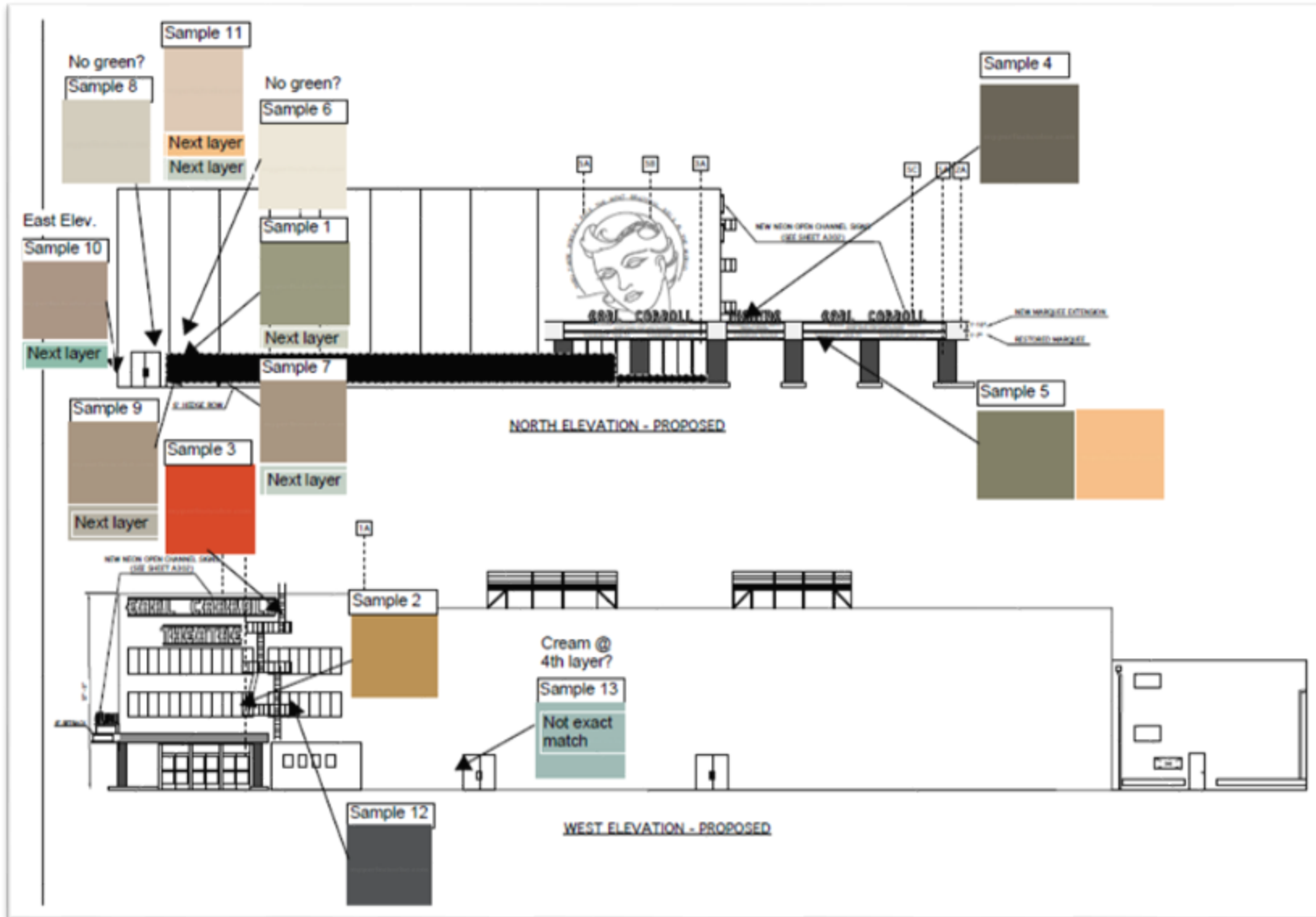
Restoration Scope of Work

- Concrete Façade Repair and Repainting
- West Façade Ribbon Windows Restoration
- Sunset Façade Lobby Window Replacement
- Porte-Cochere and Marquee Restoration
- Structural Strengthening of Porte-Cochere
- Replace Historic Neon
- Paving and Accessibility Improvements
- Life Safety Improvements
- Security Improvements

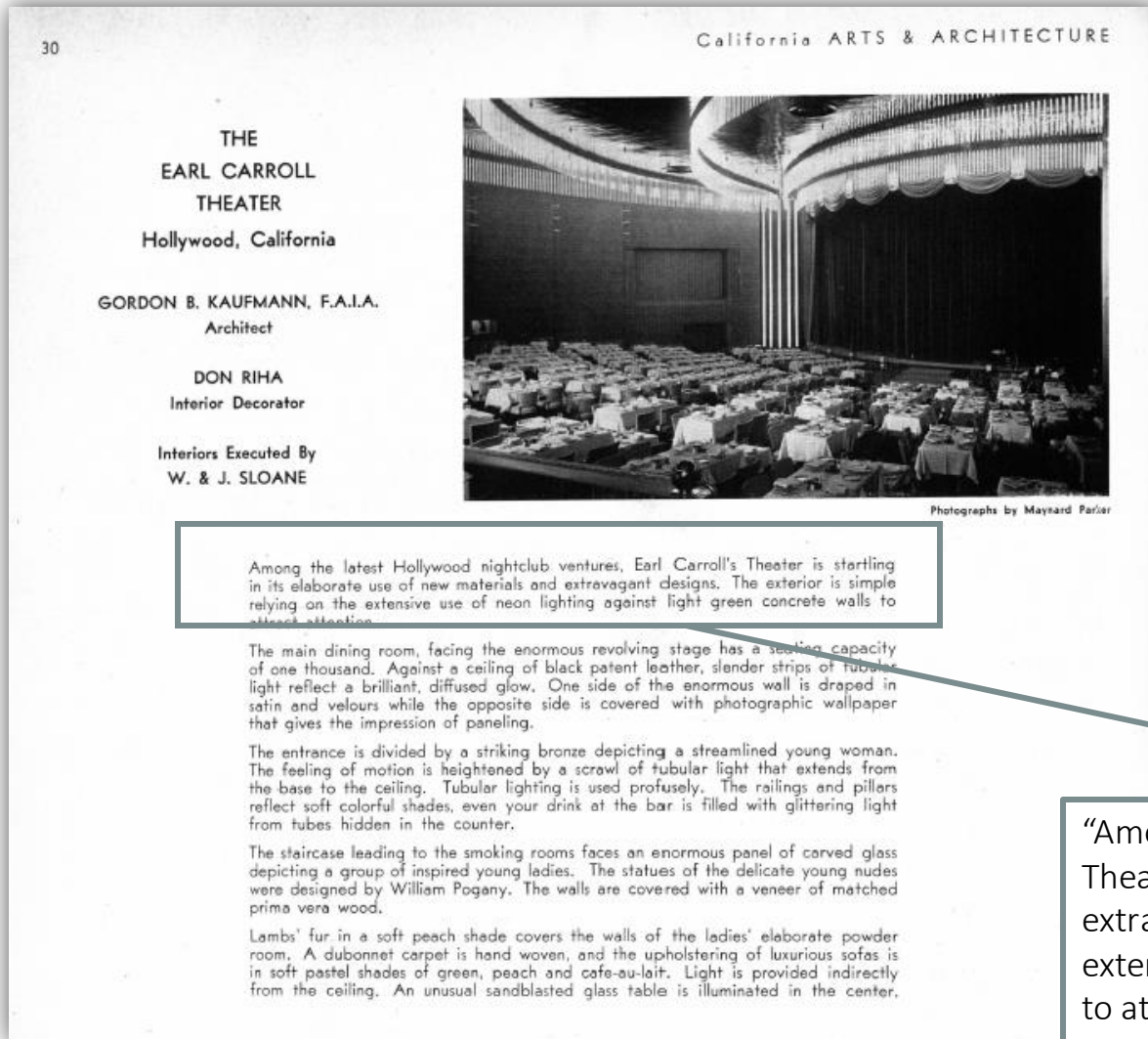
Concrete Façade Repair and Repainting

- Concrete is in good condition with little signs of spalling or evidence of corrosion
- Paint analysis found the first paint scheme was light tan with a gray wainscot
- Next layer is a light green that corresponds with contemporary descriptions discovered during research
- Recommendation: Use two-tone light green color scheme

Paint Analysis



Evidence for Light Green Color Scheme



<https://losangelestheatres.blogspot.com/2017/02/earl-carroll-theatre.html>

"Among the latest Hollywood nightclub venues, Earl Carroll's Theater is startling in its elaborate use of new materials and extravagant designs. The exterior is simple relying on the extensive use of neon lighting against light green concrete walls to attract attention."

- California Arts and Architecture, 1939

Evidence for Two-Tone Paint

Spectacular
NEW Earl Carroll Theatre-Restaurant Equipped with G-E Transformers and Cable

THE Earl Carroll Theatre-Restaurant installation was an unusual and very important job for the Electrical Products Corporation of Los Angeles, California. Continuous operation of the tubing was essential to the appearance of the building. Because past experience had shown that General Electric transformers and cable could be depended upon for long, uninterrupted service, the Electrical Products Corporation used them for the entire installation. The experience of this manufacturer and of countless others in your vicinity assure you that G-E transformers, cable, and time switches will keep your signs glowing with little service and attention; more satisfaction and less expense to you.

If you do not already use these G-E products on your signs, try them. Ample stocks in conveniently located warehouses assure prompt deliveries. General Electric, Schenectady, N.Y.

GENERAL ELECTRIC

STORY OF THE TIMES, May 26, 1936, Vol. 6, No. 5. Published weekly. The Story of the Times Publishing Co., 226 Broadway, New York, N.Y. Copyright 1936. In the U.S.A. and Canada first-class matter. Second-class matter. Post Office at New York, N.Y., authorized to mail this publication at special rate of postage provided for in Act of Congress of October 3, 1917. Accepted for mailing at special rate of postage provided for in Act of Congress of October 3, 1917. Postmaster: Please send address changes to The Story of the Times, 226 Broadway, New York, N.Y.

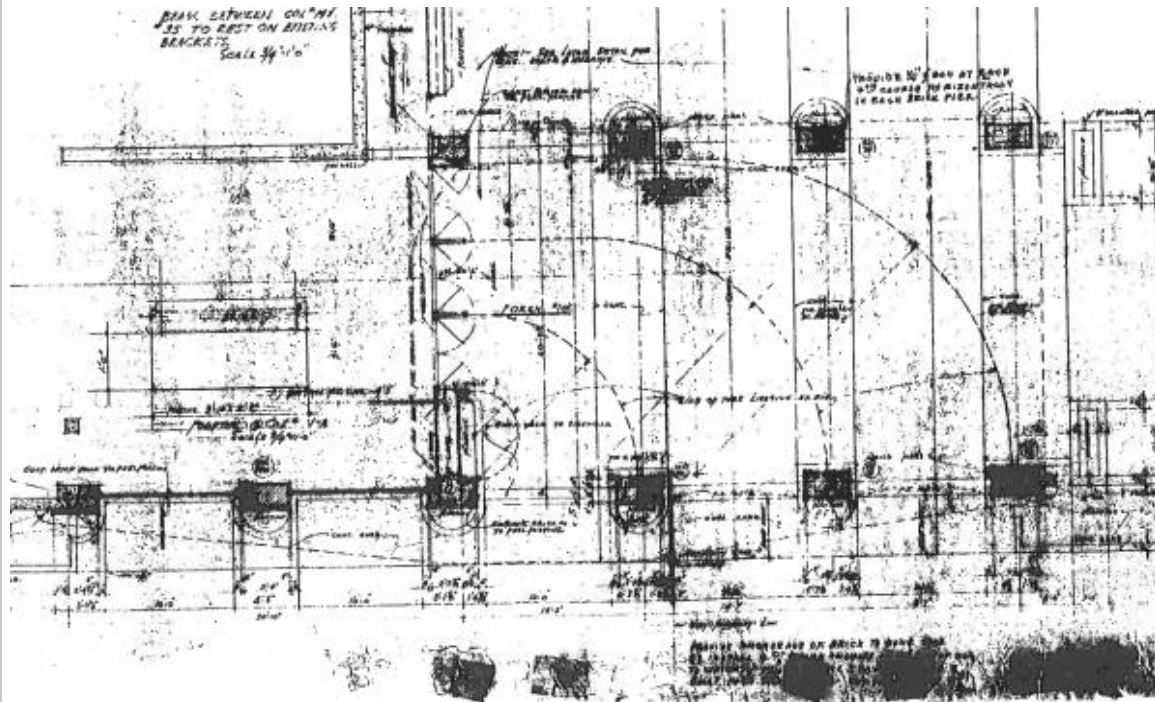
May 1939



Porte Cochere Rehabilitation

- Structural analysis recommends a structural retrofit
- Installing hidden grade beams and column reinforcement
- Restore Vitrolite column cladding
- Neon at ceiling will be restored utilizing original drawings
- Install supplemental lighting system
- Restore original smooth painted glossy finish to ceiling

Porte Cochere Historic Plans and Photos



Porte Cochere Column Cladding Restoration



The Hullabaloo Club, Hollywood, 1966



The Hullabaloo Club, Hollywood, 1966



Porte Cochere Column Cladding Restoration

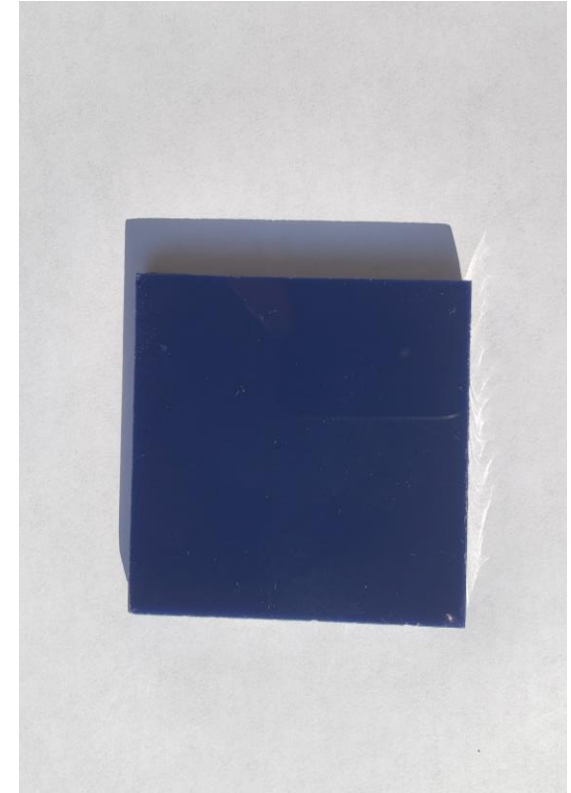
Vitrolite Cladding on Columns,
1939 Postcard



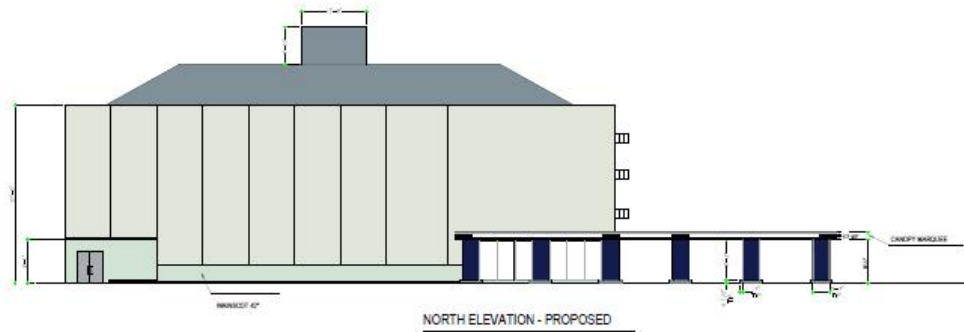
Existing Condition



Sample Catalog
Color Vitrolite for Match



Proposed Color Scheme



ELEVATIONS

SCALE: 1/8" = 1'-0"

EARL CARROLL THEATRE
REHABILITATION

Site address:
6220 - 6230 W Sunset Blvd.
Los Angeles, CA 90028

ESSEX Property Trust, Inc. 1100 Park Plaza, Box 100 San Mateo, CA 94401 650.551.7700	
BRAY ARCHITECTS 17400 Wilshire Blvd. Los Angeles, CA 90025 Tel: 310.277.2007 www.brayarchitects.com	78
	78

Restoration of Lobby Windows



Photo from 1940



Existing Windows (Altered) and Vitrolite Cladding Lost (ESA 2015) 37

Restoration of West Elevation Windows

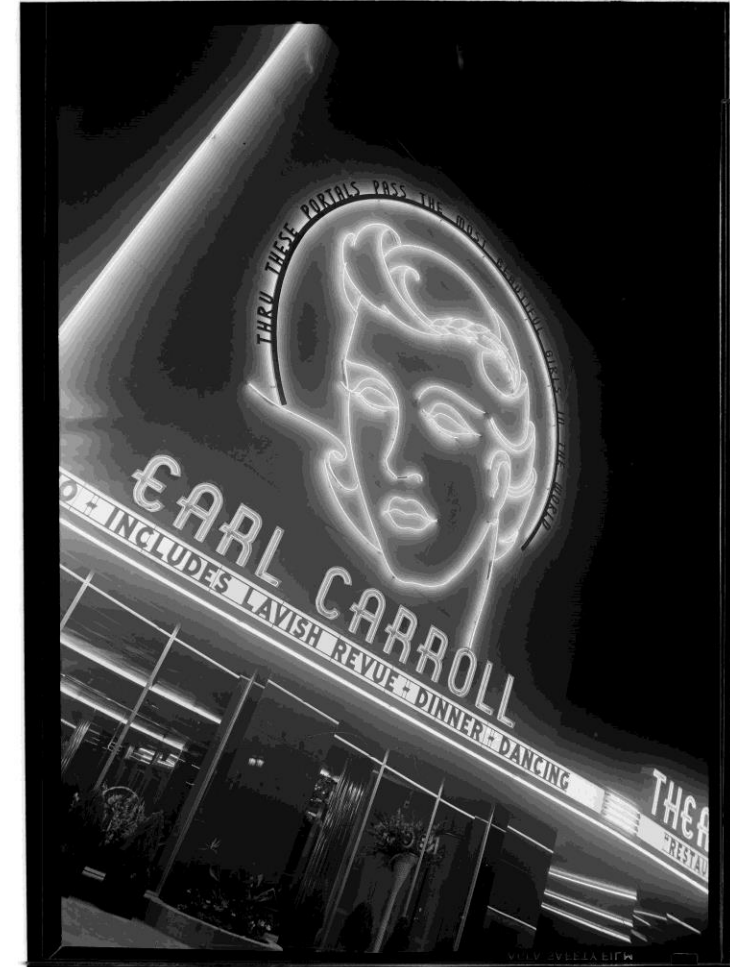


Existing Windows, 2020



Historic Photo from 1940/41

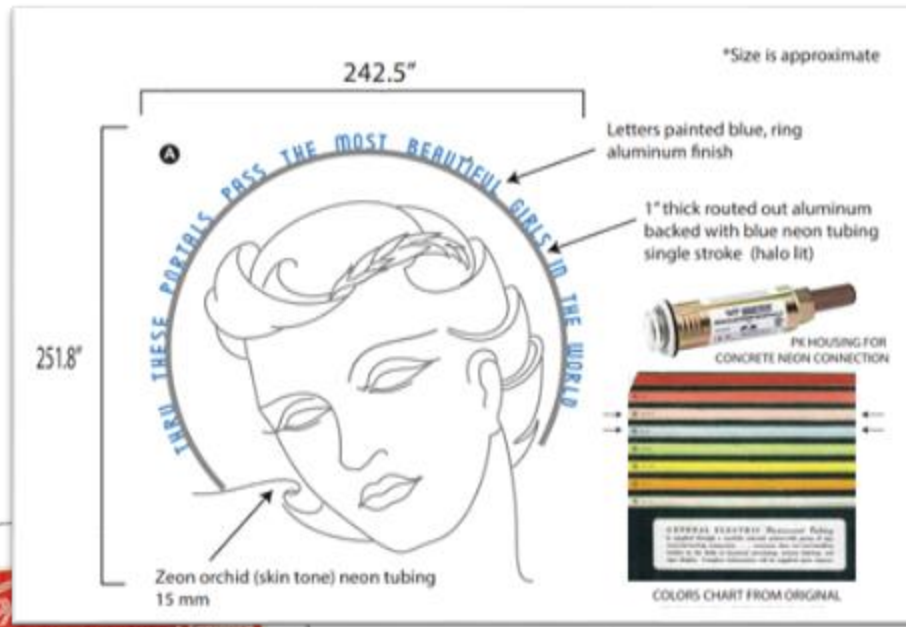
Restore Historic Neon



Vertical Stripes and Porte-Cochere



Neon Colors: Face of Beryl Wallace



KODACHROME SLIDE FROM 1943

From the collection of Dydia Delyser & Paul Greenstein



"... a 'painting' of Beryl Wallace ... in flesh-colored fluorescent Zeon tubing. The 'painting' measures twelve by fourteen feet and is lighted by 275 feet of tubing."

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FINAL ELECTRICAL
BY CUSTOMER

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DO NOT TO BE MANUFACTURED
BY ANY OTHER COMPANY
EXCEPT AS AUTHORIZED BY
NATIONAL ELECTRICAL CODE

signmakers
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CUSTOMER/TENANT SIGNATURE

BLDG. MGMT./LANDLORD SIGNATURE

APPROVED: ☐

PLEASE REVISE: ☐

41

Neon Animation: Eat at the Theatre

1 SECOND LIGHTING DELAY ON TIMER FOR ANIMATED EFFECT (NIGHT VIEW)



- | | |
|------------|----------|
| 1) THEATRE | 1 SECOND |
| 2) THEATRE | 1 SECOND |
| 3) THEATRE | 1 SECOND |
| 4) THEATRE | 1 SECOND |

- | | |
|----------------------------|-----------|
| 1) EARL CARROLL
THEATRE | 1 SECOND |
| 2) EARL CARROLL
THEATRE | 1 SECOND |
| 3) EARL CARROLL
THEATRE | 1 SECOND |
| 4) EARL CARROLL
THEATRE | 1 SECOND |
| 5) EARL CARROLL
THEATRE | 5 SECONDS |

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ACCT. REP: PAUL STOKES
 DATE: 5/7/2020
 DESIGNER: B. SMITH
 CLIENT: EARL CARROLL
 ADDRESS: 6230 W. SUNSET BLVD.

Notes:
 FINAL ELECTRICAL
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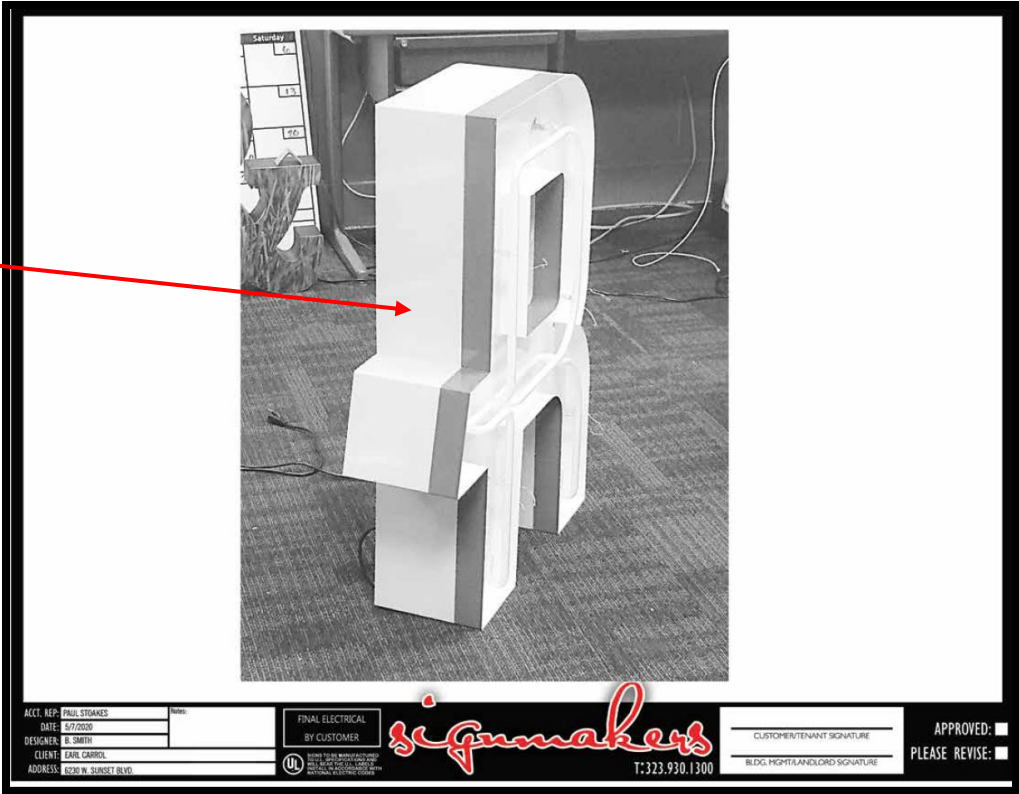
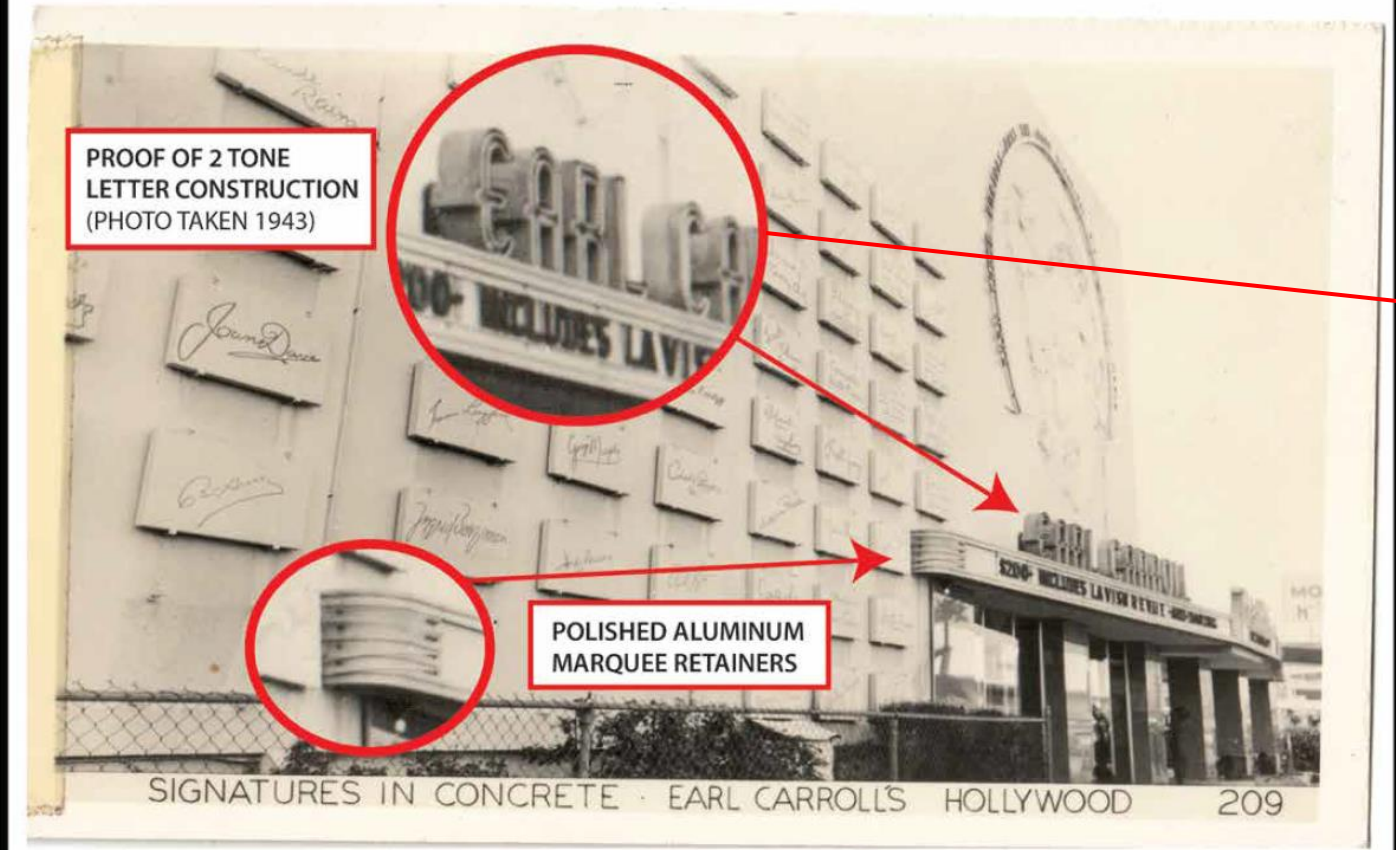
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Two-Toned Letters

From the collection of Dydia Delyser & Paul Greenstein



ACCT. REP: PAUL STOKES	Notes:			T: 323.930.1300	APPROVED: <input type="checkbox"/> PLEASE REVISE: <input type="checkbox"/>
DATE: 8/3/2020	FINAL ELECTRICAL BY CUSTOMER				
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Thank You

