

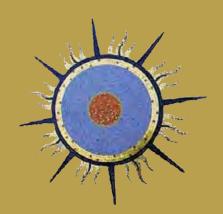
A LEGACY OF ART & ARCHITECTURE



















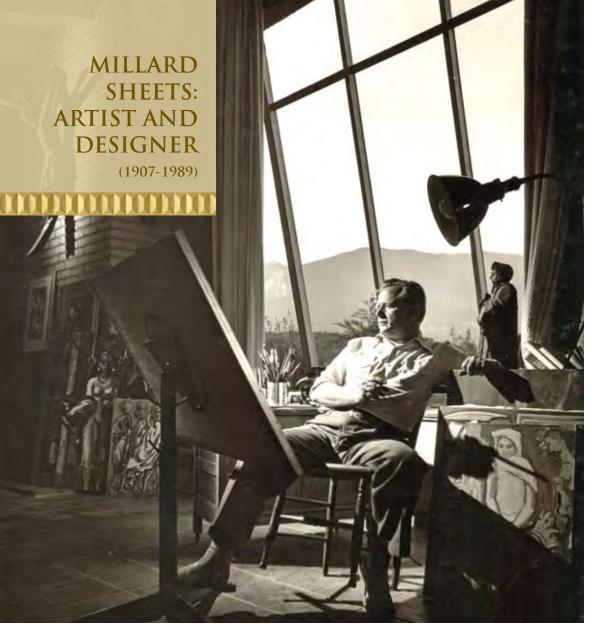








LOS ANGELES CONSERVANCY
MODERN COMMITTEE



A rtist and designer Millard Sheets created the designs for some of the most recognizable and popular commercial buildings in the Los Angeles area. Trained as a painter rather than an architect, Sheets took an approach of incorporating artwork by regional artists into the design of buildings, which defined his architectural work.

Born and raised in Pomona, California, Millard Sheets displayed a talent for art at a very young age. He enrolled at the Chouinard Art Institute after graduating from high school in 1927. While at Chouinard, Sheets began to experiment in a number of different mediums and techniques, which figured largely

in many of his later architectural projects.

He graduated from Chouinard in 1929 as part of a group of young artists whose work became known as the California Style of watercolor painting because of its bold new look and innovative approaches. In 1932 he was appointed assistant head of the art department at Scripps College in Claremont, California. He was named head of the department in 1936. Early on, Sheets was intent on exploring the relationship between various facets of art education, including art, architecture, dance, and music. He promoted this type of integrated curriculum at both Scripps College and

the Los Angeles County Art Institute, which later became Otis Art Institute.

From 1931 to 1956, Sheets was Director of the Fine Arts

Exhibitions at the Los Angeles County Fair in Pomona. Sheets curated exhibitions that promoted the work of California artists and also brought art from other parts of the world to Los Angeles. The gallery is now known as the Millard Sheets Center for the Arts.

During the 1930s, Millard Sheets began to experiment further with mural and fresco painting and was offered several commercial mural commissions. These led to interior design jobs, and as his reputation as a designer grew, so did his commissions. Sheets eventually transitioned to designing new construction, and significant architectural commissions followed. As he was not a licensed architect, the process for his commissions was always collaborative, with Sheets creating the design scheme and a registered architect or contractor overseeing the construction process.

Sheets strongly believed in the idea of architects and artists working together toward a common goal, which included



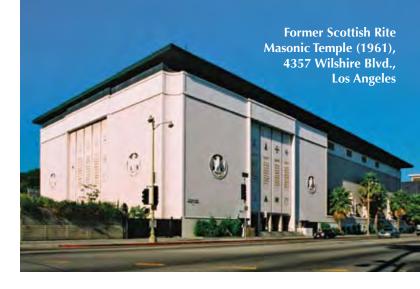
The Word of Life tile-paneled mosaic, nicknamed "Touchdown Jesus," University of Notre Dame (1964), South Bend, Indiana

planning for art during the design process rather than placing artwork on the building as an afterthought. He felt that integrating visual arts into the design of a building would create an exciting presence and personality not found in other commercial structures. Sheets also worked to create buildings that connected with the public on an emotional level, often using artwork to depict local or historical themes that were significant to the surrounding community.

In order to incorporate a diverse collection of artwork from a variety of mediums, Sheets put his philosophy of the integrated arts into practice and called upon other artists he knew to either execute his designs or contribute their own work. Many of his colleagues at Scripps College became frequent collaborators on his design projects, including former student Susan Lautmann Hertel and fellow instructors such as ceramic and textile artist Jean Goodwin Ames and sculptor Albert Stewart.

His use of artwork in his commercial projects attracted the attention of financier Howard Ahmanson, head of the Home Savings and Loan Association. Ahmanson hired Sheets in 1954 to design the new Beverly Hills branch of Home Savings and Loan. With its colorful mosaics and stained glass windows, the building proved so popular with customers that Ahmanson hired Sheets to design over forty additional Home Savings branch offices as part of the company's expansion plan. This project would be the most important and wide-ranging architectural commission of Sheets's career.

In addition to incorporating artwork into many of the Home Savings branch offices, Sheets worked throughout his life to bring awareness to the integrated arts, developing many programs that promoted the relationship between art and architecture. During the Great Depression, Sheets served on the local committee of the Public Works Administration, where he helped coordinate projects



that commissioned out-of-work artists to create artwork for public buildings. Sheets later served on juries for numerous art festivals, including the Los Angeles County Fair. At the fair, he arranged for winning artworks to be exhibited in public buildings around Southern California, including Home Savings branches.

Millard Sheets's buildings are generally recognized by their rectilinear forms and flat planes of natural stone that serve as a backdrop for bold integrated artwork. Only some of his buildings can be classified as New Formalism, yet in general, his architecture shares New Formalism's reinterpretation of traditional forms and styles with modern aesthetics. Though he did receive commissions in other parts of the country, his greatest concentration of

work is in Southern California. Aside from the examples in Claremont and Pomona, notable buildings by Sheets include numerous Home Savings branches, as well as Los Angeles' Scottish Rite Masonic Temple (1961) on Wilshire Boulevard.

While Sheets's architectural projects received some mixed reviews from architecture critics, his innovative approach to design proved popular with the general public, who continues to be drawn to the colorful murals and bold sculptures that distinguish his buildings. This integration of art and architecture is a defining feature of Sheets's buildings-which underscores the importance of protecting both structure and site-specific art together. in situ, as part of Millard Sheets's unique legacy.



Former Home Savings and Loan (1956), 9245 Wilshire Blvd., Beverly Hills



Former Home Savings and Loan (1968), 1500 Vine St. (at Sunset Blvd.), Hollywood

POMONA MALL

SECOND STREET BETWEEN PARK AVENUE AND LINDEN STREET

Millard Sheets

1962

eauty in the downtown part Dof a city is a necessity, not a luxury. People will always respond to beauty if we make it intimate and personal and related to the charter and integrity of the city." This was how Millard Sheets summed up his philosophy for the design of the Pomona Mall shortly after it opened in 1962. The Pomona Mall was hailed as one of the first pedestrian malls in the United States and nationally recognized as

a blueprint for urban revitalization. Five years in the planning, the mall was just one part of a massive plan of civic improvements that were originally envisioned to encompass nearly all of Pomona.

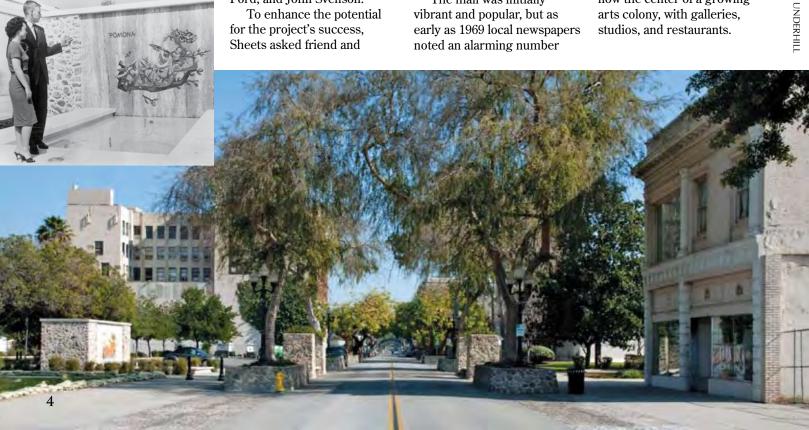
Sheets's design for the shopping center was simple: close off nine blocks of an existing shopping district; add trees, benches, artwork, and fountains; and include plenty of nearby parking. Many of these elements remain today, including mosaics and sculptures by Sheets and fellow artists Arthur and Jean Ames, Betty Davenport Ford, and John Svenson.

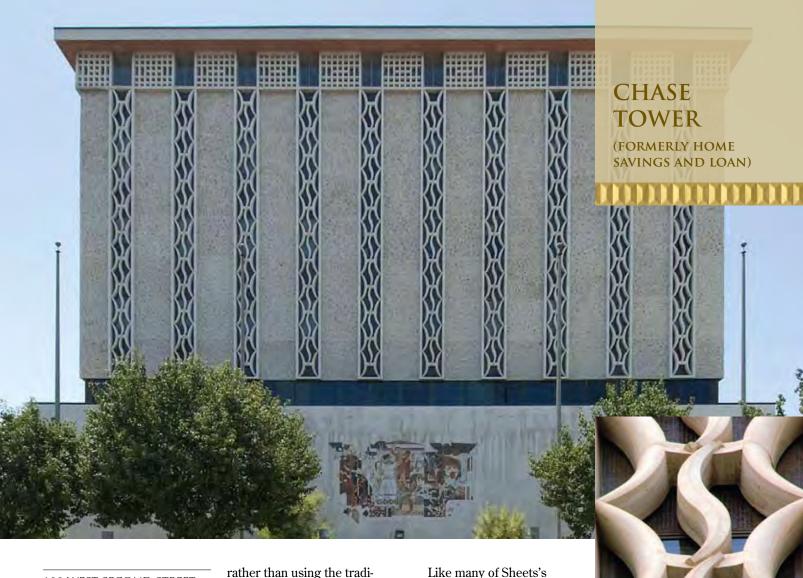
patron Howard Ahmanson to locate a new Home Savings and Loan branch on the mall, resulting in the impressive tower designed by Sheets (see page 5). The east end of the mall was anchored by upscale department store Buffum's (1962), with a sleek modern design by Welton Becket & Associates.

The mall was initially vibrant and popular, but as noted an alarming number

of vacancies in the retail stores. In 1977, five of the nine blocks were reopened to automobiles in an effort to lure shoppers back. The east end of the mall remained closed to traffic, and it has since been integrated into the campus for the Western University of Health Sciences. The west end of the mall is now the center of a growing arts colony, with galleries, studios, and restaurants.







100 WEST SECOND STREET, POMONA

Millard Sheets with Langdon & Wilson

1963

Built to house the new Pomona branch of Home Savings and Loan, this sixstory office tower is among Sheets's largest and most unique architectural designs. The building was developed as an anchor for the adjacent pedestrian mall that Sheets designed, and both the tower and mall are closely tied to the postwar urban revitalization efforts surrounding downtown Pomona.

The building features strict symmetry and treats all four façades with equal emphasis, tional concept of different treatments for the front and rear. The double-height band of travertine on the second floor references Sheets's typical Home Savings designs. Yet for this project, he created a texturally rich tower that goes beyond the aesthetic of the other branches. Panels of exposed aggregate concrete alternate with panels of sculptural grillwork (featuring an interlocking "H" and "S" design), emphasizing the verticality of the building. Despite its solid appearance, the building is almost entirely glass on the ground floor and third floor (above the travertine band). The alternating windows and grilles at the top floor create a delicate cap for the structure.

Like many of Sheets's architectural designs, the tower integrates site-specific artwork. A mosaic depicting a family scene is set within the travertine band above the main entrance. On the interior, the banking floor contains a large painted mural by Sheets along with collaborator Susan Hertel. Square columns clad in polished marble punctuate the open space.

Chase now owns the building and announced a proposal in 2011 to demolish it. The Los Angeles Conservancy and its Modern Committee are working with local preservation and community groups to seek a preservation solution. This threat underscores the vulnerability of Sheets's architecture and the need for greater awareness and understanding of his work.







399 NORTH GAREY AVENUE, POMONA

B. H. (Benjamin Hall) Anderson

1956

he architect of the former headquarters of Pomona First Federal Savings and Loan is B. H. Anderson, who worked on the design of Sheets's studio (also in 1956; see page 9). The bank building is a two-story steel-frame structure in the International Style, defined by its flat roof, grid-like arrangement of steel-and-glass panels, and smooth exterior, portions of which are finished with a grey terra-cotta veneer. As part of its design, a display window was incorporated into the Garey Avenue facade to showcase ceramic art.

Pomona First Federal (PFF) commissioned Millard Sheets to paint a massive mural for the main banking area, which was executed in his mural studio (see page 9). Seventy-eight feet long, "Panorama of the Pomona Valley" depicts one hundred years of history in the valley before the incorporation of Pomona in 1888, from the time of Native American settlements to the arrival of the railroad. Sheets's assistant (and co-signer) on the mural was his former student, Susan Lautmann (later Hertel), who was one of his primary assistants for many years.

The community grew very concerned over the fate of the mural after PFF was seized by the FDIC in 2009 and its branches sold to U.S. Bank. The Garey Avenue location was closed, and the mural was in danger of being sold and removed from the building. When David Armstrong. founder and president of the American Museum of Ceramic Art, became interested in purchasing the building in 2010 as a new, much larger location for his museum, he insisted that the mural remain. It now provides a dynamic backdrop to the museum's main gallery.





U.S. BANK

(FORMERLY POMONA FIRST FEDERAL SAVINGS AND LOAN)

393 WEST FOOTHILL BOULEVARD, CLAREMONT

Millard Sheets

1969

Sited prominently at the intersection of two major streets, the former Claremont branch of Pomona First Federal (PFF), now U.S. Bank, has a commanding presence on the street.

The structure has the classicism and symmetry of New Formalism, with huge expanses of stone walls surrounded by an arcade of Egyptian-style lotus columns. Popularized in the 1960s, New Formalism combines classical forms and elements, such as columns and colonnades, with modernist aesthetics.

Centered on the south wall, at the top of a small

flight of steps, is a mosaic of Native Americans on horses surrounded by flowering yucca plants.

This PFF building shares many design elements with the iconic Home Savings branches that Sheets had been designing since 1954. Its stone cladding, exterior mosaic, and simple, monumental form link it thematically to the other bank project. What sets it apart from Sheets's Home Savings designs are the tall, slender columns that form a colonnade around the building, emphasizing its classical form.

Inside, a mezzanine configuration provides second-floor office space and a double-height banking area. The additional height lends spaciousness to the relatively small room and accommodates a large mural. The

brightly colored painting of Native American villagers and their horses is set on a curved wall facing the entry doors, serving as the focal point of the room.

Although the building has seen changes over the years, the reconfigurations have been sensitive to the original design, maintaining the prominence of the mural inside the bank and the classical simplicity of the exterior design.

In 1982, a drive-thru banking station was added to the east side of the parking lot. The small structure echoes the design of the bank, with its travertine cladding and mosaic decoration. Denis O'Connor, who worked with Sheets on dozens of projects, designed the small mosaic to continue the theme of the larger original.









GARRISON Theater

SCRIPPS COLLEGE







231 EAST TENTH STREET, CLAREMONT

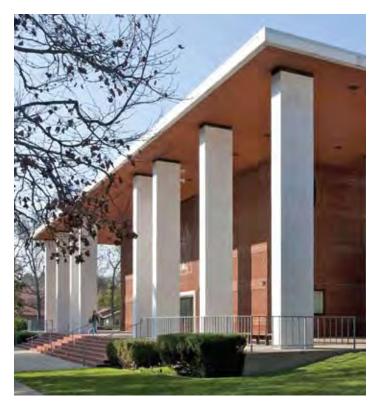
Millard Sheets with S. David Underwood

1963

arrison Theater was commissioned by the Claremont University Consortium, an umbrella organization for the various Claremont Colleges. The venue, featuring a 630-seat auditorium, was built for use by the colleges as well as outside performance groups.

Millard Sheets designed the building with architect S. David Underwood, a member of his design studio. The two collaborated on a number of projects, including many Home Savings branches.

The elegant and monumental style of Garrison Theater exemplifies New Formalism. Set on a raised podium and framed by white concrete columns, the massive three-story façade features an expanse of polished red granite flanked by patterned brickwork. Set into the granite are three monumental mosaics, thirty feet high, depicting scenes from Shakespeare's *Antony*



and Cleopatra, Romeo and Juliet, and King Lear.

Inside, the theater has a wide yet shallow curved lobby, dominated by three enormous and colorful tapestries by artists Arthur and Jean Ames. The lobby's floors are terrazzo (cast and polished marble aggregate), which is typical of the period.

In 1999, Scripps College assumed ownership of Garrison Theater and began a renovation and expansion that made the venue the centerpiece of a new performing arts center. Although the stage area and auditorium were significantly altered, the lobby and exterior remain in near-original condition, with the exception of replacing the original bronze doors with glass.

The new buildings that surround the theater were added in 2003. They are sensitive in scale and materials to the original building.





655 EAST FOOTHILL BOULEVARD, CLAREMONT

Millard Sheets with B. H. Anderson and S. David Underwood

1956-1959

illard Sheets's former design studio is an unassuming complex, a pair of buildings nestled in a courtyard-like garden surrounded by exotic plants and stone pathways. The original travertine sign announcing Millard Sheets

Designs Inc. and Millard Sheets Murals Inc. still stands at the front corner of the property.

Like Sheets's other designs, his studio was a departure from the transparent boxes favored by other modernists. Unusual for an office and studio, all the windows are on the rear or sides of the buildings; no windows face the street. In their place are solid

expanses of white walls, decorated with small mosaics.

On the southeast corner of the property stands what was originally the studio used for constructing murals. The studio's windowless street façade is dotted with mosaics of falconers and their birds cavorting under the

sun, moon, and a scattering of stars. Gold tiles embedded in the design glint in the sun. While

the back of the building is

one story, the front portion was designed with extra height to accommodate large projects. A two-story rolling

scaffold built to facilitate the work remains inside.

The main office and design building is at the rear of the garden. Its marble façade is divided into vertical panels, each decorated with a charming

mosaic toucan. The double-wide panel containing the entry door is surrounded by a unique lattice made of stacked bands and cylinders of travertine. A corrugated metal fascia caps the building, giving visual emphasis.

While the building now

serves as medical offices, the interior

remains
remarkably
intact. The
owners
bought the
property from
Millard Sheets,

retaining original design elements where possible. Sheets's own office (now used for administration) still has its custom-made built-in furniture, including Sheets's huge desk and a bench for visitors. The original cork still

> covers the walls, and an unusual set of small shelves still holds art pieces, as they did in Sheets's time.

CLAREMONT EYE ASSOCIATES

(FORMERLY MILLARD SHEETS STUDIO)









PHOTOS BY ANNE LASKEY

CLAREMONT UNITED **CHURCH OF CHRIST**

233 WEST HARRISON AVENUE, CLAREMONT

Millard Sheets with Theodore Criley, Jr.

1955 (Sanctuary) 1963 (Kingman Chapel)

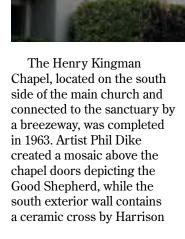
n the mid-1950s, the United Church of Christ sought to build a new and impressive church. Pastor Harold Jones turned to Millard Sheets, a member of the congregation, to spearhead the project. Working with local architect Theodore Criley, Jr., Sheets created an elegant design filled with art pieces that showcase the talents of Claremont-area artists.

Framed by local river rocks, the sanctuary's main façade features a large ceramic cross by Sheets and a New Testament quote with lettering by Malcolm Cameron. Albert Stewart carved the wood panels flanking the entrance doors.

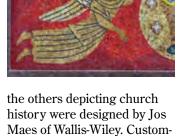
The nave's simple design is accentuated by the building's structural system of tapered arches visible on both the interior and exterior. Six large stained-glass windows, fabricated by Wallis-Wiley Studio of Pasadena, form a continuous wall of colored glass that illuminates the south aisle. Sheets designed the panels depicting the New and Old Testaments, while



the others depicting church history were designed by Jos designed liturgical furnishings include the pulpit and lectern with wood carvings by Albert Stewart, an altar mosaic by Arthur and Jean Ames, and benches by furniture maker Sam Maloof.



McIntosh. Stained-glass windows by Douglas McClellan and a reredos (screen-like element) behind the altar by Paul Darrow complete the chapel design. The south wall of the adjoining enclosed garden features a ceramic and mosaic panel by Betty Davenport Ford depicting doves in flight.







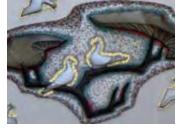


MILLARD SHEETS was a highly acclaimed artist and a strong proponent of the integration of art and architecture. He incorporated all forms of art, be it mural, mosaic, sculpture, stained glass, or ceramic, into his architectural designs. He developed strong friendships and working partnerships with a number of artists associated with the rich cultural life in the Pomona Valley.



ARTHUR AND JEAN
GOODWIN AMES (Arthur:
1906-1975, Jean: 1903-1986)
were multidisciplinary artists
known especially for their
work with enamel, tapestry,
ceramics, and tile mosaic
murals. The husband-and-wife
team worked as teachers as
well as artists. Jean taught
at Scripps College and
Claremont Graduate School,
and Arthur taught at Otis
Art Institute.







Renowned sculptor BETTY DAVENPORT FORD (1924-) has worked with a variety of mediums but is best known for her ceramics, which were often of animals. Millard Sheets served as an early mentor and instructor, encouraging Ford's development as an artist. In addition to her career as a fine artist, she has taught ceramics privately and at several institutions.



SUSAN LAUTMANN HERTEL (1930-1993) was an Illinoisborn painter who studied at Scripps College under Millard Sheets and Jean Ames. She began assisting Sheets with mural installations in the early 1950s, and she went on to design other works for his studio in what would become a long and fruitful working relationship. She and Sheets also shared a passionate interest in horses, a recurring motif in their art.

Master mosaicist **DENIS**O'CONNOR (1933-2007)
immigrated to California
from England at age 26 after
receiving a fine arts degree
in London. Millard Sheets
discovered his work at a
Scripps College exhibit in
1960. O'Connor participated
in the production of many
mosaics for the Sheets studio,
including more than eighty for
Home Savings and Loan.



Sculptor ALBERT STEWART (1900-1965) was born in England and grew up in New York. He eventually settled in Claremont and in 1939 became head of the Scripps College sculpture department. An influential artist and respected

teacher, he received commissions throughout the United States, including a number for Home Savings and Loan branches.



ARTISTS
OF THE
POMONA
VALLEY



Sculptor JOHN EDWARD SVENSON (1923-) is a Los Angeles native who attended Scripps College, where he was mentored by Millard Sheets and Albert Stewart. Svenson completed many sculptures as part of architectural commissions, including pieces for twenty-two Home Savings and Loan branches.

Milliand Sheed A LEGACY OF ART & ARCHITECTURE

is part of







This booklet was produced in conjunction with a tour held on March 18, 2012.

Tour research and booklet/script development by Adam Arenson, Jason Foo, Laurene Harding Rivas, Regina O'Brien, and Cheryll Dudley Roberts with Los Angeles Conservancy staff.

Tour booklet introduction by Heather Goers.

Tour materials designed by Chris Green.

Tour booklet printed by Jano Graphics.

Cover photographs by Alan Hess, Anne Laskey. Regina O'Brien, and Larry Underhill.

Special thanks to Ray Fowler; Alan Hess; Christy Johnson, American Museum of Ceramic Art; Leea McDermott, Claremont Eye Associates; David Shearer, Claremont Heritage: Belle Newman. Claremont Planning Division; Jonah Swick, Claremont United Church of Christ; Kirk Delman, Marv MacNaughton, Dennis Welch, and Kate Porter, Scripps College; and Daunn LoMonaco, U.S. Bank.

ABOUT THE LOS ANGELES CONSERVANCY



The Los Angeles Conservancy is a membership-based nonprofit organization that works through advocacy and education to recognize, preserve, and revitalize the historic architectural and cultural

resources of Los Angeles County. The Conservancy was formed in 1978 as part of the community-based effort to prevent demolition of the Los Angeles Central Library. It is now the largest local historic preservation organization in the U.S., with over 6,500 members and hundreds of volunteers. For more information, visit laconservancy.org.

ABOUT THE MODERN COMMITTEE



The Conservancy's Modern LOS ANGELES CONSERVANCY Committee (ModCom) is a MODERN COMMITTEE volunteer group formed in 1984

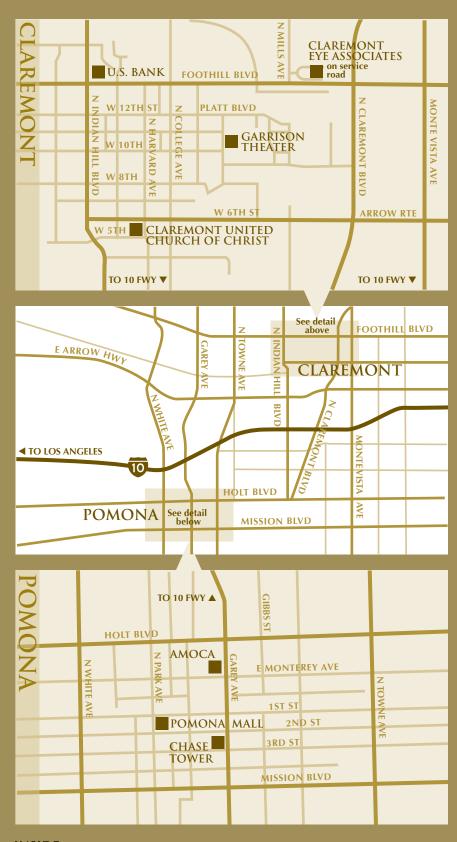
in response to the rapid destruction of a generation of postwar buildings. ModCom's focus is twentiethcentury architecture and related fields that reflect the heritage of modernism and popular culture. ModCom holds events, researches and nominates buildings for landmark designation, and serves as an advocate for authentic mid-century modern design. ModCom holds monthly meetings at interesting locations throughout L.A. County. For more information, visit **modcom.org**.



Los Angeles Conservancy

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Project #: 25

Restoration
Craftsmanship and Preservation
Technology
Interpretive Exhibits

Home Savings and Loan Association, Montebello Branch, by Millard Sheets Studio - Montebello

Overview Summary of the Project

Restored to its former glory by a non-profit healthcare organization, this project features a rehabilitated bank exterior, conserved mosaic and stained glass art, and a recreated signature tapestry. A permanent interpretive exhibit chronicles the design and legacy of this community treasure.

150 Word Narrative

By 2011, Montebello's Home Savings, first opened in 1974, had languished, empty for two years. Forty years of deterioration marred its refined exterior and artworks. Previous tenants had reconfigured and altered the interior. For sale, its future was in jeopardy.

A regional healthcare organization, looking for space to house its medical specialty offices, leapt at the opportunity to own and renew this local treasure while insuring the ongoing viability of a California masterwork.

The project encompassed rehabilitation of the trademark white travertine and gold tile envelope; conservation of Sheets' mosaic mural "Day in the Country" executed by Nancy Colbath; stabilization and repair of Susan Hertel's stained-glass window, "The Carousel", fabricated by John Wallis and Associates; photo-recreation and installation of a Sheets' tapestry lost from the building but found through research; and design of a permanent exhibit chronicling the Home Savings building program, the Sheets Studio legacy, and the Montebello branch.

I. Dates of original construction and alteration; period of significance. (25 Words) The date of original construction is 1974.

The interior of the building was altered in 2002 and in 2013/14. The exterior of the bank was unaltered except for changes to signage, and the installation and removal of electrical conduit.

The period of significance is 1974.

2. Why the project is noteworthy? What is the Architectural/ Historical/Cultural Significance of the Project? (250 Words)

For more than three decades, Millard Sheets and his studio of decorative artists designed Home Savings and Loan branches throughout California, studding their iconic projects with mosaics, murals, stained glass, and sculptures that celebrated family life, local communities, and the history of the Golden State. These buildings had an outsized influence on the corporate and cultural landscape of mid-century Southern California. They were models for the commercial patronage of public art before percent-for-art-regulations; they elevated public memory, gaining and bestowing value and importance in their local communities. Collectively they held regional and national importance, individually they were architectural masterpieces.

The collaboration between the Millard Sheets Studio and his patron, Howard Ahmanson, produced more than 40 branches for Ahmanson's Home Savings and Loan banks in the years following their first collaboration in 1955.

Sadly, many of these buildings now stand empty or are underutilized shells housing a revolving roster of tenants; only a few have been rehabilitated or preserved.

This new owner's commitment to stewardship of the Montebello branch's character defining features and voluntary initiation of rehabilitation and conservation efforts exemplifies an approach that is truly relevant for other communities with important structures but limited resources to undertake comprehensive preservation programs. This owner's generous investment underwrites and ensures the continued stability of a locally beloved monument, while the compatible reuse of the bank as medical specialty offices benefits from the Home Savings art program's cheerful spirit, conveying uplift and public good-will. This community investment approach was good business for the bank, and is still good business today.

The Home Savings branches were designed to showcase the banks by referencing their specific location and the identity of their community, as exemplified by the Montebello branch. It is a jewel box of aesthetically pleasing materials and artwork that honors its low-scale suburban context. It achieves prominence and local relevance at its corner location on a main boulevard with a colorful Millard Sheets mosaic over the main entry portraying a "Day in the Country," an image highlighting the idyllic countryside and the flowers that were one of Montebello's premier agricultural products. It further delights the customer entering from the parking lot with a dramatic Susan Hertel stained-glass panel, "The Carousel," celebrating a popular pastime in the originally rural agricultural town. The large window spans the entire area above the entrance, animating interior activities with lively and colorful reflections throughout the day.

Most importantly, the Montebello project preserves and reunites the branch's original coordinated art program. Research in the Smithsonian's Archive of American Art uncovered information about a tapestry designed for the Montebello branch by Millard Sheets, and woven by famed Pinton Frères tapestry in Aubusson, France, the company that also produced mid-century tapestries for Le Corbusier, Picasso, Dali, and others. Thought lost, the original work was re-discovered in the Mingei International Museum in San Diego, saved and donated by Millard Sheets' daughter, Carolyn Sheets Owen-Towle. The museum assisted in creating a I/3-scale photographic reproduction printed on canvas of the magnificent, over 20-feet-long tapestry. Now together again, the bank's mosaic, stained glass, and "Butterflies and Foliage" tapestry reproduction celebrate Sheets Studio's original vision and document the migration of the lost original.

Bringing meaning to the whole, the permanent exhibit interprets the building and its art for current and future generations who no longer identify with the area's original agricultural roots or remember the bank. The Home Savings program was once a national example of public architecture and art. Over time its story of innovation has been lost. The exhibit tells the story of the building's creation and its artists in the context of the Home Savings program, and explains how the building's conservation was completed. This small but important gesture revives lost community narratives, cultivates cultural awareness, and uplifts the spirit through the beauty of art, as intended by the artist and patron.

3. Described the condition immediately prior to the work of the project? Where, When and How did the project start? (150 Words)

The building opened as a bank in 1974, underwent an interior remodel in 2002, and was vacant from 2009-2011. The exterior had been left stained, marred by holes, and covered in graffiti; and the interior had been modified several times to suit previous owners. The current owner purchased the building in 2011 and undertook an interior remodel in 2013-2014 to suit the new medical office use. Under a separate contract, rehabilitation and conservation work addressed the marble exterior and integrated art. Prior to the project, the exterior white travertine cladding and gold tile cornice as well as the façade mosaic and stained glass had accumulated close to 40 years of surface dirt. The travertine walls revealed water intrusion and substantial staining, sign shadows, graffiti, cracking and material loss, as well as 150 holes from applied signage and electrical conduit hardware. The mosaic showed signs of staining along with grout and surface sealant failure although no tesserae had been lost. The stained glass had suffered moderate damage from BB gun shots, cracking, the crude replacement of original glass with incorrect colors, and insensitive

previous spot repairs.

The present owner had a two-part plan: to reconfigure the already compromised interior AND to voluntarily honor the building's prominence through rehabilitation of its character defining features – the exterior envelope, the integrated mosaic and stained glass artworks – with the addition of an interpretive exhibit. The owner appreciated the building's history with the community and its presence on a major street; they believed its light filled interior, its artwork's themes of nature and celebration with imagery specific to Montebello, as well as its importance as a regional art treasure could be an uplifting partner in the delivery of important medical services. The project is an example of an adaptive reuse that continues the productive life of an important building while voluntarily rehabilitating its key elements with a modest yet important intervention.

4. What were the significant Features/Structures involved in the project? (100 Words)

Rehabilitation was focused on the white travertine and gold tile exterior envelope. Conservation was focused on the two integrated art elements, the Millard Sheets mosaic -- entitled "Day in the Country" -- at the street façade and the Susan Hertel stained glass – entitled "The Carousel" -- at the rear (parking lot) elevation. The project also discovered the lost Sheets-designed and Aubusson Frère's-produced tapestry, originally installed in the building, tracing it to the San Diego Mingei International Museum. It was reproduced as a reduced-scale photograph on canvas and re-installed on the interior completing the original coordinated art program. The interpretive exhibit was installed on five panels at the first and second floor interior for viewing by clients in the upper and lower level waiting areas.

The conservation activities for the marble (steam cleaning, poultice, honing, repair of cracked areas and the replacement of missing materials to match), mosaic (mosaic art survey and conditions assessment, documentation, cleaning, re-grouting, and re-sealing to match), stained glass (stained glass window survey and conditions assessment, documentation, cleaning, repair/replacement of lead caming, replacement of damaged glass in-kind only where necessary, repair of existing where possible to retain original glass as far as feasible) were all carried out according to established art conservation practices and the Secretary of the Interior's (SOI) Standards.

5. How were the Secretary of the Interior's Standards or other governing standards applied to this project? (100 Words)

The decision to apply the SOI Standards and art conservation best practices for the building, mosaic art, and stained glass window was based upon the principle of good stewardship, condition of the building and art works, and the adaptive reuse program.

6. Explain the contextual importance to the surrounding environment. (150 Words)

The project is located at the southwest corner of a major intersection along Montebello's main boulevard. The street is a mix of uses, scales, and ages including low rise commercial and residential along its full length through the community. New chain store businesses occupy the corners to the north with a two-story brick veneer bank and medical building at the southeast corner. The immediate context beyond the commercial intersection comprises low-rise mid-century apartments and duplexes. The majority of the boulevard's buildings are aging, modest and worn.

Home Savings is a focal point for its location, quality of construction, and its artwork. While built in the Millard Sheets Home Savings' distinctive materials and style, the building is scaled to match its suburban setting, and the theme of the mosaic on the front façade is local, celebrating Montebello's agrarian heritage. The building has always had pride of place in its community and its stature has been renewed by the new owner's voluntary stewardship. Likewise, the important medical services now delivered from this prominent location benefit from the building's preservation.

The building is an exemplary contributor to the portfolio of smaller Home's Savings Branches designed for suburban locations throughout California.

7. Explain any technology or practices of the project which promote environmental design, material and energy conservation. (150 Words)

The most significant sustainable aspect of the building is the fact of its adaptive reuse and the commitment of the owner to rehabilitation of its character defining features that together enable its ongoing viability and continued stability as an historic resource. The exterior materials, features, and original artworks are all maintained with changes restricted to interior remodeling for the community hospital use.

The project was designed to meet current code requirements and the only exterior changes addressed ADA access.

The landscape watering system was redesigned and replaced to calibrate water usage and eliminate future water damage to the foundation and staining of the marble envelope.

8. Is the site eligible for the National or California Registers, or local landmark, historic district or inventory? (25 words)

The site has not been previously evaluated and no formal evaluation was conducted for the project. However, the building is a locally beloved landmark and is a representative example of a Home Savings and Loan Association building with associated art works by Millard Sheets Studios.

9. If the project is a Cultural Resource Report/Study, how is report being use within community? (150 Words)

The project is NOT a Cultural Resource Report/Study.

10. Any other information the Applicant would like the Jury to receive? (Optional) INTERPRETIVE EXHIBIT

The permanent exhibit consists of five exhibit panels securely installed on the walls of the first and second floor lobbies within a working medical office building. The five exhibit panels contain multiple framed images encased within museum grade plexiglass boxes for safety and permanence. The exhibit panels tell the story of the history and design of the Montebello Home Savings and Loan Branch; describe the creation, fabrication, and imagery of the three integrated artwork pieces; provide biographies of the artists and designers; chronicle Homes Savings and Loan branches in California; and explain the rehabilitation and conservation process. The exhibits include facsimiles of the original architectural rendering and stained-glass cartoon used to create the building and its art works, as well as historical photographs, and current images showing the rehabilitation and conservation process.

47.25" x 42.5" x 3.375" l.D. File Name: "Wall_A_Layout_07.ai"

"Think of the building as being not a form that you left a space or two and marked 'mural' or 'mosaic' ...but as a form that required these arts to be an integral part of it."

- Millard Sheets

Every branch of the Home Savings & Loan became a local landmark through the custom artwork created by Millard Sheets Studios. Each piece held local significance, providing a colorful and exciting backdrop for daily business transactions, and the Montebello Branch was no exception. Sheets was inspired by the vivid beauty of designs and colors found in nature.



Carousel Imagery

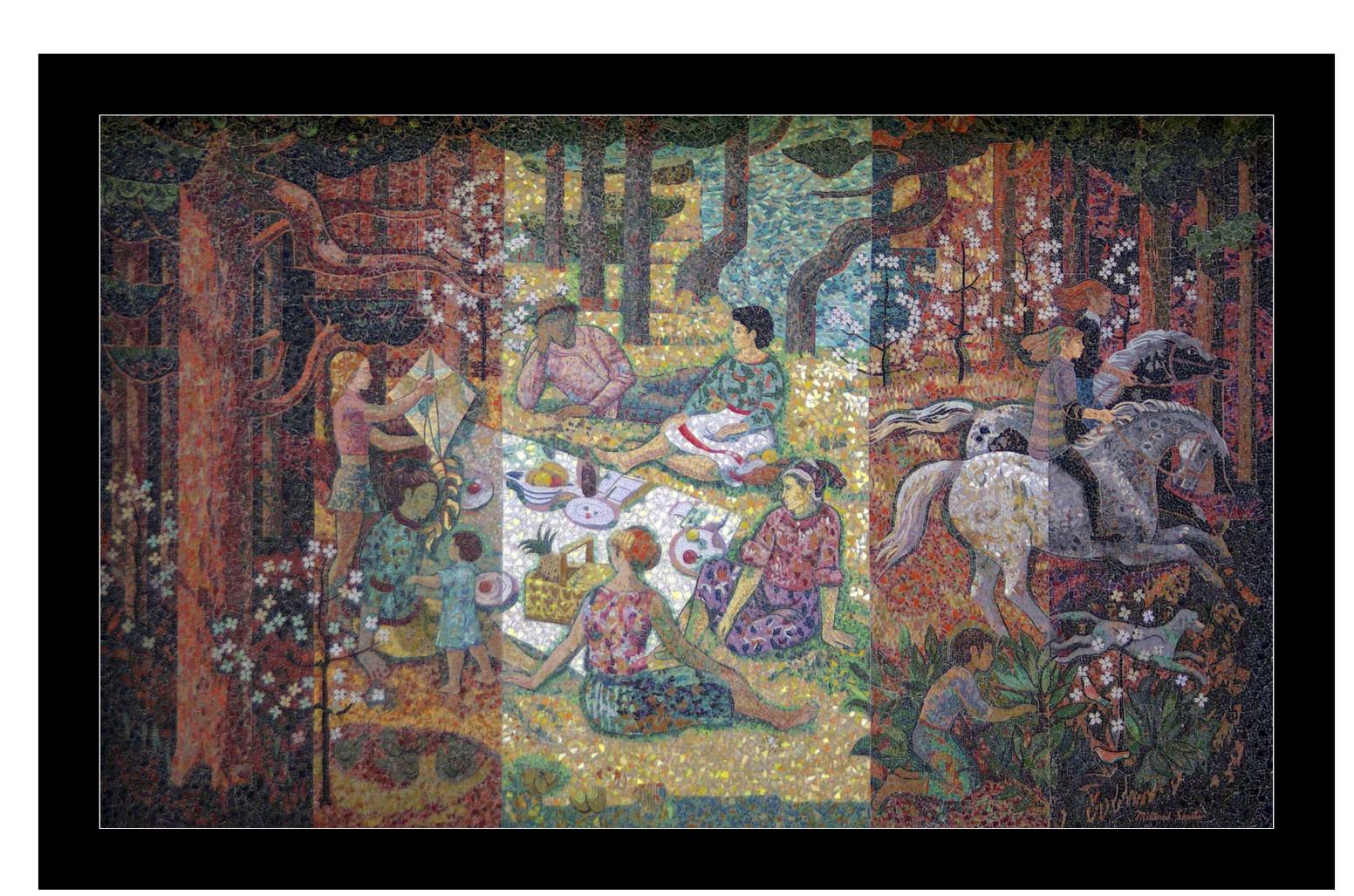
This painting was done ca. 1978 by Susan Hertel and currently hangs in the Buena Park Home Savings and Loan Building (now a Chase Bank). While created several years later than the window for the Montebello branch, the two share strikingly similar themes and imagery, suggesting the Montebello window may have inspired the later painting.

Here are a few examples you can look for:

- A young woman in the center
- Swan figures in upper right corners
 An adult woman holding a young child, to left in painting, to right in window.

The stained-glass window by Hertel makes reference to the centuries-old tradition of stained glass which reached its height in the 15th Century. Hertel uses Renaissance-inspired costumes on the riders and animals, and some figures have hairstyles that mimic medieval halos.

Hertel's later carousel painting re-conceptualized the subject to depict contemporary America in the 1970s. Now the figures include people of color, and are painted with popular patterns and current fashions. She also updated the fanciful dress on the animals, and highlights the structure of the carousel itself. Both works of art create a sense of movement that suggests Hertel was depicting real horses and not wooden animals on a carousel ride.



Day in the CountryMillard Sheets, Nancy Colbeth, Susan Hertel, ca. 1973
Photograph of Mosaic
Montebello Branch, North façade

CarouselSusan Hertel, ca. 1978
Mural Painting

Buena Park Branch



CircusSusan Hertel, ca. 1972
Cartoon for Stained Glass Window
Montebello Branch

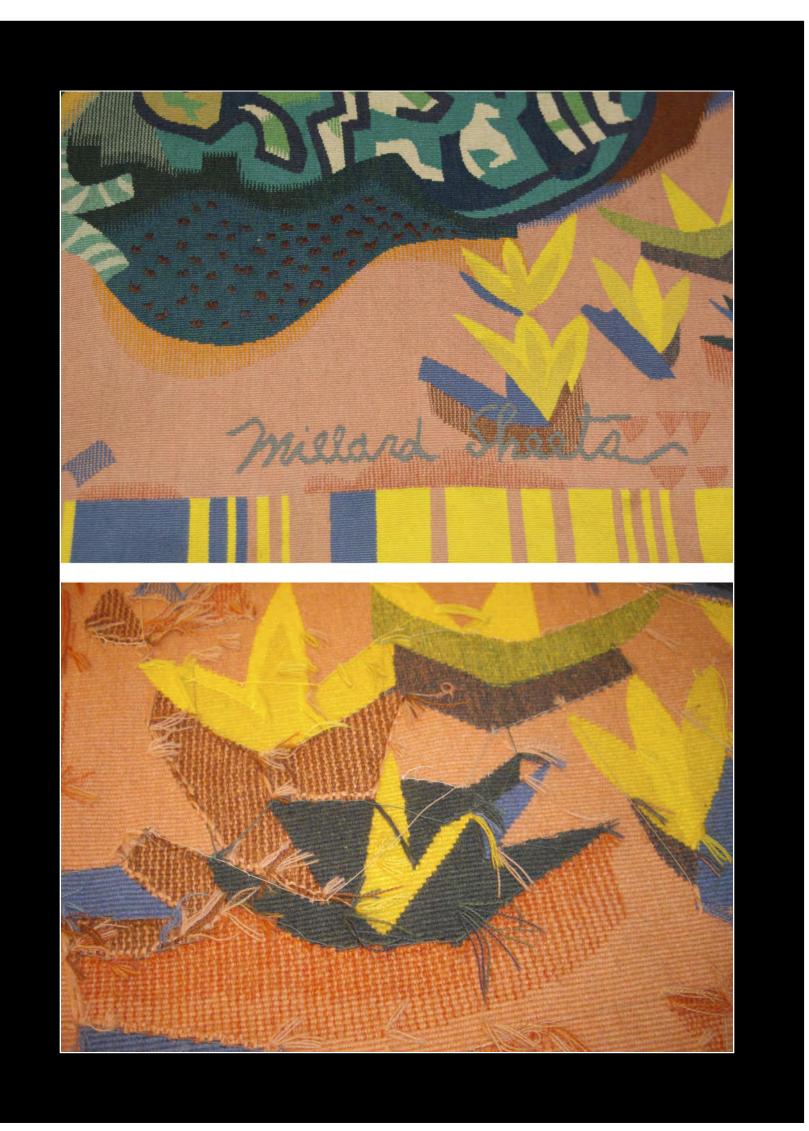
Stained Glass Creation

The leaded stained-glass window was designed by Millard Sheets Studios and fabricated and installed by John Wallis & Associates of Pasadena. Artist Sue Hertel brought her design to life by drawing the design on a paper pattern, called a 'cartoon.' Full-scale cartoons served as a guide for artists, who cut and shaped each piece of colored glass and placed it on the corresponding part of the cartoon.

During this process artist Sue Hertel selected beautiful pieces of antique glass from Europe and America. In her distinctive free-hand style, Hertel painted the intricate patterns, shadows, and facial features onto each piece of glass before it was fired by Wallis & Associates.

Firing the glass is a key step in the process of creating traditional stained glass. Heating the pieces at high temperatures makes the surface painting integral to the glass, and stabilizes the colors.

To form the window the pieces of glass were fitted together into a design with metal caming. The came is used to hold colored pieces of glass into place. There are many types of stained glass, but camed stain glass is one of the oldest. Referred to as both "cane" and "came," this material comes in many types, zinc, copper, brass and lead, with lead being the most common.



Foliage and Butterflies
Millard Sheets, ca.1973
Woven by Pinton Frères Atelier in Aubusson, France
Original in the collection of Mingei International Museum
Details of bottom right corner, front and reverse,
showing fine quality of weaving and complex pattern.

Reproduction of Montebello Tapestry
Millard Sheets, ca.1973

Woven by Pinton Frères Atelier in Aubusson, France

Hanging from the balcony is a one-third scale reproduction of the original 20 foot long tapestry. The original is now in the collection of the Mengei International Museum (Gift of First Unitarian Universalist Church). The reproduction of "Foliage and Butterflies" was made by photographer Tim Siegert at the Mingei Museum. The image seen here was then printed on canvas by TKO Designs of Laguna Beach.

The original tapestry was designed by Millard Sheets, in Claremont, California. The tapestry was woven in wool by Pinton Frères Atelier, Aubusson, France in 1973. The dimensions of the original tapestry are 82 in. x 240 in. (208.28 cm x 609.9 cm)

Millard Sheets was able to marry the local significance of flower fields with his passion for butterflies in this whimsical tapestry. Montebello was well known for its flower fields, which would have attracted plenty of beautiful butterflies. Sheets accumulated a substantial collection of butterfly and moth specimens. His interest in butterflies was a reflection of his talent for design. As his son, Tony Sheets, explains: "He loved things that were well designed, and butterflies are well designed."

Tapestry Fabrication

Oliver Pinton translated Millard Sheets' colorful painting into a tapestry at the Pinton Frères Atelier in Aubusson, France, a region world-famous for its tapestries. "Foliage and Butterflies," now in the Mingei International Museum in Balboa Park, San Diego, is a rare surviving example of the many tapestries created for Sheets by Pinton

Aubusson tapestries in general, and particularly Pinton Frères, enjoyed a revival in the mid-20th century. Pinton created tapestries for famous artists and architects such as Le Corbusier, Pablo Picasso, Alexander Calder, and Salvador Dali. While tapestries fabricated by Pinton decorate European palaces and art galleries, Sheets created tapestries so that this prestige and quality could be enjoyed by the general public in local bank branches in California.

Mosaic Themes

"Day in the Country" shows a group picnicking in a clearing by a stream. Like many of Millard Sheet's mosaics, the scene depicts everyday activities within a landscape. The diverse group gathers around to watch a young woman with her kite, while in the opposite corner a young boy plays with his dog and two young women ride horses. The colorful meadow and flowering branches are references to the town of Montebello, known for its flower farms.

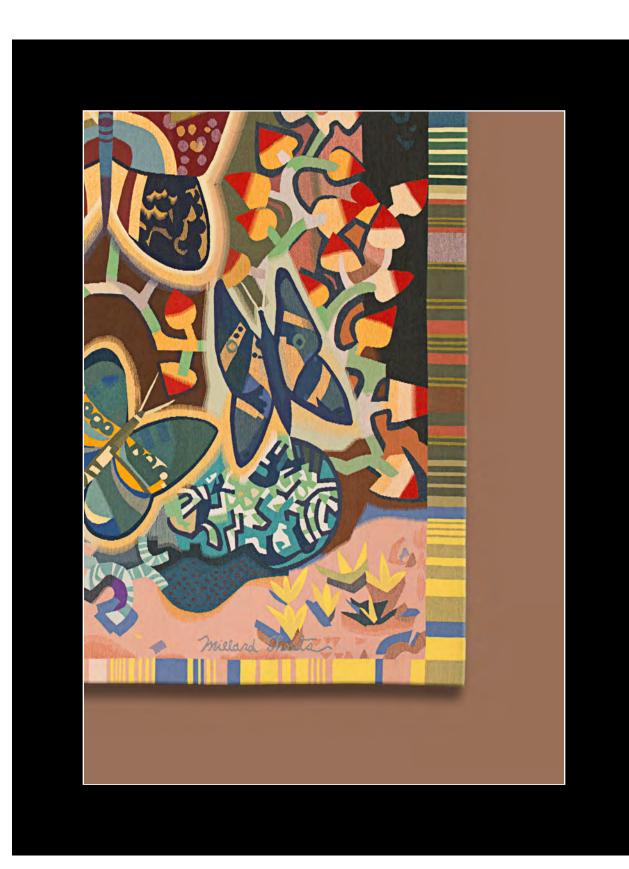
The mosaic is divided visually into blocks of color, starting with bright blue and yellow tones in the center portion, warmer red and orange hues in the outer middle sections, finally the outermost blocks are defined by dark red, black and violet. Creating divisions in the composition by using changes in color tones and hues is a defining characteristic of Millard Sheets' mosaic art. This technique added further visual interest to the detailed pieces.

Some historians credit Sheets and Hertel with reviving mosaic art in America, and their personalities certainly shine through in this mosaic. Sheets' passion for depicting everyday activities in the community, his admiration of horses, and Hertel's love of animals and finely detailed facial features are immortalized here.

Use of Color

Though of a different style and medium, some parallels can be drawn between the mosaic on the front of the building facing Beverly Boulevard and the tapestry designed to hang inside. While not as stark as the mosaic, color is also used to divide the tapestry, with rich deep burgundy, navy, and medium blue-greens dominating the upper right corner. Bright peach, orange and violet are the most prominent along the bottom and center. The upper left quadrant is defined by cornflower blues, yellow-green, and burnt orange.

Additionally, the two works depict outdoor subjects. "Foliage and Butterflies" has oversized imagery and a meandering blue stream in the bottom right of the tapestry. The tree that dominates the center right of the tapestry seems like a dramatized version of the trees seen in the mosaic, "Day in the Country." These trees are likely Monterey Pines, a species unique to California. The flowers in the tapestry and mosaic celebrate the flower farms of early Montebello. An avid butterfly collector, Sheets was inspired by the vivid beauty of designs and colors found in nature.



Benjamin Moore #17-56Modern color-match of historic paint color

Millard Sheets oversaw every design detail of the Montebello Branch, and he designated this shade for the wall behind the tapestry. The warm, rich tone would have created a wonderful contrast to the bright and whimsical colors of "Foliage and Butterflies."

This sample is representative of the color palate for Montebello Home Savings. The main space was filled with natural colors: aspen green carpets, teak paneling, walnut furniture, and bronze hardware. These rich, neutral colors would have allowed the vibrant stained-glass window and tapestry to become the highlights of the space. On the exterior, the brilliant white Carrara marble building, with its shining golden cornice, are the perfect frame for Sheets' mosaic and stained-glass art.

This distinctive building, mosaic, and stained glass art by Millard Sheets Studios has

building and art works, ensuring their preservation.

been generously restored by PIH Health for current and future generations to enjoy.

While not required for the building's rehabilitation, PIH Health voluntarily restored the

Wall_C Plexi Shadow Box_#1
Material: 1/4" Thick Plexi, Glued and Polished Edges
47.75" x 30" x 3.625" O.D.
47.25" x 29.5" x 3.375" I.D.
File Name: "Wall_C_Layout_01.ai"

"I think we should definitely, from the very beginning, think in terms of including art—" - Howard Ahmanson



Pasadena Branch, 196



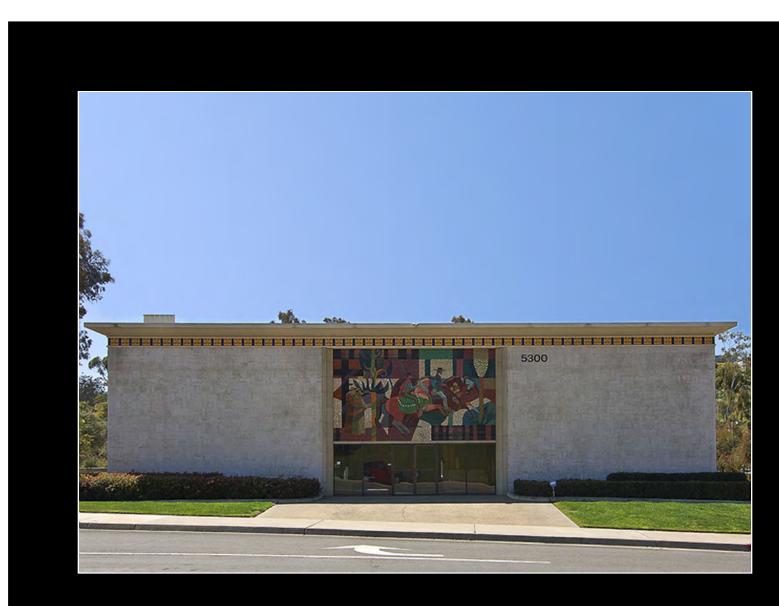
Hollywood Branch, 1968



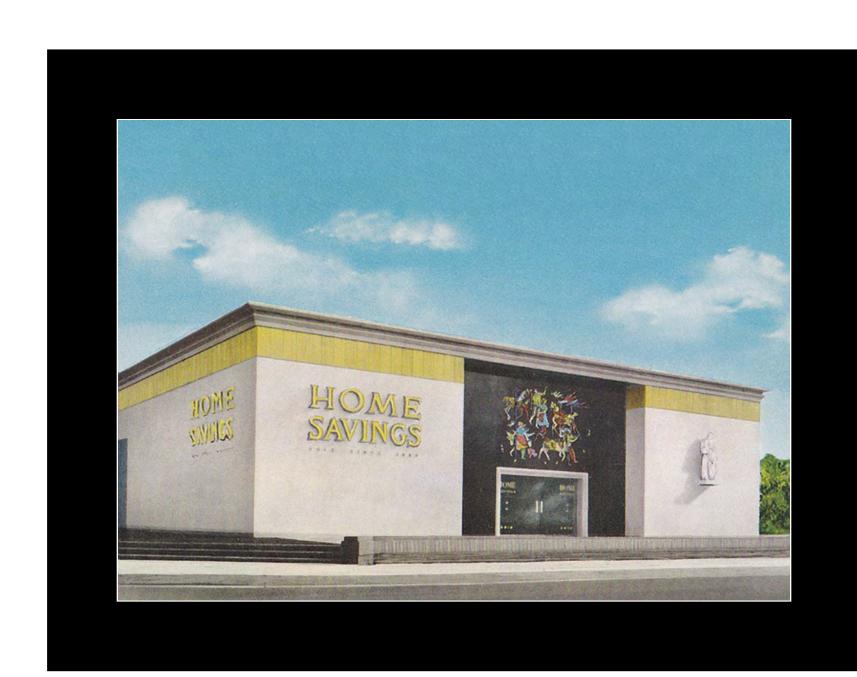
Anaheim Branch, 1970



Santa Monica, 1971



La Mesa Branch, 1976



Buena Park Branch, 1979

The Home Savings & L Home Savings and Loan Associ 1889. In 1947 the company wa

Home Savings and Loan Association was founded in 1889. In 1947 the company was purchased by H. F. Ahmanson & Co., signaling a new era for Home Savings Ahmanson reinvigorated the bank's advertising tactics, including mailers with a penny attached, transistor radio giveaways, and most prominently constructing iconic branch buildings designed by Millard Sheets.

Beginning in 1953, Ahmanson commissioned Mill Sheets to design over 40 Home Savings and Loan branch buildings. Sheets summarized Ahmanson' design philosophy:

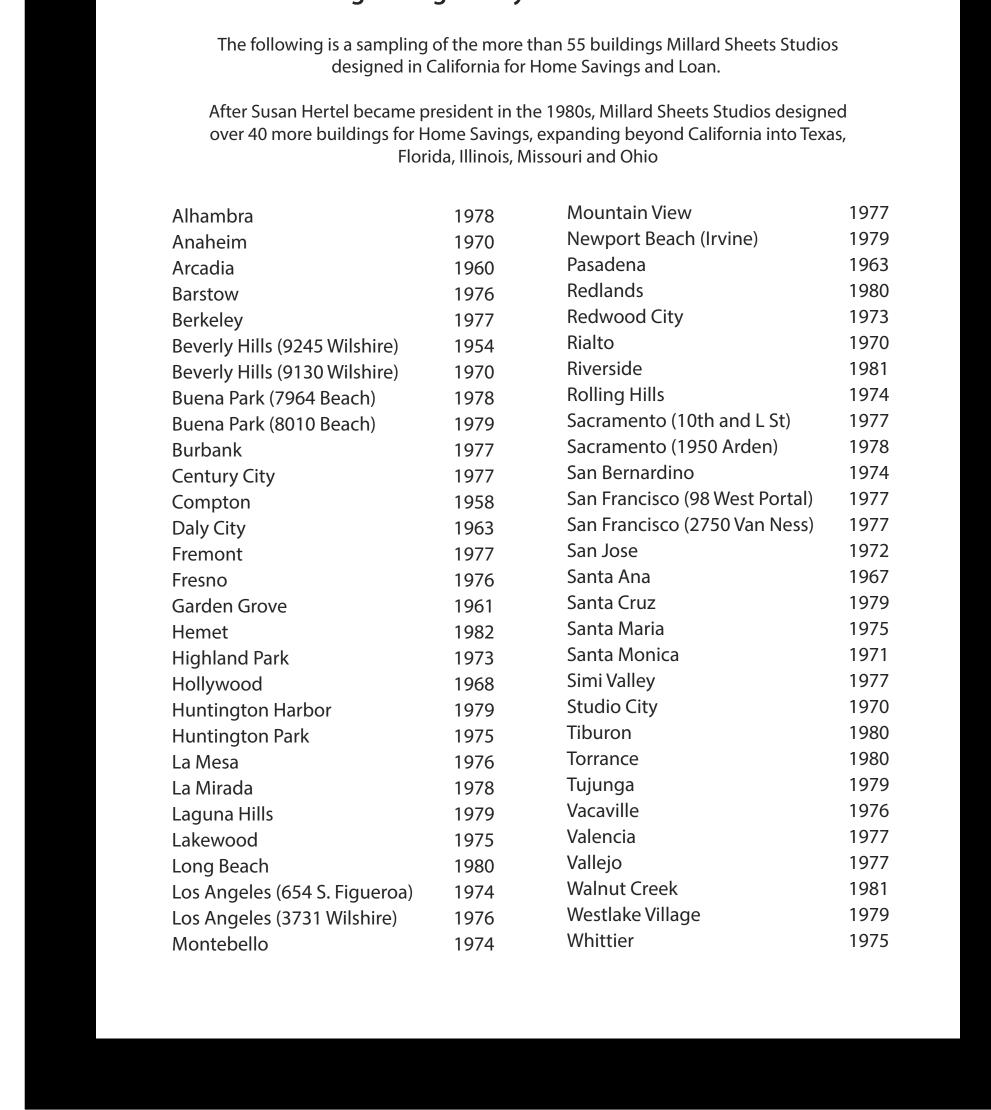
"He felt that in most American commercial buildings there had been a lack of art... integrated into the design of the building, both in sculpture and in murals of various kinds... [Ahmandson said] "I think we should definitely, from the very beginning, think in terms of including art — not in some superficial way but in a way that would make the building more exciting and create a presence that doesn't exist in most commercial buildings." He said, "Most of them are at best well decorated by good furniture and occasional hangings and reproductions and so forth, but I want something that is really a part of the building." (Interview by George Goodwin, 1977)

The philosophy of art integral to design resulted in a chain of buildings that were simultaneously fashionable and easily recognizable as a branch of Home Savings and Loan, and still unique to the local community. Home Savings and Loan Association used the art and architecture of its branches to communicate their brand of the ideal bank, providing the safety and strength of "America's Largest" bank with the ability to tailor to the needs, culture, and personality of any locality.

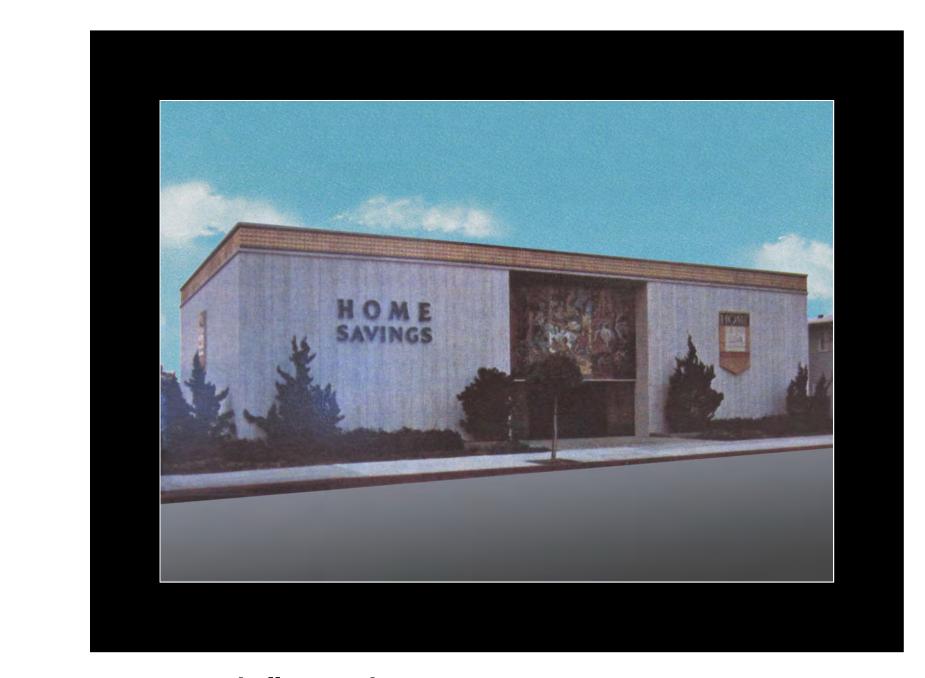


Dime Roll Advertisement
Home Savings and Loan, about 1950s
Home Savings and Loan used practical products to advertise their services. The coin bank is the same shape as the shield that was displayed on every Home Savings and Loan Building





Home Savings and Loan Buildings by Millard Sheets Studios
Millard Sheets Papers, 1907-1990, Archives of American Art, Smithsonian Institution, Washington, D.C.

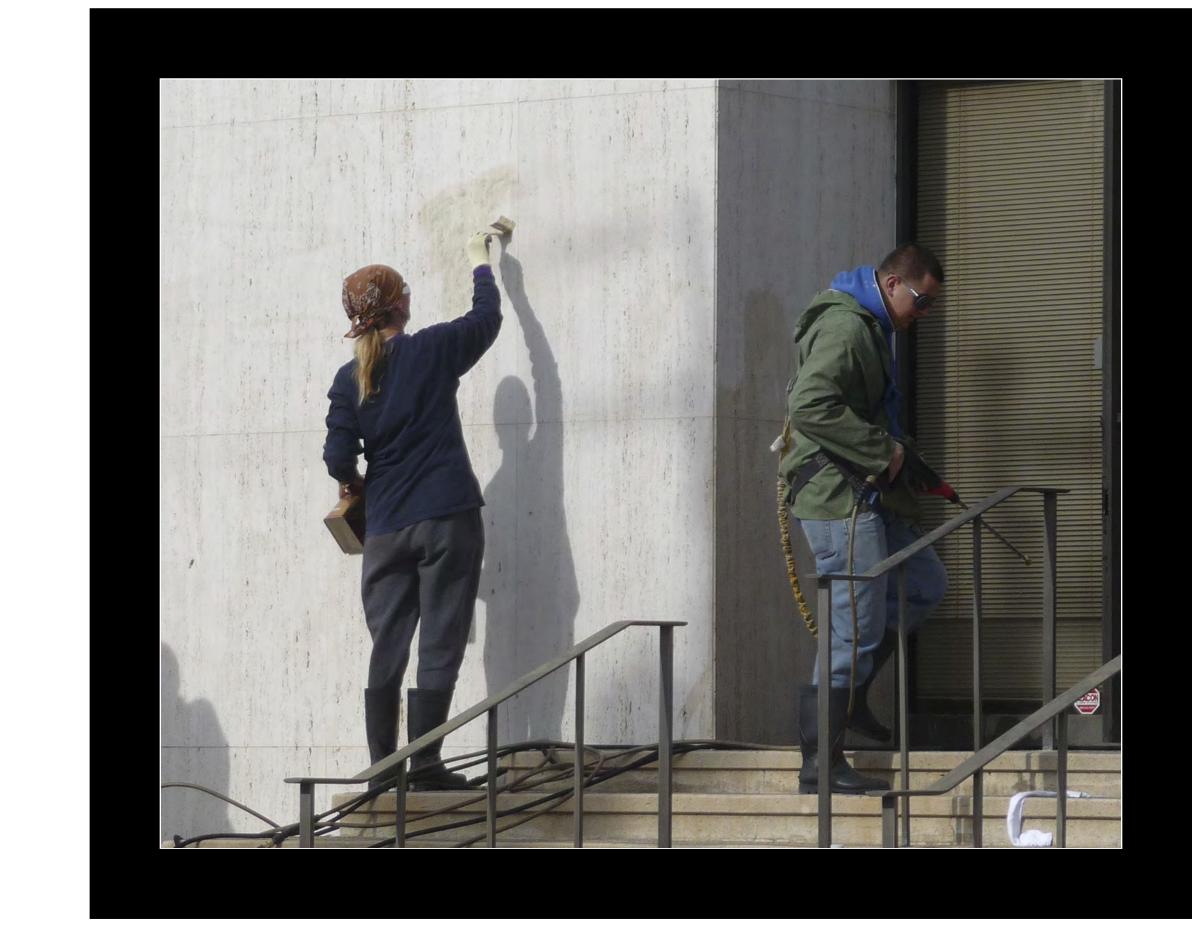


Montebello Branch
Home Savings and Loan, about 1970s

Wall_C Plexi Shadow Box_#2
Material: 1/4" Thick Plexi, Glued and Polished Edges
36" x 30" x 3.625" O.D.
35.5" x 29.5" x 3.375" I.D.
File Name: "Wall_C_Layout_02.ai"



Mosaic Restoration
Exterior North Wall, Montebello Branch 2013
During Restoration by Preservation Arts



Graffiti RemovalExterior South Wall, Montebello Branch 2013
During Restoration by Preservation Arts



Marble Restoration
Exterior North East Wall, Montebello Branch 2013
During Restoration by Preservation Arts



After nearly forty years of exposure to the elements, the exterior of the Montebello Home Savings and Loan was in need of restoration. PIH Health is committed to the conservation of the building and its art works for their repurposed health facility, and enlisted PCR Services and Preservation Arts to preserve the building's exterior, clean and restore the art works, and create this interpretive exhibit. Just as Millard Sheets envisioned art as integral to the design of his buildings, Preservation Arts took the same approach in their restoration. Starting in December of 2013, the "Day in the Country" mosaic was meticulously cleaned, re-grouted, repaired and sealed to protect the art work from future damage.

As shown in these details of the North wall, the travertine façade of the building had absorbed dirt and suffered water damage. Once the Carrara marble stone panels were cleaned and graffiti carefully removed, cracks were repaired with mortar formulated to match the shade of the freshly-cleaned marble. Approximately 150 holes left by signage hardware and electrical conduits were patched. The final step to preserve the exterior was the application of a water-repellant sub-surface sealer, to prevent future water damage. The gold tile cornice of the building was also cleaned. Completed in early 2014, these preservation efforts returned the building to its historic beauty, as it began its next chapter as PIH Health.



Circus
Susan Hertel, created 1972
Stainedglass Window
Fabricated by John Wallis & Associates
Restored by Adamm's Stained Glass

Top: Before Restoration, 2013 Bottom: After Restoration, 2014

Stained Glass Conservation

In the decades between the installation of the stained-glass window and its restoration in 2013, there had been some insensitive repairs made to the stained glass. These details illustrate the impact of the meticulous preservation efforts of Adamm's Stained Glass Studio. Over time, the intricately painted hair for the figure became obscured by dirt, and the arched piece of glass above the head had been crudely replaced with green glass of the incorrect color. Originally Hertel selected blue and green shades of the swag along the top of the stained glass window to create a seamless undulating flow of different hues, inviting the viewer's eyes to move across the work. Later repairs disrupted that visual impact. Adamm's studio worked to replicate the rare shade of blue that Hertel had selected, which restored Hertel's original vision.

This detail also demonstrates how simple non-invasive cleaning of the widow allows Hertel's hand-painted patterns to shine. The interior and exterior cleaning returned the figures' one dimensional black hair to its original carefully-shaded deep brown glow. Adamm's made similar repairs on other parts of the piece, replacing cracked panes, removing improvised glue repairs, re-soldering joints in the lead cames and adding putty to the exterior cames that hold in the glass. All repairs were sensitive to the historic fabric. The preservation of the window reanimated the

masterful vision of Sue Hertel.

To delve into the story behind the restored artworks, look for the displays on the ground floor