

University of California, Los Angeles, Powell Library
Westwood
Los Angeles
Los Angeles County
California

HABS No. CA-2678-A

HABS

CA-2678-A

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Park Service
Department of the Interior
San Francisco, California

HISTORIC AMERICAN BUILDINGS SURVEY

UNIVERSITY OF CALIFORNIA, LOS ANGELES, POWELL LIBRARY

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- Location:** On Dickson Plaza near the Eastern terminus of the Janss Steps in the northeastern area of the present-day University of California, Los Angeles (UCLA), campus located at Westwood, approximately 15 miles west of downtown Los Angeles, Los Angeles County, California.
- Present Owner:** University of California.
- Present Use:** Library. The ceiling of the main reading room was extensively damaged in 1994 Northridge Earthquake; rehabilitation project restored some ceiling elements and selectively demolished and replicated other ceiling elements.
- Significance:** Of the four core buildings of the UCLA campus historic district, the 1927-1929 Powell Library, designed by George Kelham, was the first campus building constructed. It is northern Italian Romanesque in style (or "Lombardesque") and is one of the finer campus buildings. "The library contains one of the best interiors in the style" and "especially impressive is the interior of the dome of the Main Reading Room" (Gebhard and Winter 1994:117). The designer of this painted caisson ceiling and dome was acclaimed muralist (and watercolorist) Julian Ellsworth Garnsey (1887-1969). The Reading Room ceiling with its Moorish dome—the specific subject of study here—is considered one of the significant features of northern Italian Romanesque style as represented in California.

PART I. HISTORICAL INFORMATION

A. Physical History

1. **Date of erection:** 1927-1929 (*California Daily Bruin* 1929; Dudley 1985:1; Girvigian 1988:13)
2. **Architect:** George W. Kelham was a San Francisco architect, who arrived in the city soon after the earthquake of 1906. Previous to his career in California, Kelham had studied at Harvard and then at Rome and Paris, and beginning in 1899 practiced architecture in New York. He was the Chief of the Architectural Department for San Francisco's 1915 Panama-Pacific Exposition, and has several San Francisco commercial buildings to his credit: American National Bank Building, Standard Oil Building, Shell Oil Building, the Russ Building, San Francisco Public Library, and the Federal Reserve Bank. He also designed the Los Angeles Standard Oil Company Office Building (1923-24), which is similar to the earlier San Francisco structure. He was commissioned to design a master plan for the University of California, Berkeley, campus in 1925, and became the campus architect two years later. As UCLA was at first the southern branch of the university at Berkeley, Kelham developed the master plan for the new campus as well (Gebhard and Post n.d.:7; Gebhard and Winter 1994:114-117; 228; Nystrom n.d.:65).

Ceiling Designer: Julian Ellsworth Garnsey (1887-1969), muralist and watercolorist, was commissioned to design the Reading Room Ceiling. Born in New York, Garnsey began his work by apprenticing with his father, the highly respected muralist Elmer Garnsey. Garnsey received his architectural education at Harvard University and studied further in New York, Paris and other countries. After World War I Garnsey moved to southern California where he established a successful career (Hughes 1986:171; Seares 1926:28). Garnsey became well-known in California and throughout the United States, receiving awards from the American Institute of Architects in 1927 and 1930. His California works include: Royce Hall (UCLA), the Automobile Club of Southern California building (Los Angeles), the Standard Oil building (Los Angeles), Mary Pickford's house, Los Angeles Central Library, Los Angeles Stock Exchange, Mudd Memorial Hall of Philosophy (University of Southern California), and Bridges Art Museum (San Diego). Commissions outside of California include: Hawaiian Electric Company building (Honolulu), Union Depot (Ogden, Utah), the Oregon "Journal" (Portland), the color design for the 1939-1940 New York World's Fair, and the Texas Centennial Exposition. Upon leaving California Garnsey became an associate professor at Princeton University (1942-1945), and was director of the Beaux Arts Institute of Design in New York (Hughes 1986:171; McGlaufflin 1935:161; New York Times 1969).

3. **Owner:** University of California.

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4. **Builder, contractor, suppliers:** The general contractor for Powell Library was J. Clyde Bannister of Los Angeles (also known as "J.C. Bannister & Gow") (Associated Students 1929:432). Except for Julian Garnsey, who was commissioned to design the ceiling, other Subcontractors have not been identified.

5. **Original plans and construction:** The subject of this report is the Powell Library ceiling only (alterations are discussed in Part II), but a brief description of the building is provided here. The building is steel frame and reinforced concrete with brick veneer and terra cotta ornament. The following is a description from an earlier architectural evaluation (Girvigian 1988:13)

Universally described as a "Lombardian Romanesque" style, it was built in an "E" shaped plan, typical of large libraries of its time. Its exterior features blind arcades, a Lombardian, octagonal, tile roofed tower, similar to one from Bologna, and a porch derived from the Church of San Zenore in Verona, Italy, with elements of Byzantine (in the pair of conical turrets) and Moorish (particularly in the exterior arches and geometric brick details).

The exceptionally detailed brickwork, with north Italian banding, presents a handsome facade and environmental anchor resulting in an architectural statement that is essential to the definition of Dickson Plaza, the heart of UCLA's historical, campus core.

B. Historical Context

University of California, Los Angeles, developed out of normal schools (teacher training schools) that operated in Los Angeles beginning in 1882. In 1919 the State Legislature and the school board of the Los Angeles State Normal School voted to change this school into the Southern Branch of the University of California. At this time the southern university was at its Vermont campus location, where the Los Angeles State Normal School had been since 1914, with buildings in the northern Italian Romanesque style (by Allison and Allison Architects). Growth was rapid and a move was necessary, leading to the acquisition of the present Westwood site in 1925. The architectural firm of Allison and Allison was retained as the Executive Architect, under the supervision of George W. Kelham, University of California architect. Kelham developed a master plan for the university featuring a cross-axial Beaux Arts-inspired design, including a plan for 40 northern Italian Romanesque buildings.

Of the four campus core buildings, Powell Library and Haines Hall (originally the Chemistry Building) were designed by Kelham; Royce Hall and Kinsey Hall (originally known as Physics-Biology Building) by Allison and Allison. These original four buildings supported academic and administrative functions. Royce Hall featured a grand auditorium for assemblies and performances as well as offices for administrative services and classrooms. The Physics-Biology and the Chemistry Buildings provided departmental offices, research laboratories and

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classrooms. Powell Library was constructed to house the University's growing collection of books and reference materials.

The Italian Romanesque style of architecture was popular for educational buildings during the 1910s and 1920s, as can be seen in Allison and Allison Architects designs throughout southern California, as well as the campus buildings of the University of Southern California (a private school just south of downtown Los Angeles). The northern Italian Romanesque was thought to evoke an air of tradition and stability—while suiting the "Mediterranean" climate and image of California—where Mission Revival and Spanish Colonial Revival were too "common." As the architect stated:

The traditions of Southern California are basically of Spanish origin. Naturally the first thought was to adopt a traditional style of architecture, probably early Californian and Spanish colonial. After considerable thought and study . . . the idea was abandoned.

A warm, colorful yet dignified style with a fine old Latin heritage was finally taken as a keynote to build upon, namely that of northern Italy . . . the style lends itself beautifully to texture and color in brick and terra cotta walls, colorful tile roofs, and the richness of ornamental detail . . ." (Nystrom 1968:70-72, as quoted in O'Connor 1993:1.5-1.6).

PART II. ARCHITECTURAL INFORMATION

A. General Statement

- 1. Architectural character:** The Powell Library is northern Italian Romanesque, or Lombardian Romanesque, and the Reading Room ceiling is derivative of the Spanish Renaissance.
- 2. Reading room context:** "The library contains one of the best interiors in the style"; "Especially impressive is the interior of the dome of the Main Reading Room" (Gebhard and Winter 1994:117). The reading room, thus, is the focal point of the library. Other important features of the library include the foyer and hall leading to the reading room and to the book delivery room on the opposite side. The Moorish design is carried through in the use of decorative tile and tile mosaic along the main staircase landing. Also at the landing is a *mihrab*: "on Moorish buildings this architectural feature faces Mecca and often contains a Koran. In this building it indicates the direction of the book stacks" (Dudley 1985:2). The book delivery room is octagonal with an undecorated dome ceiling, echoing the main reading room dome's shape but not its grandeur. It is also lower in height. Nevertheless, the delivery room holds a beauty all its own, due to its warm brick walls, multicolored decorative tile, and tall arch supports. Thus the Main Reading Room is foreshadowed by the Moorish entrance, and its large size and decorative ceiling are enhanced by the smaller, yet warmly attractive, book delivery room.

- 3. Reading Room description.** The large reading room is 56 by 212 feet, and is lit by tall arched windows at three sides (east, west, and north). The room itself is lined with bookshelves, holding thousands of the "most active" books for study and reference. Originally the spacious room held enough long tables and chairs to seat 450 students (*California Daily Bruin* 1929).

B. Description of Ceiling

- 1. Dimensions, decorative features, finishes:** As with the room itself, the ceiling is 212 feet long and 56 feet wide. The ceiling is shaped like a "trough" and is 40 feet high at its center; the central rotunda is 63 feet at its highest point. The ceiling, which looks like wood, is made of cast plaster and is painted.

The rotunda divides the reading room in two and spectacularly greets visitors at the room's arched central entrance. The rotunda's geometrical Moorish design was inspired by the Church of San Ambrosio at Bologna (Gebhard and Winter 1994:116-117). The rotunda and ceiling shape are "reminiscent of 15th and 16th century town halls and churches of Granada and Toledo" (Nystrom 1968:83), and indeed appear derivative of the Plateresque period of Spain (1500-1550). In this style, inverted trough shaped ceilings—like the library's—were called *artesanados*, from the word *arteson*, meaning "kneading trough." Wooden ceilings, with deep panels and intricate designs (carved and painted), as well as wooden cornices, are distinctive of the Plateresque (Hamlin 1973:271, 283).

Six blind arches (also known as drum walls), with simple Moorish geometric painted detailing inside (three patterns), line each of the rotunda's eight base walls. The 56 columns with decorative capitals are supported by various gargoyle heads. A short decorative wall lies above the arches. Four triangle-shaped spandrels (known as pendentives) are at each of the four inner ceiling corners, making a smooth transition from the lower parts of the ceiling to the rotunda edge, the bottom of which is at the upper "trough" of the ceiling. This architectural feature has been more technically explained:

The problem of transition from the square opening in the ceiling to the octagonal of the dome is overcome by a novel device. The canted corners are not flat as was the usual treatment, but angled similarly to the pendentives of the Italian school, but functioning more clearly like the squinch used at the intersection of the transept and nave when crowned by an octagonal dome in the early Italian Romanesque period (cf. San Ambrogio) (Nystrom 1968:84).

The spandrels are also coffered and hold painted elements, some (or all) of which are symbolic. The southeast spandrel holds a five-ring pattern that has been identified as the five interlacing circles of perfect truth. Besides the star pattern painted at the bottom of each spandrel, double-hawk, double-owl, tree with fruit, plant bud, and lamp (Aladdin's)

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depictions can be seen (Dudley 1985:2-3).

At the rotunda's center is an eight-pointed star from which beams radiate, forming a secondary 16-pointed star-like pattern. Parallel lines form from this star to meet the base walls, while triangulating beams jut out from the base wall (at the spandrels) to finish the parallel pattern as well as form eight points directing our eyes to the central star. At the top center of each base are three interlacing pointed rectangle patterns, formed at the ends of the parallel beams, that contain an eight-pointed squarish star at center. These pointed coffers, like the ceiling's, hold painted star patterns. Within the spaces formed by the parallel beams are painted 40 printer's marks (or colophons); a list of these marks is provided in the "Supplemental Materials" (Part III, Item E) section of this document. While the printer's marks are the highlight of the rotunda's painted design, the remaining recessed areas contain floral patterns with grapes, birds, lions, seahorses, salamanders, and dragons. All of the simulated wood beams are painted brown, but are highlighted with yellow centers, and narrow parallel crevices along the edges are orange. The central star, from which a chandelier formerly hung, is a separate ornate piece of cast plaster. It is patterned with soft geometric shapes and holds a central flower.

As noted, the ceiling is trough shaped, having two angled sides and a flat center. Each wing has 20 rows of panels (coffers), with the angled sides having single panels and the (dome's) same eight-pointed squarish star coffers at every other panel end. The flat central part of the ceiling has two rows of panels and three rows of the stars, which are staggered along each row. Half of the panels themselves have a simple painted outline, and the long parallel beams here have a triangular space that points either inward or outward, depending on the location of the star shape (outward, or into the panel, where a star is located). There are 50 stars per ceiling, but there are only five star patterns which are continually repeated. The paint here, as it is everywhere, is made to look ancient; it appears to be thin, with earth tones employed. There is cast molding, painted a dark brown, along the long edges of the ceiling. This cast molding has two different gargoyle heads repeatedly interspersed between a grapes-and-leaves pattern, with a thin molding of diamonds-within-rectangles above. One gargoyle head appears to be a devil representation with a human dangling from its mouth, while the other looks like a grimacing bat.

2. **Condition of fabric and Alterations:** The ceiling was weakened and suffered extensive damage from the 1994 Northridge earthquake. Parts of the short wall atop the dome's blind arches popped out, and one of the beams at the dome's spandrel separated from the wall. The apparatus holding the plaster ceiling in place was weak from age. Wire hung down from the rafters and was connected to the panels by a glob of plaster and horsehair; the wires were no longer taut and the horsehair deteriorated.

The ceiling contained numerous older cracks, which may have been caused by previous earthquakes, that were coated with a whitish substance. The coating was probably a sealant

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that was originally clear. Some painted surfaces were mottled by environmental conditions over the years. Some pieces were seriously discolored and included: one painted panel at the southeast spandrel, which someone attempted to paint over with the same pattern, but did so unsuccessfully with bright tones; and, many of the small stars that infilled the small areas within the geometrically patterned beams appeared to have a bluish wash over them (exterior rows only).

Fluorescent lights were installed c. 1949 in the reading room, being placed within every other central ceiling panel. These lights were removed shortly before the earthquake and the panels replaced with panels painted brown but not matching and which do not have any painted decoration. The historic hanging lights were stored during the room's rehabilitation and reinstalled.

The rehabilitation project restored the rotunda printers' marks panels and all the stars. The flat panels and beams were replicated in glass reinforce concrete and painted to match. During the rehabilitation construction process a variety of documentary sources were produced including comprehensive existing conditions documentation. Morley Construction Company produced five volumes which document existing conditions of the ceiling. A typology was developed and identified 70 different ceiling element types (See Table 1). Each ceiling piece was given a unique identifying number linked to the typology. This documentation includes a photograph and a sketch noting all unique characteristics and existing conditions for each individual ceiling piece. The documentation is located at UCLA Capital Programs.

3. **Designer:** The designer of the painted caisson ceiling and dome was acclaimed muralist (and watercolorist) Julian Ellsworth Garnsey (1887-1969), son of the also highly respected muralist Elmer Garnsey. After apprenticing with his father at a young age, Garnsey, a native New Yorker, studied architecture at Harvard University and studied further in New York, Paris and other countries. After these studies he worked with his father for several years. Garnsey moved to southern California following his service in World War I, where he began his successful career (Hughes 1986:171; Seares 1926:28). His work established him as an artist with a brilliant command of color, and one who placed the architecture and experience of a building above his individual expression. An article from 1929 provides insight into Garnsey's personality as well as some description of the ceiling:

The most interesting of these [exhibition pieces] are the drawings for the library and auditorium buildings of the University of California at Los Angeles. . . . In the great library, which, over 200 feet in length is one of the largest rooms in the United States, Garnsey has enriched the lofty and massive-timbered ceiling with patterns in brilliant color inspired by the Spanish Romanesque. As spots of interest he has introduced forty printer's marks of the fifteenth and sixteenth centuries. This love of age-old symbols is characteristic of his mind, which loves to recreate old ideas in new dress. Thus in one of the spandrels he gives as a new version of the Tree of Life, a symbol whose beginning no man knows (Anon. 10-6-1929, UCLA University Archives Powell Library File).

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The above author went on to state that Garnsey was not "obsessed with 'self-expression' or any of the other bugbears of the twentieth century painter," which is born-out by Garnsey's own words published some years earlier:

My theory of color decoration is not a new one,—it is as old as the Pyramids. I believe that decoration of any kind must carry forward the conception which the architect has already expressed in the design of the building. It must hold to that line however rich it may be. It must not be a new conception, whatever merit such a new thought might have, because the goal of all engaged in creating a building is Unity. The architect is the guiding mind,—therefore the decorative painter's work must seem to be the architect's mind working through the painter's (Seares 1926:28).

Garnsey's aged-looking earth-tone designs painted on the cast timber ceiling and dome enhance the overall design beautifully and appropriately. The printer's marks, dating from the mid-1400s to the early-1500s, fit into both the architecture's derived time period and the building's theme of books and learning.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings. No original architectural drawings for the Reading Room Ceiling were located. Design-build drawings developed by Rice Drywall in 1994 are included in Appendix A. - *See field notes for Appendix A*

1. Section at Low Pendentive; Rotunda Section
2. Structural framing; West End Section
3. Reflected Ceiling Plan--East End
4. Reflected Ceiling Plan--West End
5. Section, West End

B. Historic Views. Several early views located included the following (See Appendix B):

see field notes for Appendix B

1. Powell Library Main Reading Room and ceiling, facing East, c. 1930. Source: Security Pacific National Bank Photograph Collection/Los Angeles Public Library. Photograph Number S-002-225.3.
2. Powell Library Main Reading Room and ceiling, facing West. C. 1930s. Source: UCLA University Archives.
3. Powell Library Main Reading Room and ceiling, looking West. C. 1950s. Illustrates ceiling alteration (original plaster panels replaced by light panels). Source: UCLA University Archives.

C. Existing Conditions. Existing conditions after 1994 Northridge Earthquake and before rehabilitation project. See Powell Library Historic American Buildings Survey Index to Photographs.

D. Bibliography

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E. Supplemental Material

1. Printer's marks reproduced within the dome (from Costa, Deborah D, *Renaissance Printer's Marks of College Library*, UCLA College Library Publication 15). Note: "of . . ." refers to place of work.

Innermost circle, beginning at north and traveling clockwise:

Walter Chepman, c. 1473-1538, of Scotland, dated 1507;
Johann Rosenbach, ?-1525, of Barcelona and others, dated 1500;
Jacob Thanner, ?-post 1530, of Leipzig, date unknown;
Thomas Anshelm of Baden-Baden, ?-1524, of Strassburg and others, date unknown;
Aldus Pius Manutius, 1450-1515, of Venice, dated 1502;
Johann Fust, ?-c. 1508, and Peter Schoeffer of Gernsheim, of Mainz, dated 1457 (this is the earliest mark printed in a book);
Lucantonio Guinta, 1450-1519, of Venice, dated 1497;
Simon de Colines, ?-1546, of Paris, dated 1520.

Mid-circle, beginning at the north and traveling clockwise:

Melchoir Lotter, ?, of Leipzig, date unknown (worked 1491-1536);
Dominicus Rocociola, ?, of ?, dated 1500;
Simon Vostre, ?-1521, of Paris, dated 1502;
Andreas de Torresanos, 1451-1529, of Venice, dated 1508;
William Caxton of County Kent, c. 1422-1491, of Coln and others, dated 1484 (England's first printer);
Ehard Oglin, ?, of Hugsburg, date unknown;
Jean Du Pre, ?, of Salins and others, dated 1492;
William Faques, ?-c. 1508, of London, dated 1504.

Outer circle, beginning at the north and traveling clockwise:

Conrad Baumgarten, ?, of Danzig and others, date unknown;
Andreas Fritag de Argentina (Strassburg), of Rome, date 1493;
Benardinus Venetus de Vitalibus (and Matthew de Vitalibus, both called "Li Albanesoti"), ?, of Venice and Rome, dated 1498;
Sebastian Nivelles, ?, of Paris, date unknown;
Louis Guerbin, ?, of Geneva, date unknown;
Ercole Nani, ?, of Bologna, dated ?;
Giovanni Battista Somasco, ?, of Venice, dated ?;
Zacharis Kallierges, ?, of Crete, date unknown;
Colard Mansions, ?-1484, Of Bruges and Flandres, date unknown;
Philippe Pigouchet, ?, of Paris, dated c. 1491-1510;
Unknown, of St. Albans, 1480-1486;
Johan Treschel, ?, of Lyon, date unknown;

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Jean I Petit, ?, of ?, dated 1511;
Johann Froben of Hammelburg, 1460-1527, of Basle, Switzerland, dated 1517;
Peter Treveris, ?, of London, dated 1522;
Johann Weissenburger, ?, of Nurnberg and Landshut, dated 1506;
Valentin Schumann, ?-1542, of Damander, Leipzig, date unknown;
John Siberch, ?, of Cambridge, dated 1521;
Jacques Colomies, ?, of Toulouse, dated 1534;
Richardus Paffraet, ?, of Deventer, Holland, dated 1488;
Stagino da Trino, ?-1518, of Venice, dated 1490;
Michael Topie, ?, of Lyon, date unknown;
Laurentis de Rubeis de Valenza, ?, of Rerra, Italy, dated 1482;
Julian Notary, ?, of London, date unknown.

PART IV. PROJECT INFORMATION

This project documents and records the University of California, Los Angeles (UCLA) Powell Library Main Reading Room Ceiling. The ceiling suffered damage in the 1994 Northridge Earthquake (FEMA-1008-DR). Frank Kishton, FEMA Disaster Recovery Manager, initiated a letter of agreement addressed to Cheryl Widell, the State Historic Preservation Officer (receipt date to UCLA of September 13, 1994). The ceiling is to be replaced with a replicated ceiling which incorporates and reuses key ceiling elements. Since this will require selective demolition, the letter also specified mitigative recording of the existing historic ceiling. Specifically the letter required:

- A) A large format (4" by 5") black and white photographic record shall be made, prior to demolition, pursuant to the "Historic American Building Survey" (HABS) specifications for the National Park Service. The record shall include contextual views, detailed views of each component and reflected ceiling views of portions of the ceiling.
- B) A collection of available historic photographs of the Reference Room and other photographs which illustrate the condition of the ceiling prior to the Northridge Earthquake.
- C) A written report shall be prepared by a qualified architectural historian using HABS outline narrative format.
- D) Photographic reproductions of existing drawings, including any ceiling details, of the Reference Room.

Items B, C, and D are incorporated in sections of this report. Item A, the large format photographs are submitted concurrent with this report.

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During the rehabilitation construction process a variety of documentary sources were produced including comprehensive existing conditions documentation. Morley Construction Company produced five volumes which document existing conditions of the ceiling. A typology was developed and identified 70 different ceiling element types. Each ceiling piece was given a unique identifying number linked to the typology. This documentation includes a photograph and a sketch noting all unique characteristics/existing conditions for each individual ceiling piece.

Existing condition photographs include approximately 160 4X5 negatives and prints (2 shots were taken of each of 80 views) and 94 2 1/4 X 2 1/4 format color negatives and prints. Video was also shot periodically to capture the project progress and rehabilitation construction techniques.

In addition, 22 volumes of progress photographs of the rehabilitation project include black/white, color print and color slide formats. Twenty three volumes of construction project activity reports produced for UCLA Capital Programs on the "Powell Library Seismic Rehabilitation" covers the period January 1993 through March 1996 and includes data on the ceiling project.

These documents are currently housed at the offices of UCLA's Capital Programs and will be accessioned to the UCLA University Archives.

The Powell Library Main Reading Room Ceiling Rehabilitation has received the following awards:

1996 California Governor's Historic Preservation Award

1997 California Preservation Foundation 1997 Preservation Design Award

1997 Los Angeles Conservancy Preservation Award

This report was prepared by Mellon and Associates. The project team included: Dr. Knox Mellon, Director; Pam O'Connor, Project Manager, Architectural Historian; Vicki L. Steigemeyer, Architectural Historian; David Kaplan, Architect; Jayne Kistner, Historian.

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Table 1
Main Reading Room Ceiling Typology

- 01 - Wall weave
- 02 - Weave with pitch
- 03 - Star panel
- 04 - Star frame section
- 05 - Male panel
- 06 - Female panel
- 07 - Combination panel
- 08 - Star panel with pitch
- 09 - Box beam, apx. 6'2"
- 10 - Box beam, apx. 12'
- 11 - Transition partial weave
- 12 - End partial star panel
- 13 - Outer transition box beam, apx. 7'3"
- 14 - Outer transition box beam, apx. 10'7"
- 15 - End partial star frame
- 16 - Wall cornice
- 17 - Star frame section A
- 18 - Flat weave
- 19 - End partial weave with pitch
- 20 - Transition partial star frame with pitch
- 21 - Transition partial star with pitch
- 22 - Inner transition box beam, apx. 7'3"
- 23 - Inner transition box beam, apx. 10'7"
- 24 - Partial box beam, apx. 6'0"
- 25 - Partial box beam, apx. 12'
- 26 - Partial panel
- 27 - Transition partial "X" weave
- 28 - Transition rectangular star
- 29 - Transition "X" weave
- 30 - Transition large panel
- 31 - Transition small panel
- 32 - Transition rectangular star with pitch
- 33 - Transition small filler beam
- 34 - Transition large filler beam
- 35 - Transition inner pilaster
- 36 - Transition outer pilaster
- 37 - Transition middle pilaster
- 38 - no piece

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- 39 - no piece
- 40 - Rotunda central star weave
- 41 - Rotunda break "V" beam
- 42 - Left hand rotunda weave
- 43 - Right hand rotunda weave
- 44 - Center rotunda weave
- 45 - Rotunda star
- 46 - Rotunda star frame B
- 47 - Left hand rotunda "H" beam
- 48 - Right hand rotunda "H" beam
- 49 - Left hand rotunda main beam
- 50 - Right hand rotunda main beam
- 51 - Left hand rotunda side beam
- 52 - Right hand rotunda side beam
- 53 - Rotunda tear drop panel
- 54 - Rotunda center star
- 55 - Rotunda center star rosette
- 56 - Rotunda upper break filler
- 57 - Rotunda lower break filler
- 58 - no piece
- 59 - no piece
- 60 - Drum wall arch
- 61 - Left hand drum wall corner arch
- 62 - Right hand drum wall corner arch
- 63 - Drum wall panel (Type A, B or C)
- 64 - Drum wall arch
- 65 - Drum wall corner column
- 66 - Drum wall corner corbel
- 67 - Drum wall corbel--Lion
- 68 - Drum wall corbel--Man
- 69 - Drum wall corbel--Monk
- 70 - Drum wall lintel
- 71 - Drum wall lintel filler
- 72 - Drum wall corner grill
- 73 - Drum wall grill
- 74 - Drum wall grill back panel