Page 1 **of** 38   ***Resource Name or #:** (Assigned by recorder)   Hunt Library

P1. Other Identifier:

*P2.   **Location:**   ☐   **Not for Publication**   ☐   **Unrestricted**
    *a.   **County**   Orange   **and** (P2c, P2e, and P2b or P2d.   Attach a Location Map as necessary.)
    *b.   **USGS 7.5' Quad**   **Date**   **T**   ; **R**   ;   ☐ of   ☐ of Sec   ;   **B.M.**
    c.   Address   201 S. Basque Avenue   City   Fullerton   Zip   92833
    d.   UTM: (Give more than one for large and/or linear resources)   Zone   ,   mE/   mN
    e.   Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)

*P3a.   **Description:** (Describe resource and its major elements.   Include design, materials, condition, alterations, size, setting, and boundaries)

The library building with an estimated 10,500 sq. ft. of interior space, together with its 2.2-acre parcel, was a gift to the city of Fullerton by Hunt-Wesson, Inc., as part of its development of a 25.8-acre property as its headquarters in 1959. As a companion to the Hunt-Wesson Inc. Headquarters Building, this building was also designed by the same acclaimed architect, William Periera. It features the same International Style architecture, composed of rectangular forms, glass panels, and a repeated module pattern. The flat portico roof with its "T"-shaped columns at the front façade mimic the design of the multi-story Hunt-Wesson Inc. Headquarters Building. Also, like that building, it is slightly elevated above its wide, front walkway to give the appearance of a buoyant, floating structure situated within a campus setting of landscaped open space. The interior is largely column-free and expansive clerestory windows provide an inviting light-filled space, appropriate for the building's original use as a library.

*P3b.   **Resource Attributes:**   (List attributes and codes)

P5a.   Photograph or Drawing   (Photograph required for buildings, structures, and objects.)

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District   ☐ Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #)   South elevation of building, 2018

*P6. Date Constructed/Age and Source:
☒ Historic ☐ Prehistoric   ☐ Both
1962

*P7. Owner and Address:
City of Fullerton
303 W. Commonwealth Avenue
Fullerton, CA   92832

*P8. Recorded by: (Name, affiliation, and address)
Fullerton Heritage
P.O. Box 356
Fullerton, CA   92834

*P9. Date Recorded: April, 2018

*P10. Survey Type: (Describe)
Intensive

*P11.   **Report Citation:** (Cite survey report and other sources, or enter "none.")

*Attachments: ☐NONE ☒Location Map ☒Continuation Sheet ☒Building, Structure, and Object Record
☐Archaeological Record   ☐District Record   ☐Linear Feature Record   ☐Milling Station Record   ☐Rock Art Record
☐Artifact Record   ☐Photograph Record   ☐ Other (List):

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B1.　Historic Name:　Hunt Library
B2.　Common Name:　Hunt Library
B3.　Original Use:　public library　　　　　　　　　　B4.　Present Use:　vacated building
*B5.　Architectural Style:　International Style
*B6.　Construction History: (Construction date, alterations, and date of alterations)
Built in 1962, with approximately 10,500 sq. ft. of interior space.　No exterior alterations; new roof installed in 1998. Minor interior alterations over its 50-year's use.

*B7.　Moved?　☒**No**　☐**Yes**　☐**Unknown**　**Date:**　　　　　　　　**Original Location:**
*B8.　Related Features:

B9a.　Architect:　William Periera　and　Robert Herrick Carter　　b. Builder:　Lindgren & Swinerton, Inc.
*B10.　Significance:　Theme　Modernist architecture　　　　　**Area**　Fullerton, CA

　　　Period of Significance:　1960s　　**Property Type:**　Public library　　**Applicable Criteria**
　　　(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope.　Also address integrity.)

The Hunt Library qualifies as a Fullerton Local Landmark for its significant architecture.　The Hunt Library and the adjacent, former Hunt-Wesson, Inc. Headquarters Building are the two best examples of the International Style in the city.　Popular in the United States from 1930 to 1970, the International Style was seldom used in Fullerton, and nearly all of the few buildings constructed in the architectural style have been demolished over the years. The library remains an iconic 1960s modernist gem of Orange County.

It is also a masterwork of Master Architect William L. Pereira, recognized as one of the great architects of the twentieth century. Noted for his often large but elegantly designed urban buildings and complexes, Pereira's modernism style of architecture helped to define the look of mid-twentieth century Southern California.　The Hunt-Wesson, Inc. Headquarters Building and the Hunt Library are the only two extant buildings in Fullerton designed by Pereira.[20]

B11.　Additional Resource Attributes: (List attributes and codes)
*B12.　References:

B13.　Remarks:

Orange County flood control channel

Parcel outlined in red
Subject building shaded blue

N

*B14.　Evaluator:
　　　*Date of Evaluation:

(This space reserved for official comments.)

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*Map Name: _____   ***Scale:** _____   ***Date of map:** _____

Assessor Parcel Map. Hunt Library parcel is outlined in red.

Aerial view of Hunt Library vicinity. Hunt Library parcel is outlined in red; building is shown in blue.
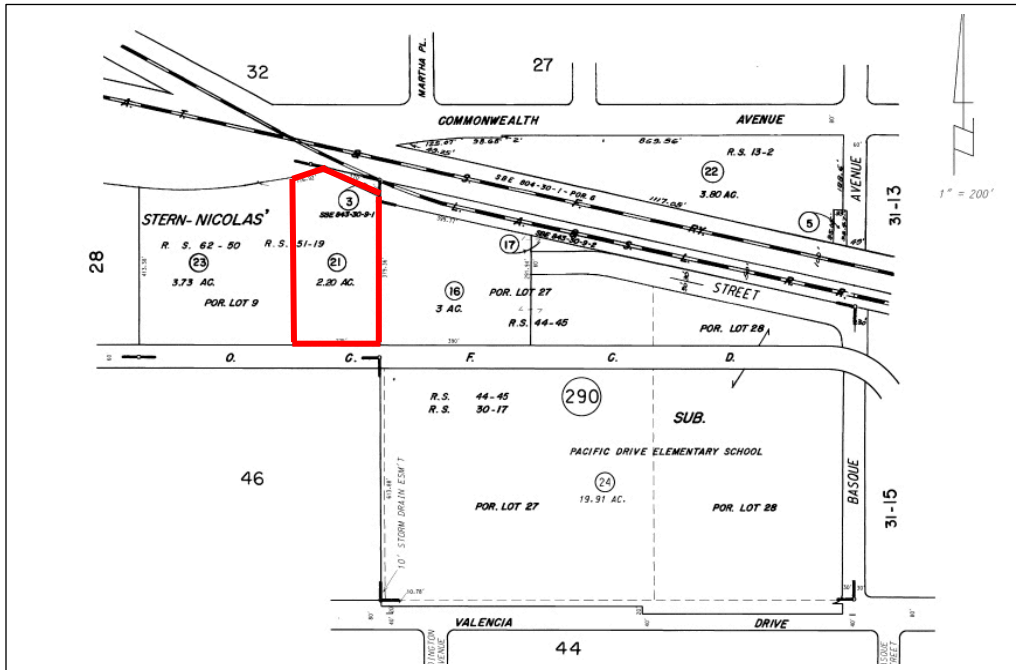
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***Map Name:** _____   ***Scale:** _____   ***Date of map:** _____

Hunt Library location in relation to Hunt Corporate Headquarters Building

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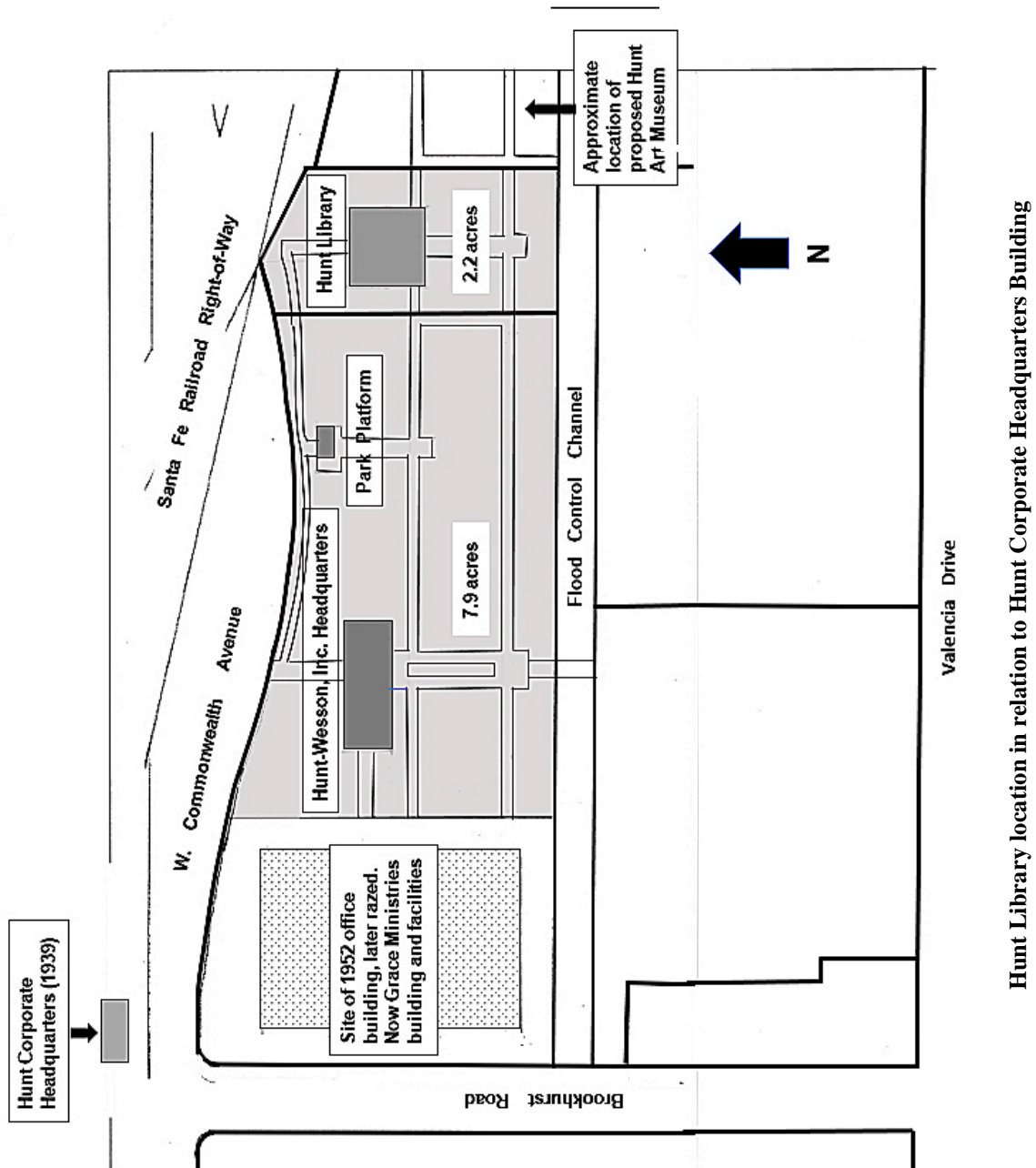
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Continuation of P3a

Locational Context

The area that encompasses the Hunt-Wesson, Inc. Corporate Headquarters and Hunt Library was zoned industrial in the early 1920s by the city of Fullerton. Situated in what was then a rural area of Fullerton, the site was intended to provide industrial space for manufacturing companies that town boosters hoped to attract to the still-fledgling townsite. Aside from some orange groves, most of the land remained unused, allowing the Hunt cannery to expand over 100 acres during the following decades, becoming the first full-blown industrial center in Fullerton.

Fullerton's population rose from 10,440 in 1940, to 85,987 in 1970, and following World War II, developers could not construct new homes fast enough to accommodate pent-up demand. (By 1955, twenty-seven homes were being added to the city's residential areas every weekday.[1]) In 1947, new streets – Gregory Avenue, Martha Place, Florence Place, etc. – were laid out on land immediately adjacent to the Hunt facility, and the Jewett Development Company quickly began construction of five- and six-room tract homes which sold for $6,000 to $7,000.[2] By the time the new Hunt Center was completed in 1962, the industrial site was completely surrounded by postwar housing, schools, and parks in what is now considered southwest Fullerton. Today, there are some industrial remnants of the site's earlier use, but the former Hunt Center campus is now situated primarily in a residential neighborhood that includes single family homes, along with apartments and a mobile home park [Image 1].

Hunt Library

One of the few post-World War II public libraries constructed in California with private funds, the International Styled Hunt Library (201 South Basque Avenue) was dedicated and open to service on Wednesday, September 12, 1962. The library would be known by a number of names – the Hunt Foods Foundation Library, the Hunt Memorial Library, etc. – but from the start was simply known as the Hunt Library by Fullerton residents. Unlike the usual pattern followed in the planning and building of a separate branch library, the Hunt Library's "external form and design was conceived as a part of a three building complex, modified only by certain features absolutely necessary to a library."[3] From the start, architect William L. Pereira designed the library to architecturally match the new Hunt-Wesson, Inc. Headquarters Building and a remodeled 1952 office building, both constructed to the west of the library. In many ways, the 10,500-square foot Hunt Library is a smaller version of the four-story headquarters building. Library officials had a say in the interior design of the library, but none on the exterior. They did, however, make one request of Pereira: that the fountain and reflection pools in front of the building be removed from the plans. The request was granted.

The Hunt Foods Charitable Foundation initially donated $131,800 for architectural plans, but eventually paid $485,000 for the project, which covered full costs for design and construction of the library building, 5.2 acres of land, and part of the landscaping. The City of Fullerton paid $185,000 for furniture and equipment, along with an access road and two bridges, a parking lot, certain walkways, and a portion of the landscape. When opened, the library and its grounds quickly became a focal point for cultural activities in the city in art, music, and literature. Until 1974, the Hunt Foods Foundation would use both the interior and exterior of the library to display paintings, sketches, and sculpture collected by Norton Simon. Other artists were also invited to display their artwork. At the time of the Hunt Library's construction, the city's main library was still located in a 1941 Work Projects Administration (WPA) building that had little meeting space, and the new branch library, with its three rentable rooms, was immediately used as meeting space by a variety of community groups.

Automobile access to the entrance to the library is via a little-used and dog-legged northerly extension of Basque Avenue, entered at the point where Basque Avenue intersects with West Valencia Drive, just to the east of the Fullerton School District's administrative offices. Adjacent to the building, on the east side, are 48 parking spaces, with an additional 75 spaces within 1½ blocks of the library. (Full frontal access to the library's front door was expected to happen with the completion of a nearby Hunt Foundation art museum, but the project was never

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realized.[4]) Southeast of the library is the Fullerton Pooch Park, established in 2007, and operated by the Fullerton Dog Foundation.[5] Just west of the dog park is a small concrete bridge that spans the Orange County flood control channel and leads directly into Pacific Drive Elementary School (1957), Pacific Drive Park (1977) and a surface parking lot that is open to the public. The Orange County flood control channel runs along the front (south) side of the property; the Santa Fe Railroad line is situated at the rear (north) side of the library.

The 48-space parking area on the east side of the Hunt Library and the Fullerton Pooch Park are on a separate, 3-acre property, independent of the 2.2-acre parcel where the Hunt Library is situated. In 1986, the city of Fullerton converted the open landscaped area on the east side of the library to a surface parking area. The land south of the parking area remained open landscaping until the Fullerton Pooch Park was created in 2007.

Currently, the library is being leased by Grace Ministries International and used as storage and office space. A metal gate and fence, a later addition, has been installed on the west side of the building to separate it from the former Hunt-Wesson, Inc. Headquarters Building, which Grace Ministries International owns.

Foot access is excellent, permitting the public to access the library from all directions. Long cement walkways, interspersed with 27- by 53-inch slabs of decorative rock and cement, lead to each side of the building. Two concrete steps at the end of each walkway lead up to a raised concrete platform that sets off the library building. All public entry and exit from the library is through double glass and metal doors on the south side. A metal book return slot, available for those returning books when the library is closed, is inserted in the wall adjacent to the front entrance. An emergency exit with matching doors on the north side opens into a large concrete patio, sometimes used by children's librarians for story hours and craft projects. A walkway off the patio leads to a cement path that parallels the railroad tracks and leads to the pavilion and headquarters building.

Facing south, the library is basically a rectangular-shaped box of steel, aluminum, and glass, with an emphasis on glass. Walls are composed of alternating vertical rows of black and clear glass panels. On top of the box is another small box made of matching materials, with walls of clear glass panels that function as a clerestory, flooding the interior with natural light. A broad cement portico, supported by four steel beams, projects over the front entrance. Recessed lighting of metal and glass in the portico's ceiling provide added safety in the evenings. In keeping with the indoor/outdoor connection, the library has three open-roofed courtyards located on the northwest, southwest, and southeast corners of the building. Access to these outdoor reading rooms is through the library's interior, but there are metal gates on the exterior that can be opened during special events. The outside walls of the courtyards consist of metal slats that allow visitors to view the landscaped grounds. The courtyard floors are covered with rectangular-shaped terracotta tiles, wooden floorboards, and cement. Wood and metal benches are affixed to the floors. In the center of each courtyard is a jacaranda tree, all of which now tower over the library's flat roof. (The jacaranda tree is the official tree of Fullerton.) The building is surrounded by a landscaped park.

Aside from a new roof added in 1998, the Hunt Library's exterior retains nearly all of its historic integrity. A few of the glass wall panels have been clouded by water condensation, and a few others have graffiti etched into the glass. Otherwise, the building is in good condition.

Hunt Library Interior

Unlike the exterior plans for the building, city council members, library board members, and city staff were invited to participate in the arrangement and layout of the building's interior. Sketches and plans were submitted, revised, and returned many times, until all parties were in agreement. Space for 120 persons and shelving for an eventual 35,000 volumes were approved. The library's interior conforms to the customs of the time in its arrangement of functions and services and are typical of a small branch library. There are, however, a number of special elements, including art gallery facilities and custom-designed shelving which provide book storage below and picture display above.

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Completely air-conditioned, the library contains a lounge area; separate adult and children's rooms with their own shelves and furniture; a staff workroom and lounge; separate restrooms for adults and children leading out of public areas; and a public service desk located midway in the building, providing reference/research assistance, along with easy access for the loan and return of books, and a view of all public areas. Entrance to the branch librarian's office is behind the desk. When open, the library had three separate rooms that could be rented for public use: an auditorium-style community room with 75 seats and an adjacent pantry suitable for catering on the east side; an auditorium-style gallery room with 100 seats near the front entrance; and a conference room with seating for 12 people on the west side. Each of the meeting areas has an adjacent or adjoining courtyard.[6] Off the entrance is a gallery area used to display various artwork. Norton Simon initially used only this area to display paintings, lithographs, and sketches, but as his collection grew, he also used walls around the building to display other works. The cement platform on the outside of the library and the landscaped grounds were also used to display sculpture.[7]

The glass walls and clerestory windows infuse the building with light but do not overwhelm the interior. Additional light is provided by rows of rectangular-shaped metal and glass lights recessed into the ceiling. Movable sheer drapes also darken and light the rooms as needed. The floors are covered with light brown carpeting. Some of the meeting room walls are made of walnut paneling, but nearly all of the interior walls and doors are composed of glass, which provides an open, airy feel to the library. To provide color to the interior, some of the metal support beams have been painted in bright colors (e.g., orange, red, green, blue, purple). All the walnut shelving and furniture is movable, permitting reorganization of the facilities as needed. Most of the original Mid-Century Modern tables and black and tan upholstered chairs, manufactured by the American Seating Company in El Segundo, California, are still being used or in storage.[8] Aside from exit signs, the building is devoid of signage.

When the City of Fullerton closed the Hunt Library in 2014, library staff members left the building basically as it was, including shelving, books, and furniture. As a result, the library interior retains a high degree of historic integrity. The original layout remains intact, and there have only been a few minor changes. Initially, the flooring consisted of vinyl and blue carpet, but the entire library floor is now covered with brown carpet. The fireplace in the lounge area has been removed. As technology and services changed, some of the original functions of the library [Image 2] changed over the years: the Music Room designed for the listening of phonograph records was converted into a public computer room; the Young Adult Room became a display area for current periodicals; and additional tables were added to the lounge area to provide more student study space. Library detection gates were installed to prevent the theft of materials.

Hunt Library Landscaping

The Hunt Library is within a large parklike setting. When constructed in 1962, the building was encircled by lawn grass on its south, east and west sides, with concrete walkways connecting the library to the rest of the Hunt Center grounds. The expectation was that visitors would enjoy the artwork within the Hunt Library and stroll along the long concrete walkways outside the library to view statuary throughout the grounds. Today, open areas remain on the west and south sides of the Library, punctuated by a variety of trees and plants; however, all of the original lawn grass area on the east side of the building was replaced with surface parking sometime in the mid-1980s after the city acquired this land from the Hunt Foundation.

The majority of the Hunt Library's present 2.2-acre property includes the landscaped areas that were part of the design of the Hunt Center grounds by R. Dudley Trudgett. To hide the flood control channel at the south end of the property, Trudgett planted Lavender Trumpet vines (*Clytostoma callistegioides*) along the 5-foot-high chain-link fencing. To shield the library from the sounds of the Santa Fe Railroad track which runs just a few hundred feet away to the north, berms or landscaped mounds – some fifteen to twenty feet high – parallel the track to divert the noise upward. The front lawn area features a small island of five mature pine trees (*Pinus* species), along with Red Ironbark eucalyptus (*Eucalyptus sideroxylon*) trees. The rear features a variety of mature trees: Crepe Myrtles (*Lagerstroemia indica*), Fern Pines (*Podocarpus gracilior*), and Eucalyptus; low lying plants include Pigmy Date

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Palms (*Phoenix roebelenii*), Asparagus Ferns (*Asparagus densiflorus*), and Philodendrons (*Philodendron bipinnatifidum*), along with a random placement of an ornamental grass. The back open patio area is essentially void of landscaping, except for a recently-planted Silk Floss tree (*Chorisia speciosa*).

Master Landscape Architect Robert Herrick Carter

The trees and plantings within the library's interior courtyards and immediately around the building were selected by master landscape architect Robert Herrick Carter (1919-1989) [Image 3]. The large Jacaranda trees in three of the Hunt Library's interior courtyards were of Carter's choosing; the only other remaining landscape features of Carter's design appear to be the several plantings of Eucalyptus trees in the vicinity of the building.

Robert Carter is one of California's earliest licensed landscape architects (license number 15). Carter and architect William L. Pereira were friends as well as collaborators, and the two men would work on a number of projects throughout their careers, including the Southern California Edison Headquarters in Rosemead; the Metropolitan Water District Headquarters in Los Angeles; the initial landscape design for the University of California, Irvine; and Pereira's private residence in Hancock Park.

Born and raised in Los Angeles, where he would reside all his life, Carter, the son of a horticulturist, earned an architecture degree from the University of Southern California. The field of landscape architecture was relatively unknown when he began his career in the mid-1940s, and landscape architecture was not really considered a profession. Landscape and hardscape around new buildings were rarely an intentional part of the overall design scheme. At the time, commercial landscape was devoid of flowers and trees, and Carter took the risk of incorporating the first use of flowering trees for a Los Angeles business project – the Union Oil Center (now the Los Angeles Center Studios) located in the Westlake District of Los Angeles. Planned to provide floral color throughout each month of the year, the unusual design for the Center called for flowering varieties in the majority of trees and plant materials used.[9] Carter was not only the first to plant flowering trees in Los Angeles commercial buildings, but was one of the first to add palm trees to gardens and landscapes for nonresidential buildings. He was also responsible for introducing jacaranda trees to public spaces.

Carter's exterior landscape designs were often striking and beautiful, but he quickly became known as an innovator in designing indoor landscapes, often selecting "plants that would bloom in succession, creating cyclical changes in color."[10] Over the years, Carter planted jacaranda and palm trees around the Veterans Administration Building in Wadsworth; beautified the Los Angeles Museum of Art, Universal Studios, and the Bradley International Terminal at the Los Angeles Airport[11]; and selected plants for the Los Angeles Zoo not only for their beauty but "to increase the life span of animals and birds."[12] Other notable projects included the grounds of the Inglewood Civic Center; a thirteen-acre park for the Florence-Firestone community in Los Angeles; the Los Angeles Convention and Exposition Center[13]; and Case Study House #17B with modernist architect Craig Ellwood, an experiment in American residential architecture sponsored by *Arts & Architecture* magazine.[14] Carter also became involved with greening the deserts of the Middle East, including in Iran, where his company landscaped a giant naval base, and in Saudi Arabia, where the firm designed a $20 million nursery in Riyadh.[15]

One of the nation's first interiorscape architects, Carter considered himself foremost a nurseryman and planting designer. In 1948, he started Van Herrick's Environmental Planting, a plant rental and maintenance firm that developed into one of the largest plantscape companies in the country. The firm became known for its beautification of building interiors with tropical foliage and blooming plants. To provide a constant source of healthy interior plants and blooming color, the company developed a sixteen-acre nursery in Malibu, as well as several acres of greenhouses in northern San Diego. When Van Herrick's Environmental Planting was sold in 1988, it was California's largest landscape management firm.[16]

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A prolific author, Carter published articles on urban beautification as well as practical "how to" articles in a number of publications, including the *Los Angeles Times* and *Interior Design*.[17] By the end of his long landscaping career, Carter had received numerous city, state, and national awards. Los Angeles Beautiful presented him with dozens of awards – more than any other landscape architect – and in 1975, the American Association of Nurserymen honored his design of a stepped rooftop garden at Linden Plaza in Los Angeles.[18]

Builders Lindgren & Swinerton, Inc.

The Hunt Center buildings were constructed by Lindgren & Swinerton, Inc., one of California's oldest building firms. The company still operates under California contractor license 92 – the one it obtained in 1927 when the state first began issuing licenses. In addition to the 1952 Hunt office building, the building firm has constructed a number of other structures in Fullerton: the Kimberley-Clark Paper Mill (2001 E. Orangethorpe Ave.) in 1955/56; the Brashears Center, now the Fullerton Towers (1440 N. Harbor Blvd.), in 1968; an addition and remodel of the Fullerton Public Library (353 W. Commonwealth Ave.) in 2010/11; and the Fullerton Community Center (340 W. Commonwealth Ave.) in 2012.

During the 1887-1888 California land rush, Swedish immigrant Charles J. Lindgren, Sr. (1859-1913) moved his young family to Los Angeles. A brick mason by trade, Lindgren formed a construction business in 1888 with James Boyd and Frank Sharples: Boyd, Sharples and Lindgren. When the Los Angeles real estate market crashed in 1889, Lindgren resettled in Bakersfield, established the Lindgren Construction Company, and helped to rebuild the city after a devastating fire. Over the next decade, Lindgren's Bakersfield business thrived, and he developed a reputation for work that was both high quality and finished ahead of schedule. He also became a partner in the Bakersfield Sandstone Brick Company, which introduced to the West Coast a new method for making strong brick, using sandstone and lime and no straw.

Ambitious, Lindgren formed a partnership with Lewis Hicks, a civil engineer who pioneered the innovation of steel-reinforced concrete buildings, and the two men opened an office in San Francisco. At first the company's new steel-reinforced structures were met with resistance, but after the April 18, 1906 San Francisco earthquake destroyed most of the city's buildings, Lindgren and Hicks were hired for numerous projects. Following a business dispute, Lindgren and Hicks dissolved their partnership in 1908, and Charles formed a new partnership with his brother Fred. Estimator and engineer Alfred Bingham "A. B." Swinerton (1885-1963) joined the firm, and after the death of Charles, purchased the company from an ailing Fred Swinerton, renaming it Lindgren & Swinerton in 1923. These early years were busy ones for the building firm, and among its achievements were the French Pavilion and the Exposition Auditorium for the Panama-Pacific International Exposition, the San Francisco Public Library, the Sir Francis Drake Hotel, and the Southern Pacific Building.

After the 1929 stock market crash, the company purchased Scofield-Twaits, a Los Angeles-based construction company, which, at the time, was the largest building firm in Southern California, but which was also in dire financial straits. The prize catch in the acquisition was Richard Walberg (1901-1991), Scofield-Twaits' project manager in San Francisco, who began commuting between San Francisco and Los Angeles. It was the beginning of a successful fifty-year relationship with Walberg, who would lead some of the firm's biggest and most challenging projects. In 1942, a new, separate partnership, Swinerton & Walberg, was formed to manage the increasingly complex industrial and civil projects – dams, highways, rail facilities, and shipyards – that the firm was tackling. After a 1996 reorganization, Swinerton Inc. is now the holding company for several firms that provide construction services in the western United States.[19]

Over its 130-year history, Lindgren & Swinerton has constructed nearly every building type, including office complexes, military facilities, plants, factories, housing developments, hotels, and restaurants. The company introduced a number of "firsts" in the building trade – such as the first spiral escalator in the San Francisco Centre retail mall (later the Westfield San Francisco Centre) in 1988 – and worked with a wide array of distinguished architects: Daniel Burnham; Julia Morgan; Carleton Winslow; Arthur Brown, Jr.; Gordon Kaufmann; Skidmore,

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Owings, and Merrill, etc. Some of the firms more recognizable projects are the San Francisco Fairmont Hotel, Camp Pendleton, the Santa Anita Race Track, the Coca-Cola Bottling Company in Oakland, and the Brown Derby Restaurant in Los Angeles. In 1971, the company completed the Weyerhaeuser Corporate Headquarters in Washington, D.C., one of the first green buildings in the nation. Many Swinerton-built structures are listed on the National Register of Historic Places (e.g., Hunter-Dulin Building, Pioneer Woolen Mills and D. Ghirardelli Company, etc.), and during the last few decades, the firm has restored a number of historic buildings, including the California State Capitol. A list of Lindgren & Swinerton's major projects over the decades will be found in the company's history, *Swinerton: A History Book*, available on the firm's website.

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Although Pereira is credited with creating modern architecture in Los Angeles, he left an indelible imprint on Orange County. He spent thirty of his fifty professional years working in Orange County, having a hand in the design and planning of more than sixty buildings in the county and created plans for properties encompassing an estimated 200 square miles, including three colleges, the countywide airport system, a sprawling industrial site for Lockheed, the 93,000-acre Irvine Ranch, and 4,000 acres of Union Oil Company land around Fullerton and La Habra. Those projects "cover almost one-third of the habitable land in Orange County."[21]

Other buildings designed by Pereira are listed on the National Register of Historic Places, including the Lake County Tuberculosis Sanatorium in Illinois, and three building that are part of the University of Southern California Historic District: the Ahmanson Center for Biological Research, the Olin Hall of Engineering, and the Booth Ferris Memorial Hall. A number of cities – Beverly Hills, Los Angeles, Palm Springs – have also designated Pereira buildings as local landmarks.

The Hunt Library qualifies for listing on the National Register of Historic Places. On June 4, 2013, City Council members approved the placing of the library on the National Register.

Hunt Center and Library Background

By 1959, Hunt-Wesson, Inc., established as the Val Vita Food Products Company in 1931, was sprawled across over 100 acres in southwest Fullerton. A 1939 executive office building on West Commonwealth Avenue, and another office building, constructed directly across the street in 1952, provided the bulk of office space, but still failed to service the needs of the ever-expanding company. Executive and clerical office workers were scattered across the industrial site. At the time, the Hunt-Wesson facility employed 700 workers on a fulltime basis, and during the peak of the fruit and vegetable season, this number increased to 2,000 employees. Company head Norton Simon made the decision to separate the food processing, can and bottle manufacturing, shipping, and warehousing activities from office and headquarters activities. Famed architect William L. Pereira was hired to create a master plan for a new 20-acre headquarters/office complex to be known as the Hunt Center. The $10 million project, expected to start in March 1961, and take 12 to 18 months to complete, involved the construction of a new and expansive Hunt Center that would rival other corporate campus environments in Fullerton and Southern California. Situated in a landscaped parklike setting, the Hunt Center was to include a new corporate headquarters building and a remodeling of the 1952 office building (later razed) to architecturally match the new executive office structure. The Hunt Foods Charitable Foundation[22], which had been studying ways to augment educational services in west Fullerton, also agreed to construct a new city branch library – a gift to the city of Fullerton – west of the office buildings.[23]

William Pereira completed the plans for the buildings and office park in 1959-60. The notable and long-established firm of Lindgren & Swinerton, Inc. was hired to construct the two new structures and complete the remodeling of the office building it had constructed earlier in 1952. Notable landscape architect R. Dudley Trudgett was selected to landscape the grounds around the executive office building; Robert Herrick Carter was assigned the land around the new library. Construction began in 1961, and the project was completed in 1962. The Hunt Center would be one of the most successful examples of 1960s modern architecture in Fullerton.

In 1956, Fullerton officials had hired Edwin Castagna (1909-1983), then director of the Long Beach Public Library, to study the library needs of the city. Castagna's report concluded that a 15,000-square-foot branch library was needed on the southwest area of the city where there had been a boom in housing and commercial development. The Hunt Foods Charitable Foundation based their gift of a branch library next to the new corporate headquarters upon the recommendations in the report.[24]

The Hunt Library was dedicated on September 12, 1962, in a ceremony at which Norton Simon presented the deed to the Mayor of Fullerton, Burton C. Herbst.[25] Six-year-old Hope Fisher would be the first to receive a library card

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[Image 4].[26] Fisher would be photographed in various areas of the library (see photographs). On Sunday, November 4, 1962, over 4,000 visitors from Southern California attended the opening of the new Hunt Center and Library, strolling around the tree-dotted, landscaped 13-acre park. Three days later, on November 7, 1962, Norton Simon welcomed shareholders to the first annual meeting at the new Hunt-Wesson, Inc. Headquarters Building.[27] The new headquarters and library were acclaimed for their unique architecture, quickly becoming iconic modernist buildings in Orange County. In 1966, Norton Simon would win the American Institute of Interior Decorators (AID) Citation of Merit for bringing together "a team of designers to achieve a successful total design concept of architecture, interior design, and landscape design."[28] During the planning and construction of the Hunt Center and Library, the firm hired the great modernist photographer Julius Shulman to photograph the campus model and later the completed buildings in three separate jobs (see photographs).[29]

From the start, the Hunt Library was viewed as a cultural center for Fullerton, and over the years, many artists and collections were exhibited in the well-lit building. Using Hunt Foundation funds, Norton Simon turned part of the library into an art gallery and study center. He donated a collection of 400 art books worth $5,800 in 1963,[30] and soon began installing artwork from his growing collection on the walls and grounds [Image 5]. Paintings, lithographs, prints, and statues were seen throughout the inside and outside of the library, and on special occasions, such as the annual Night in Fullerton, additional art from the headquarters building would be moved to the library [Images 6-7].[31] As Simon acquired new items, users of the neighborhood library were treated to a rotating display of paintings, including originals by Gainsborough, Rubens, Degas, and Boucher. Students enrolled in art classes at Fullerton College and Orange State College (now California State University, Fullerton) used the community room and research area as both their classroom and study area [Image 8]. When in Fullerton, Simon would often spend the "good part of a day walking around the grounds to study each statue's setting," repositioning the sculpture to different locations around the campus.[32] The Hunt Foundation continued to loan and display art in the building until 1974, when Simon began making plans to open the Norton Simon Museum in Pasadena.

Facing financial difficulties and a growing homeless population encampment on the library grounds, Fullerton officials closed the Hunt Library in 2014. Its future remains uncertain.

Master Architect William L. Pereira

William Leonard Pereira designed hundreds of buildings over a fifty-year period, making him one of the most prolific architects of the twentieth century. He worked in a variety of styles – Beaux Arts, Art Deco, International Style, Futurist architecture, Brutalism, etc. – but is especially noted for bringing Modernism architecture to Southern California. He combined admirable functionality with high style, designing many iconic structures throughout Los Angeles. The Hunt Center and Library would be one of Pereira's first commissions after splitting from his partner of eight years, Charles Luckman, in 1958.

William L. Pereira was born in Chicago, on April 25, 1909, the son of an owner of a printing business. The Pereira family came to Boston from Portugal in 1850, moving to Chicago around 1870. He concentrated on technical drawing at a secondary school with the aim of becoming an architect, a goal he pursued at the University of Illinois at Champaign-Urbana. He paid his way through college by painting scenery for the Theatre Department. When he graduated in June 1930, the Depression was in full effect, and after looking for work for three months, he landed a job with the prestigious Chicago firm of Holabird and Root,[33] where he helped to draft a master plan for the 1933 Chicago World's Fair. When economic conditions forced Holabird & Root to lower his salary, Pereira, at the age of 23, set up his own practice with his brother Hal (Pereira & Pereira), working directly on several of the Fair's buildings.

In 1934, his remodel of the venerable Chicago Dearborn Theater greatly impressed its manager, Elmer Balaban, the younger brother of Barney Balaban, who ran the Balaban & Katz theater empire controlled by Paramount Pictures, Inc. In the next six years, Pereira would design seventy-five theaters in twenty-six states for Balaban & Katz.[34] He became a registered architect in Arizona, California, Illinois, Indiana, Kentucky, Michigan, Ohio, Wisconsin, and

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the District of Columbia. He also passed the National Council of Architectural Registration Boards #144 which allowed him to practice in any state without further examination.[35] In 1938, because of his elegant movie house designs, Pereira was offered the opportunity to submit sketches for a new studio in Hollywood. In preparing the design, he painstakingly researched how pictures were made, so impressing movie studio officials that Paramount not only awarded him the $15 million contract, but hired him as a photographer, art director, and producer. Pereira and his wife Margaret McConnell, a glamorous model and budding actress, made the decision to move to Los Angeles.[36] For Pereira, California was love at first sight: "I looked around at the colors, the terrain, the architectural opportunities and I knew this was going to be the place."[37] Pereira's brother Hal, who would go on to become one of film's all-time great art directors and production designers, soon followed.[38]

As a California architect, Pereira won awards from the American Institute of Architects for his design of the Motion Picture Country House and Hospital in Woodland Hills and for the Pan Pacific Theatre, a Neo-Deco building in the Fairfax District of Los Angeles [Image 9].[39] In 1943, he won an Academy Award for special effects in Cecil B. DeMille's *Reap the Wild Wind* and followed this pinnacle by producing artistically and financially successful films for Paramount, RKO, and Selznick International Pictures, including *This Gun for Hire* (1942), *Jane Eyre* (1943), *Since You Went Away* (1944), *Johnny Angel* (1945), and *From This Day Forward* (1946). He also served on a small committee advising movie producers on the film *Mr. Blandings Builds His Dream House* (1947).[40] Throughout the 1940s, Pereira's tandem roles in both film and architecture yielded a substantial income from both fields. He became firmly ensconced in the Hollywood community – gossip columnist Hedda Hopper labeled him "a brilliant young architect"[41] – and established industry ties that he would retain for the rest of his life. His multiple commitments, however, evoked charges from fellow architects that he was a mere "dilettante", a "four-flusher", and "just a big noise".[42]

Following the end of World War II, Pereira made the decision to concentrate solely on architecture. As his practice began to expand, Pereira joined the faculty of the University of Southern California (USC) in 1949, as a professor of architecture, a post he held until 1957. He would be a major influence on a number of his young architecture students, including Frank Gehry, Gin D. Wong, and William Blurock. In 1950, Pereira asked Charles Luckman (1909-1999), whom he had met while they were classmates at the University of Chicago, to form a partnership, Pereira & Luckman, Architects and Engineers.[43] Some months earlier Luckman had resigned as president of Lever Brothers, where his salesmanship had earned him the reputation as the "boy wonder" of soap.[44] The two architects immediately began to receive enormous and significant commissions, with Pereira using his film connections and Luckman using his extensive business contacts.[45]

In their eight years together (1950-1958), Pereira and Luckman received larger and larger commissions for individual buildings and huge planning projects in Los Angeles and throughout the United States, quickly becoming nationally-prominent practitioners of Modernist architecture. The project that brought them to immediate attention was CBS Television City (1953) in Los Angeles. The two architects were commissioned to design a new type of studio expressly for television. In 1948, Pereira had been retained to survey existing motion picture studios in Hollywood to determine if one could be converted into an efficient television operation. With no precedent to go by, Pereira and Luckman designed a modern complex that consisted of a general service area and four separate studios, complete with rehearsal rooms, storage space, and dressing rooms, that could be subdivided by movable parts. Many of the complex's significant design features, now common throughout the industry, were conceived and executed at the television studio.[46]

The overwhelming success of CBS Television City led to commissions for a number of television stations, including the KEYT Television in Santa Barbara, the KTTV Television Station in Los Angeles, and the WSBT Radio Television Studio in South Bend, Indiana. Pereira and Luckman were also hired to design a series of iconic department stores (e.g., Beverly Hills, Pasadena, Palm Springs) for the J. W. Robinson Company ("Robinson's"). Praised by *Arts & Architecture* and the *Architectural Forum*, the International Style and Mid-Century Modern emporia provided suave sophistication for shoppers at one of Southern California's landmark businesses.[47] Other laudable projects included the Grossmont Hospital, a suburban San Diego hospital notable for its efficiency; a 450-

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room Disneyland Hotel in Anaheim and an early – and unbuilt – plan for Disneyland;[48] the NASA space facility at Cape Canaveral; Bullock's Fashion Square (now the MainPlace Mall) in Santa Ana; the Berlin Hilton Hotel in Germany, the first major hotel erected in the west sector of Berlin after World War II;[49] Marineland of the Pacific in Palos Verdes, one of Southern California's earliest amusement parks;[50] and the International Styled Farmers and Stockmans Bank (now Cunningham Group Architecture) in Phoenix, Arizona, certified as a historic structure by the city of Phoenix Historic Preservation Office.[51]

The firm quickly flourished, gaining a reputation for the master-planning of large building complexes, and it was during his partnership with Luckman that Pereira turned increasingly to urban planning. Before starting any new commission, Pereira would painstakingly research all aspects of the project, which he would then draft into a detailed and visionary master plan that established goals, policies, and priorities for long- and short-range development programs. The master plans had the added benefit of multiple commissions. After the master plans were submitted, firms would award additional contracts, and the planning became an effective and lucrative device for receiving follow-up work. Pereira and Luckman eventually developed a significant number of master plans that would alter Southern California, providing comprehensive long-range plans for the development of Camp Pendleton,[52] the Santa Monica Airport, Northrop Aircraft, the California Institute of Technology, the Bunker Hill Urban Renewal Project, the original University of California, Santa Barbara campus, and the Los Angeles International Airport.[53]

Within five years, Pereira & Luckman had grown from an office with a dozen architects to a firm with about 400 employees and more than $500 million worth of work on the boards. By 1956, contracts totaled $1.1 billion, a formidable sum in 1950s dollars.[54] Luckman and Pereira, however, were incompatible, and Pereira abruptly broke up the partnership in 1958, noting after he had left the firm: "It was like working in a factory. Everybody was standing in line with projects for us to do, like a line of railroad cars waiting to be uploaded. I don't say we were doing inferior work; I just know I wasn't doing my best."[55] Luckman bought Pereira out for a reported half-million-dollars, and Pereira set up his own practice, William L. Pereira and Associates (5657 Wilshire Blvd.). The split was hardly completed when the Lockheed Aircraft Corporation asked Pereira to develop a master plan for a $50 million research center,[56] and from then on until his death in 1985, he never lacked for work.

During his third and final practice, Pereira completed a staggering 260 projects, an extraordinary variety of high-quality architectural works that included hospitals, movie theaters, performing arts centers, colleges, banks, libraries, corporate headquarters, civic centers, apartments, casinos, condominiums, airports, prisons, and private homes for a number of notable individuals.[57] Personable and professionally competent, he became noted for providing his clients with the buildings they wanted. Client satisfaction would lead to multiple projects from one firm, such as the J. C. Penney Corporation, Hilton Hotels, and Crocker Citizens' National Bank. Some of his more laudable buildings during this period include the Great Western Savings Center in Beverly Hills, the world's first truly elliptical building;[58] the IBM Regional Headquarters in Los Angeles;[59] Pepperdine University in Malibu, declared the most beautiful campus in America by the *Princeton Review*;[60] and the Times Mirror Building in Los Angeles.[61] He also contributed notably to the architecture of the academic community. His designs for campus structures included those for the Universities of Houston, Missouri, and Vermont; Brigham Young University; Whittier College; Occidental College in Los Angeles; Chapman University in Orange; the University of Southern California; Los Angeles City College; and the California Institute of Technology in Pasadena. He also completed master plans for Cerritos College, Cypress College, Pomona College, and Golden West College in Costa Mesa.

Many of his architectural projects were groundbreaking and of such high-profile caliber that they were often featured in magazines and newspapers. His buildings are often easily identifiable by their unmistakable style, often taking on unusual forms, such as pyramids and ziggurats. The wide variety of buildings and styles employed by Pereira ensured that a number of his projects would be controversial. When plans for the Transamerica Pyramid building (1972) in San Francisco were unveiled in 1968, many people were opposed to the design, believing it was inappropriate for the city. The city's top planner called the proposal "an inhumane creation".[62] The elegant skyscraper, which foreshadowed the postmodern towers of the 1980s and 1990s, would later become a recognizable

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landmark of the San Francisco skyline.[63] The highly controversial Theodor Geisel (Dr. Seuss) Library (1970) on the University of California, San Diego campus, with its dramatic inverted pyramid shape, would later be named one of the twenty-five most modern libraries in the world in 2008.[64] There were great reservations in the selection of Pereira as the architect for the new Los Angeles County Museum of Art (LACMA) – several trustees preferred Ludwig Mies van der Rohe or Richard Neutra – and when the museum opened on April 1, 1965, *Arts & Architecture* staff were underwhelmed by the three-building complex's non-modernist architecture, noting that the museum "seemed to reflect a longing to recreate a world that never existed."[65] The interior layout of the museum, however, proved very functional and efficient, and ten years later, over 13 million visitors had visited the site, making it one of the most popular destinations in Los Angeles.[66] Until additional buildings were added to the property, LACMA remained one of Pereira's most iconic Los Angeles complexes.

Along with specific building projects, Pereira continued with his vast planning assignments in Southern California and around the world. In addition to master plans for corporations, he completed city plans for Calabasas, El Monte, El Tejon, Huntington Beach, Rancho San Diego, Rancho Santa Margarita, Santa Cruz Island, Santa Catalina Island, and Shadow Valley Ranch in California; Haleaha, Honolulu, and Pauahi in Hawaii; and Baton Rouge, Louisiana. His most significant master plans abroad were for the Teheran and Baghdad International Airports in Iran, and Yanbu, a modern industrial city developed along the Red Sea coast of Saudi Arabia.[67] Memorable international specific projects included the Pontiac Office Tower (1980) in Singapore, Indonesia, and the Doha Sheraton Hotel (1980) in Doha, Qatar.[68]

When Pereira moved to Los Angeles, he was fortunate to be working in a unique period in the history of Southern California. Suburbs were being built in a frantic pace to keep up with growing demand while massive federally funded highway construction programs were linking cities and towns. Private agricultural lands were quickly being replaced and re-planned as commercial centers, and cities began using their broad powers of urban renewal and eminent domain, clearing large and historic downtown neighborhoods, such as Bunker Hill, a once prestigious neighborhood of Los Angeles. Thousands of acres still remained undeveloped, and the postwar building boom continued the region's horizontal sprawl, but also encouraged high-rise towers in denser areas. No architect better captured the futurist aspirations of Southern California than Pereira. His theories of orderly and balanced land development were particularly influential in the aerospace industry and the development of the Irvine Ranch in Orange County, considered his planning masterwork.

Although most people associate Southern California with Hollywood – not the aerospace industry – following World War II, the region became the center for a growing defense industry and space program. Pereira would design one massive complex after another for such industrial giants as Convair, Northrop, Lockheed, Douglas, and North American. "His corporate campuses in steel and glass, with their strong horizontal lines, lavish landscaping, pools and fountains, and deliberate blurring of interior and exterior space, perfectly expressed the 'blue sky' optimism" of the aerospace industry.[69] Pereira became the master of aerospace modern, developing immense complexes that spread across wide swaths of empty land. After the aerospace industry faded, other uses were found for the former research centers and laboratories, although Pereira's imprint remains on many of the properties. Ford Aeronutronic Division in Newport Beach became upscale housing.[70] Rockwell's Autonetics Division in Laguna Beach was acquired by the General Services Administration and renamed the Chet Holifield Federal Building.[71]

Pereira's most ambitious and mammoth-scaled undertaking would be the development of Irvine Ranch, "the largest privately master-planned new community or satellite new town ever built in the United States."[72] In 1959, the Irvine Company hired him to draw up the overall scheme for the massive project [Image 10].[73] He recommended a section of the Irvine Ranch as a site for a new branch of the University of California. As an architect, Pereira played a strong role in the design of the University of California, Irvine buildings and campus layout. He was the architect of many of the early buildings and continued for years as a consultant, reviewing the work of other architects retained by the campus. His overall plan for the Irvine Ranch called in part for the creation of a city of 100,000 people centered on a 1,000-acre campus for 27,000 students, including a variety of housing for different income levels, hotels, theaters, and other amenities and cultural resources to be shared by students and residents, as well as

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an industrial park. He envisioned mixed-use residential, business, and commercial villages connected by regional roads, bike trails, and open space corridors. Pereira's planning for the Irvine Ranch would land him on the cover of *Time* magazine on September 6, 1963, only one of four architects so honored [Image 11].[74] Although Pereira's original charge was limited to 10,000 of the ranch's 93,000 acres, the principles he espoused soon became the guiding goals for the development of the entire ranch. Portions of the ranch have become parts of such neighboring cities as Costa Mesa, Laguna Beach, Newport Beach, Orange, and Tustin. The city of Irvine is now "internationally acclaimed as the most successful New Community" developed in the twentieth century.[75]

During 1971, Pereira was architect in residence at the American Academy in Rome.[76] He served as a member of the President's National Council on the Arts from 1965 to 1968.[77] He was chairman of the California Governor's Task Force on Transportation in 1967-68, and adviser to the Aeronautics and Space Engineering Board in 1969. He was elected chairman of the board of governors of the Otis Art Institute of Los Angeles County in 1961.[78] In 1958, he was appointed a Fellow of the American Institute of Architects, which presented him with many honor and merit awards.[79] In the late 1970s, plagued by ill health, Pereira hired two young architects – R. Scott Johnson and William H. Fain, Jr. – as partners, renaming the firm Johnson, Fain & Pereira Associates.[80] After Pereira's death in 1985, at the age of 76,[81] Johnson and Fain acquired the Los Angeles practice, which became known as Johnson Fain (1201 N. Broadway) and it is still in practice.

A list of works compiled from the William L. Pereira and Associates office is published in James Steele's *William Pereira*, as an appendix entitled "Chronology of Projects" (pp. 192-252), but there is no complete list of the architect's projects. Pereira's innovative concepts attracted considerable attention in both mass circulation magazines (e.g., *Time*, *Newsweek*) and professional journals. *Arts & Architecture, Progressive Architecture*, *Architectural Forum*, and the *American Institute of Architects Journal* include articles on Pereira from the 1930s to the 1970s. The only full-length study of Pereira's architecture is James Steele's *William Pereira*, but the architect's work is included in a large number of other monographs: Thomas S. Hines' *Architecture and the Sun: Los Angeles Modernism 1900-1970;* Annabel Wharton's *Building the Cold War: Hilton International Hotels and Modern Architecture*; Ann Forsythe's *Forming Suburbia: The Planned Communities of Irvine, Columbia, and the Woodlands*, etc. Pereira's workbooks and other materials used in the design and construction of the University of California, Irvine are on file in the University Archives of the Langson Library. His original plans, drawings, and correspondence – the William L. Pereira Collection – are located in the Edward L. Doheny Jr. Memorial Library at the University of Southern California in Los Angeles.

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[29]Shulman, Julius. Job 3016: William L. Pereira and Associates, Hunt Foods Company Model, 1960, black white prints 3026-1 to 3026-7; Job 3441: William L. Pereira and Association, Hunt Foods Company Offices and Showroom, 1962, black and white prints 3441-1 to 3441-7; Job 3461: William L. Pereira and Associates, Hunt Foods Company, 1962, black and white prints 3461-1 to 3461-38 and color images. Getty Research Institute, Los Angeles. The photographs are available online at the *Digital Public Library of America*.

[30]"Gift of Art Volumes Made to City Library." *Fullerton News Tribune* April 15, 1964, p. 5. The collection, which included a number of first and limited editions, was shelved in the art gallery section of the adult reading room.

[31]"Old Masters on Display at Library." *Fullerton News Tribune* January 6, 1964; *A Night in Fullerton: Guide to the Paintings on Display at the Hunt Branch, Fullerton Public Library on October 23, 1964.* On file, Local History Room, Fullerton Public Library; Hunt Library Scrapbook, 1962-1974. Includes news clippings, programs, and other ephemera. On file, Local History Room, Fullerton Public Library.

[32]Mullen, Carol. "Artistry Applied to Display in Hunt Sculpture Gardens: Acquisitions Challenge Art Staff." *Fullerton News Tribune* December 3, 1964, p. B1. Includes photographs of some of Norton Simon's sculpture acquisitions; "Big Night at the Library: Art Treasures Attract Record Fullerton Turnout." *Hunt Highlighter* Winter 1966-67, p. 18-20. Includes photographs of paintings and statutes on display at the Hunt Library; Mittelman, Elaine. "Sculpture on the Grounds of Library." October 1967. Report on file, Local History Room, Fullerton Public Library. The 8.7-acre area included sculpture by Henry Moore, Jacques Lipchitz, Aristide Maillol, Auguste Rodin, and Giacomo Manzu.

[33]Formed in 1880, Holabird & Root is now Chicago's oldest architectural firm. The firm became known for its groundbreaking Chicago School skyscrapers. Blaser, Warner. *Chicago Architecture: Holabird & Root, 1880-1992.* Basel: Birkhauser Verlag, 1992.

[34]"Personal View." *Newsweek* May 7, 1962: 90.

[35]"William, the Conqueror." *Architectural Forum* August 1946: 114.

[36]Margaret McConnell Pereira (1910-2011) was a fashion sketch artist for Marshall Field's in Chicago, and a part-time photographer's model. Her work as a Coca-Cola girl and as the first female in a Camel cigarette advertisement led to a movie contract. She appeared in small parts in two films – *Million Dollar Haul* (1935) and *Crashing thru Danger* (1936) – before retiring to become a homemaker. The couple had one son, William L. Pereira, Jr., and adopted a daughter, Monica. McConnell married William Pereira on June 24, 1934, and filed for divorce in 1973. "Margaret McConnell." *The New Movie Magazine* June 1933: 23. Includes a black and white photograph; Leap, Norris. "Family Close-up: Long Search Finally Wins Love." *Los Angeles Times* April 7, 1959, p. A1, 6-7; "Architect William L. Pereira [Divorce]." *Los Angeles Times* July 4, 1973, p. 2. Pereira married for a second time in 1976, to the former Bronya Kester (later Bronya Galef).

[37]"Building Big: The Corporate Modernism of Postwar Los Angeles: Welton Beckett and William Pereira." In *Architecture and the Sun: Los Angeles Modernism 1900-1970*. By Thomas S. Hines. New York: Rizzoli, 2010: 679.

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[38]Hal Pereira (1905-1983) received twenty-three Academy Award nominations in art direction, winning in 1955, for the black and white *The Rose Tattoo*. He did the art direction for such classic films as *Double Indemnity*, *Roman Holiday*, *Vertigo*, and *War of the Worlds*. "Hal Pereira, Veteran Art Director, Long with Paramount, Dies at 78." *Variety* December 28, 1983, p. 4; Sennett, Robert S. *Setting the Scene: The Great Hollywood Art Directors*. New York: H. N. Abrams, 1994.

[39]Located at 7554 Beverly Boulevard in Los Angeles, the theater opened in 1942. It was demolished in 1984. Pereira designed the theater, but Walter Wurdeman and Welton Beckett (Wurdeman & Becket) designed the rest of the building.

[40]"William Leonard Pereira." *Pacific Coast Architecture Database*. 2015. Online.

[41]Hopper, Hedda. "Hedda Hopper's Hollywood." *Los Angeles Times* September 7, 1941, p. C3.

[42]"William, the Conqueror." *Architectural Forum* August 1946: 115.

[43]"Luckman Lever Ex-Chief, Joins Local Architect." *Los Angeles Times* August 13, 1950, p. I6; "Luckman Goes back to Architect Field." *New York Times* August 13, 1950, p. 49.

[44]"Old Empire, New Prince." *Time* June 10, 1946: 61+. Luckman was featured on the cover of the magazine.

[45]Charles Luckman became a registered architect in 1931, but when he was unable to find work in his chosen profession, he started selling soap at the age of 21. Working for the Colgate-Palmolive-Peet Company, Luckman rose rapidly. He switched to the then independent Pepsodent Company working as a sales manager, and seven years later, after profits had quadrupled, became its president. Later, Lever Brothers bought Pepsodent, and in 1946, Luckman became president of Lever Brothers. After World War II, Luckman headed the Citizens Food Committee and originated Eggless Thursdays and Meatless Tuesdays. While at Lever Brothers, Luckman masterminded the creation of the company's new headquarters on Park Avenue: Lever House, one of the first glass skyscrapers to arise in Manhattan. Completed in 1956, the tower remains a landmark of the International Style. He designed the Inglewood Forum, the Federal Building in Westwood, and the Los Angeles Convention Center. Luckman inadvertently spurred the historic preservation movement when he designed the new Madison Square Garden Center for the site then occupied by Penn Station. "Charles Luckman, Architect Who Designed Penn Station's Replacement, Dies at 89." *New York Times* January 28, 1999, p. C23; "Truman Tells Aims in 'Save Food' Drive." *New York Times* October 1, 1947, p. 1; "Food-Saving Heads Press Drive to Get Wide Conservation." *New York Times* October 3, 1947, p. 1; "Varied Techniques Used in Food-Saving Campaign; Luckman Committee Faces Difficult Job of Persuading America to Change Diet." *New York Times* October 5, 1947, p. E7. Luckman described his years with William Pereira in his autobiography, *Twice in a Lifetime: From Soap to Skyscrapers* (1988). His papers are located in the Department of Archives and Special Collections, Loyola Marymount University.

[46]Pereira, William L., and Charles Luckman. "CBS – Television Studio – Los Angeles." *Arts & Architecture* January 1953: 20-24; Steele, James. *William Pereira*. Los Angeles: USC Guild Press, 2002: 82-89; Ames, Walter. "Architects Tell Problems of Making TV City Flexible." *Los Angeles Times* February 5, 1952, p. 24; Crowther, Florence. "The Video Temples of Hollywood." *Los Angeles Times* July 27, 1952, p. X9.

[47]"Merchandising Center: A New Robinson's Store." *Arts & Architecture* April 1952: 37-39, 45; "Department Store." *Progressive Architecture* August 1952: 79-86; "Six Stores of Distinction: Bazaar in an Oasis." *Architectural Forum* March 1959: 116; "J. W. Robinson Store Opened in Pasadena." *Los Angeles Times* May 13, 1958, p. B1. The store in Palm Springs is a local landmark. Marshall, Ronald W. *J. W. Robinson Department Store Building Nomination Application for City of Palm Springs Class 1 Historic Site*. Palm Springs: Palm Springs Preservation Foundation, 2012. After Pereira and Luckman dissolved their partnership, Pereira would continue to design

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buildings for the J. W. Robinson Company, including department stores in Newport Beach (Fashion Island), Cerritos, Woodland Hills, Westminster, and Santa Barbara. "Robinson's Will Open 8th Store in Group at Santa Barbara Thursday." *Los Angeles Times* July 2, 1967, p. J14; "Fashion Island Sets Shopping." *Los Angeles Times* September 10, 1967; "Robinson's to Open Woodland Hills Store." *Los Angeles Times* March 11, 1973, p. L10; "Robinson's Opening in the Westminster Mall." *Los Angeles Times* April 13, 1975, p. K8.

[48]Barrier, Michael J. *Animated Man: A Life of Walt Disney*. Oakland: University of California Press, 2007: 235-236.

[49]Wharton, Annabel Jane. *Building the Cold War: Hilton International Hotels and Modern Architecture*. Chicago: University of Chicago Press, 2001: 78-88.

[50]"Oceanarium as Tourist Attraction." *Progressive Architecture* February 1954: 9; "Marineland." *Progressive Architecture* October 1955: 106-111; "Start Fixed on Mammoth Oceanarium; Tourist Attraction of Palos Verdes to Cost $3,000,000." *Los Angeles Times* May 15, 1953, p. A1; "Oceanarium Project Works is Progressing." *Los Angeles Times* November 15, 1953, p. E1; "Big Sea Area Newly Opened at Marineland." *Los Angeles Times* July 27, 1958, p. F1, 4.

[51]"Bank Planning, Phoenix, Arizona." *Progressive Architecture* October 1952: 90-91; "Before & After: Bank Roll." *Preservation* Fall 2017: 8; Pacheco, Antonio. "Pereira Power: Architects Take Over Old Farmers and Stockmans Bank in Phoenix." *The Architects Newspaper* July 3, 2017. Online.

[52]"Chappa Flats Barracks and Messing Facilities, Camp Joseph H. Pendleton." *Progressive Architecture* January 1952: 87.

[53]Pereira would work on different phases of the Los Angeles International Airport (LAX). The futurist Theme Building at LAX is often attributed to Pereira, but it was largely designed for Pereira & Luckman by a team of architects. Cusack, Victor A. and Harrison Lewis Whitney. *A Symbol of Los Angeles: The History of the Theme Building at Los Angeles International Airport, 1952-1961*. Ed. William A. Schoneberger. Virginia Beach, VA: Donning Company, 2005.

[54]"Wonder Boy Makes Good." *Time* February 27, 1956: 94+.

[55]"The Man with the Plan." *Time* September 6, 1963: 82+.

[56]"Master-Plan Slated for Big Lockheed Project: Proposed Development Described as One of the Largest Research Centers in World." *Los Angeles Times* February 15, 1959, p. F1; "Plan Set for Big Research Center: Lockheed Project Intended for Location Ultimately on 200 Acres near Saugus." *Los Angeles Times* June 7, 1959, p. F1; "Architects for Project Named." *Los Angeles Times* August 9, 1959, p. F4; "Space-Age Hub under Way." *Los Angeles Times* October 18, 1964, p. 11, 31.

[57]Pereira completed homes for Otis Chandler (1963), Bob Hope (1972), and Leonard L. Firestone (1966).

[58]"Elliptical Glass Tower Will be Home for Two Financial Firms." *Los Angeles Times* March 1, 1970, p. J1; Desser, Lou. "First Truly Elliptical Building Occupies Park-Like Setting." *Los Angeles Times* December 17, 1972, p. J1; "The Building in a Waterscape [Advertisement]." *Los Angeles Times* December 31, 1972, p. H15.

[59]"IBM Regional Headquarters." *Progressive Architecture* September 1959: 160-167.

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[60]Cohen, Betsy. "College Review." *Missoulian*: B1. The campus review appeared in the *Princeton Review's* annual edition, *Best 361 Colleges*; "Pepperdine to Build Library, Sports and Science Structures." *Los Angeles Times* August 20, 1970, p. WS1, 8.

[61]"Times Mirror Building Rising." *Los Angeles Times* March 12, 1972, p. K1, 11

[62]King, John. "Pyramid's Steep Path from Civic Eyesore to Icon." *San Francisco Chronicle* December 27, 2009, p. 1.

[63]"Spire-topped Building to be Bay City's Tallest." *Los Angeles Times* February 2, 1969, p. J4; "Transamerica Corporate Headquarters Tower." In *William Pereira*. Ed. James Steele. Los Angeles: USC Guide Press, 2002: 150-165; Goldberger, Paul. "Transamerica Building: What Was All the Fuss About?" *New York Times* March 2, 1977, p. 12; Lembke, Daryl. "S. F.'s 'Pyramid" Winning over Early Critics." *Los Angeles Times* August 25, 1974, p. 3, 25; Dupre, Judith. *Skyscrapers: A History of the World's Most Extraordinary Buildings*. New York: Black Dog and Leventhal, 2013: 62-63, 84.

[64]"UCSD Geisel Library Honored." *College & Research Library News* September 2008: 438; Britton, James. "Evaluation: Lantern-like Library Held Aloft in Concrete Fingers." *American Institute of Architects Journal* August 1977: 30-35.

[65]"William L. Pereira and Associates." *Arts & Architecture* May 1965: 16-17. In same issue: "Notes in Passing", p. 15. Also: Seldis, Henry J. "L. A. Art Museum Will be Functional, Esthetic." *Los Angeles Times* November 8, 1961, p. B2-3; "Museum on Coast Prepares to Open." *New York Times* January 2, 1965, p. I6; "Temple on the Tar Pits." *Time* April 2, 1965: 74. LACMA grew out of the old Museum of History, Science and Art, founded in Exposition Park near the University of Southern California, in 1910. Moure, Nancy. "The Struggle for a Los Angeles Art Museum, 1890-1940." *Southern California Quarterly* vol. 74, no. 3 (Fall 1992): 247-275.

[66]Seldis, Henry J. "County Museum of Art Marks 10th Year." *Los Angeles Times* April 6, 1975, p. M1, 62; Wilson, William. "The County Museum of Art – At 20, Almost Grown Up." *Los Angeles Times* March 31, 1985, p. S3-4.

[67]"Saudi Arabian City Gets Underway." *Los Angeles Times* August 30, 1981, p. H36.

[68]"Triangular Hotel under Way in Qatar: Designed and Engineered by L.A.-Based Firm." *Los Angeles Times* November 14, 1976, p. H1, 7; "Hotels First to Bloom in Mid-East." *Progressive Architecture* October 1976: 23; Kinchen, David N. "Sheraton Doha Hotel Completed." *Los Angeles Times* July 3, 1983, p. G1; "Qatar Planning Studies and the Doha Sheraton." In *William Pereira*. Ed. James Steele. Los Angeles: USC Guide Press, 2002: 166-177.

[69]Leslie, Stuart M. "Spaces for the Space Age: William Pereira's Aerospace Modernism." In *Blue Sky Metropolis: The Aerospace Century in Southern California*. Ed. by Peter J. Westwick. San Marino: Huntington Library-USC Institute in California and the West, 2012: 127.

[70]"Master Plan Slated for Scientific Center." *Los Angeles Times* March 16, 1958, p. F5; "Additional Projects for $20 Million Plant Slated; Development of Large Research Center in Newport Beach is Furthered." *Los Angeles Times* April 19, 1959, p. F1.

[71]O'Dell, John. "Ford Plans Homes at Newport Plant Site." *Los Angeles Times* August 13, 1993, p. 6; "North American to Build $20-Million Autonetics Facility." *Los Angeles Times* October 4, 1967, p. B11; "Autonetics Plant to be Largest of Its Kind." *Los Angeles Times* June 23, 1968, p. I4

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[72]Forsythe, Ann. *Forming Suburbia: The Planned Communities of Irvine, Columbia, and the Woodlands.* Berkeley: University of California Press, 2005: 53. Chapter 2 is devoted to the Irvine Ranch (pp. 53-106). Also: "Master Plan Set for Irvine Ranch." *Los Angeles Times* December 5, 1960, p. 2, 30; "Huge Coast Tract Eyed by Planners; 140-Square-Mile Ranch in Los Angeles Area to be City for a Million." *New York Times* May 19, 1963, p. R1, 13; Cameron, Tom. "Major Land Developments Launched at Irvine." *Los Angeles Times* November 1, 1964, p. H1, 18; "New UC Irvine Camps to Fit Land Contours; Departure from Customary College Plan Drawn into Architecture for Quadrangle." *Los Angeles Times* November 1, 1962, p. I1. Made up of two former Mexican ranchos and a Spanish land grant, the Irvine Ranch acreage takes up about twenty percent of Orange County. The lands starts at the Pacific Ocean and rolls north along Orange County to the Riverside County line 22 miles away. The ranch was formed in the 1860s by a San Francisco firm, Irvine, Flint, Bixby and Company, which purchased the original 110,000 acres for sheep grazing. Later, James Irvine bought out his partners, and the Irvine Company was formed in 1894.

[73]William L. Pereira and Associates. *A Preliminary Report for a University-Community Development in Orange County*. Prepared for the Irvine Corporation. Los Angeles: William L. Pereira and Associates, 1959; William L. Pereira and Associates. *Second Phase Report for a University-Community Development in Orange County*. Los Angeles: William L. Pereira and Associates, 1960. On file, Special Collections Department, University of California, Irvine, Langson Library.

[74]The other three architects are Frank Lloyd Wright, I. M. Pei, and Philip Johnson.

[75]Steele, James, ed. *William Pereira*. Los Angeles: USC Guild Press, 2002: 108. Also: Bush, Thomas W. "83,000-Acre Irvine Ranch Comes into the 20th Century, But It Will Take 75 Years to Complete Vast Development." *Los Angeles Times* August 4, 1968, p. J1.

[76]"Pereira Takes Academy Post." *Los Angeles Times* May 9, 1971, p. J16.

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[78]"Board of Otis Art Institute Elects Pereira." *Los Angeles Times* Feb. 9, 1961, p. B2.

[79]"Three Southland Architects Appointed Fellows of AIA." *Los Angeles Times* June 8, 1958, p. F17.

[80]Whiteson, Leon. "Orderly Succession for the Heirs to L. A.'s King of Architecture." *Los Angeles Times* May 19, 1988, p. CV1, 11.

[81]"Pereira, Architect Whose Works Typify L.A., Dies [Obituary]." *Los Angeles Times* November 14, 1985, SD 1; "From Visions, Memories." *Los Angeles Times* November 19, 1985, p. B4.

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"Pereira, William L(eonard)." *Current Biography Yearbook 1979*. New York: H. W. Wilson Company, 1980: 296-300.

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Image Log

Image 1: Aerial view of Hunt Center and Library, 1967. Photograph on file, Local History Room, Fullerton Public Library.
Image 2: Hunt Library Interior Floor Plan. *California Librarian*, January 1966.
Image 3: Robert Herrick Carter. Cultural Landscape Foundation Website.
Image 4: Hope Fischer with library card, September 12, 1962. Photograph on file, Local History Room, Fullerton Public Library.
Image 5: *Los Angeles Times* April 14, 1968, p. 6
Image 6: A Night in Fullerton, Hunt Library, 1967. *Hunt Highlighter* Winter 1966-67.
Image 7: A Night in Fullerton, Hunt Library, 1967. *Hunt Lighlighter* Winter 1966-67.
Image 8: *Los Angeles Times* January 14, 1968, p. 4.
Image 9: Actors Mary Pickford, Edward Arnold, Jean Hersholt, and William Pereira (far right) at ground-breaking ceremony for the Motion Picture Relief Fund House, Woodland Hills, Calif., 1941. UCLA Library, Special Collections, Charles E. Young Research Library.
Image 10: William L. Pereira with Irvine Ranch plans, 1960. UCI Langson Library, Special Collections.
Image 11: William L. Pereira, cover of *Time* magazine, September 6, 1963 ("Man with the Plan").

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Image 12: Hope Fischer photos, 1962. On file, Local History Room, Fullerton Public Library
Image 13: Photos by Julius Shulman of Hunt Library, Getty Research Institute, Los Angeles.

Photo Log

Photo 1: South (front) elevation, looking northwest, 2018
Photo 2: South (front) elevation, look north, 2018
Photo 3: East elevation, 2018
Photo 4: West elevation, 2018
Photo 5: North (rear) elevation, looking south, 2108
Photo 6: Canopy over front entrance, looking west, 2018
Photo 7: Column detail of canopy, 2018
Photo 8: Fenestration detail of front wall, 2018
Photo 9: Interior space with clerestory windows providing light, 2018
Photo 10: Interior courtyard on east side of library building, 2018

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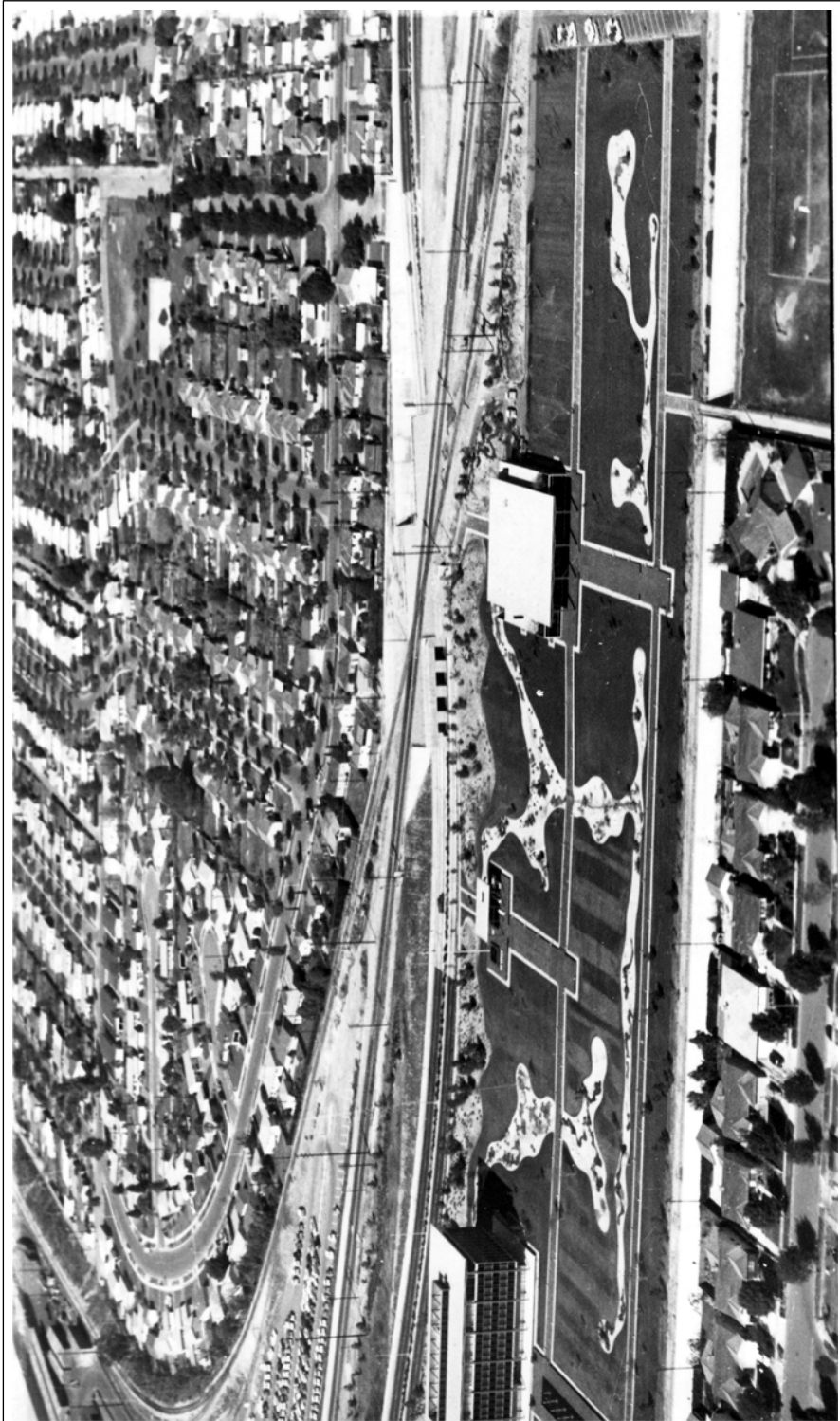
Image 1: Aerial view of Hunt Center and Library, 1967.
Source: Photograph on file, Local History Room, Fullerton Public Library

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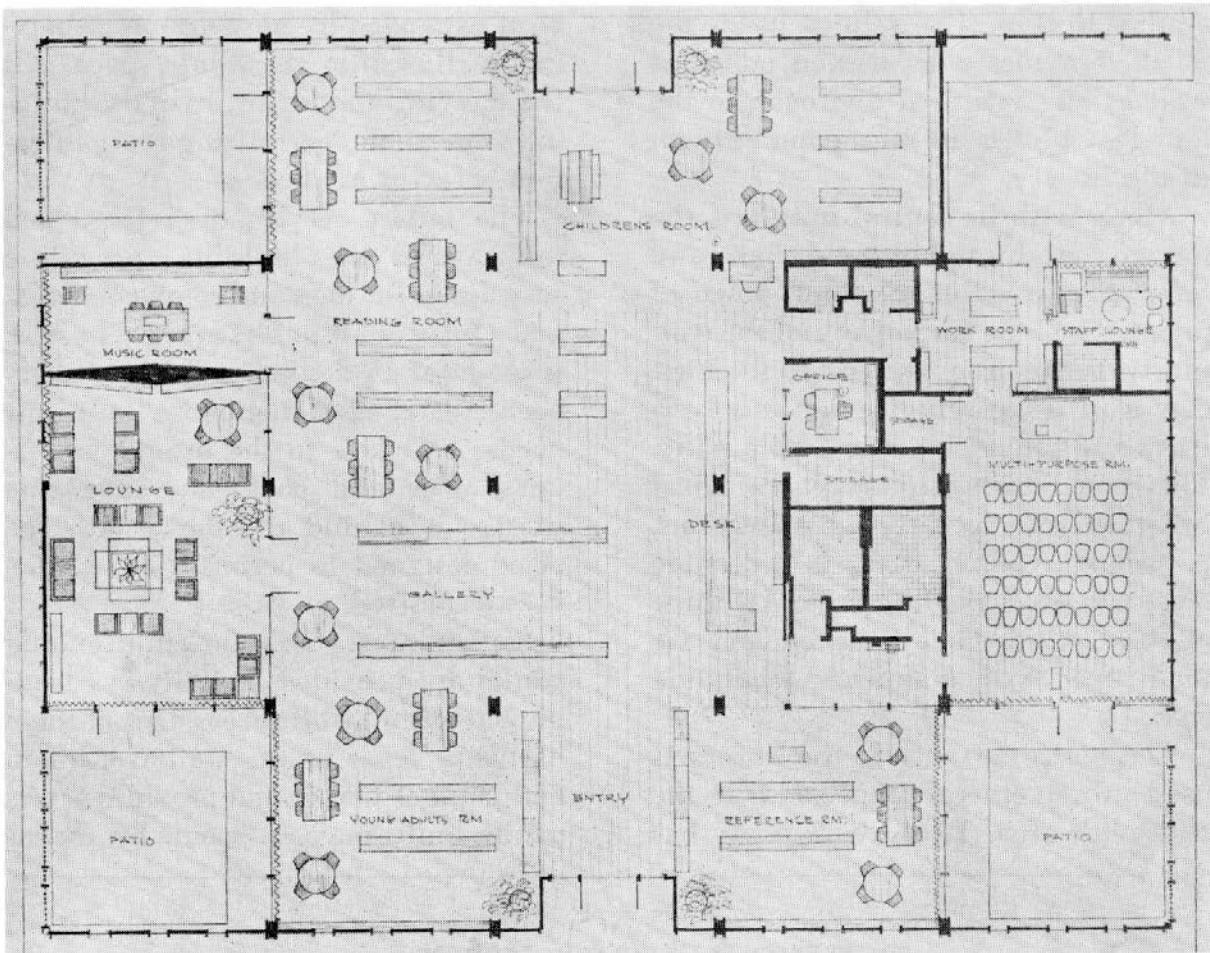
Image 2: Hunt Library Interior Floor Plan
Source: *California Librarian*, **January 1966**

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Image 3: Robert Herrick Carter
Source: Cultural Landscape Foundation Website

Image 4: Hope Fischer with library card, September 12, 1962
Source: Photograph on file, Local History Room, Fullerton Public Library

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MAKING IT STRAIGHT—Mrs. Clara Mae Stephens, Hunt branch librarian, straightens frame of Rubens' painting of Spanish Archduchess Isabella Clara Eugenia, who became a nun. The work was done in 1625.

Image 5: *Los Angeles Times*, **April 14, 1968, p. 4**

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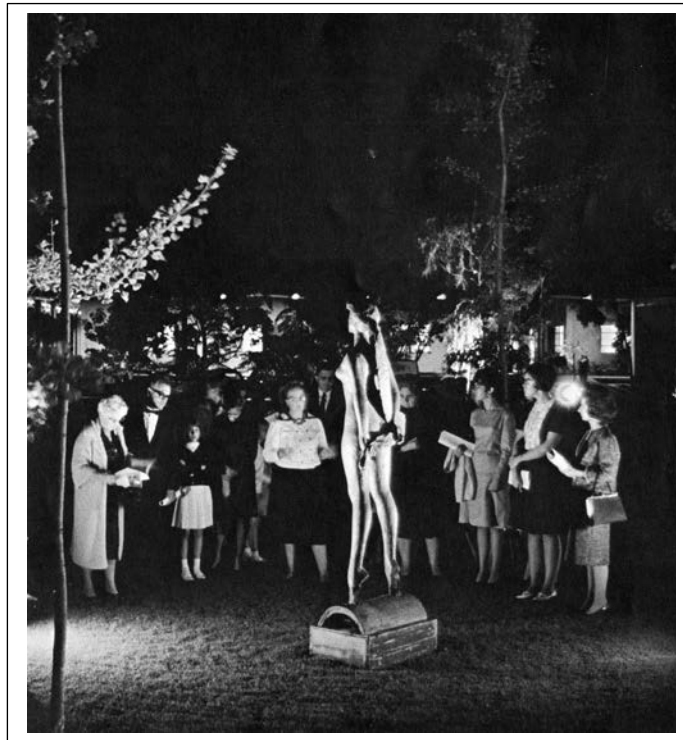　　　　　　　　　　　　　　　　　　　　　　　Trinomial

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Image 6: A Night in Fullerton, Hunt Library, 1967
Source: *Hunt Highlighter* Winter 1966-67

Image 7: A Night in Fullerton, Hunt Library, 1967
Source: *Hunt Highlight*er Winter 1966-67

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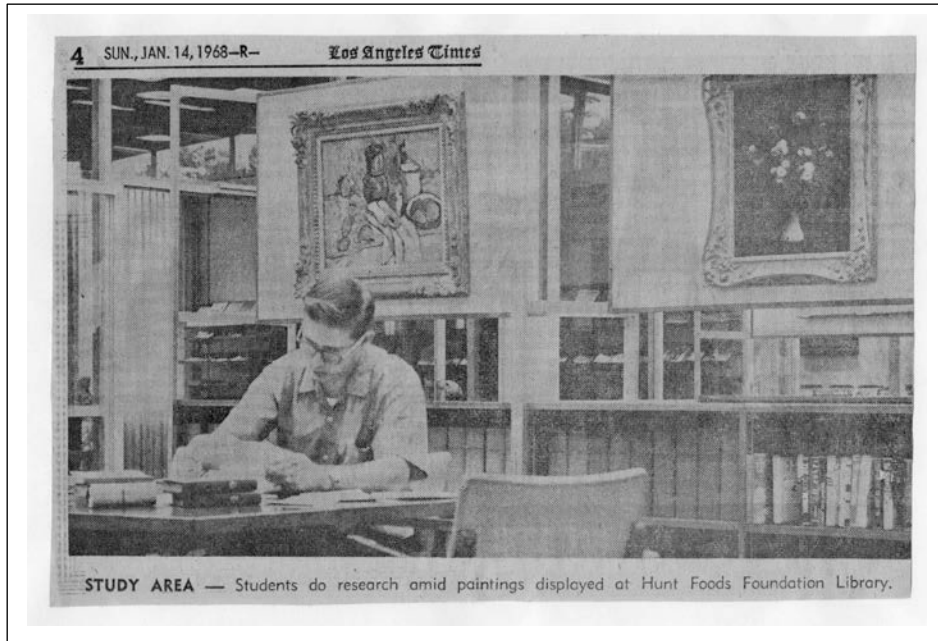Property Name: ___Hunt Library_____
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Image 8: *Los Angeles Times* **January 14, 1968, p. 4**

Image 9: Actors Mary Pickford, Edward Arnold, Jean Hersholt, and William Pereira (far right) at ground-breaking ceremony for the Motion Picture Relief Fund House, Woodland Hills, Calif., 1941.
Source: UCLA Library, Special Collections, Charles E. Young Research Library
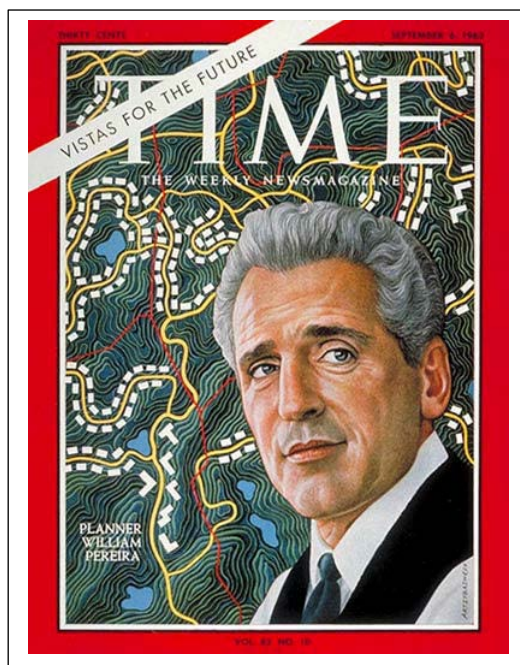
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Image 10: William L. Pereira with Irvine Ranch plans, 1960.
Source: UCI Langson Library, Special Collections

Image 11: William L. Pereira, cover of *Time* magazine, September 6, 1963 ("Man with the Plan")

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Image 12: Hope Fischer photos
Source: Local History Room, Fullerton Public Library

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**Image 13: Photos by Julius Shulman of Hunt Library, 1962
Source: Getty Research Institute, Los Angeles. The photographs
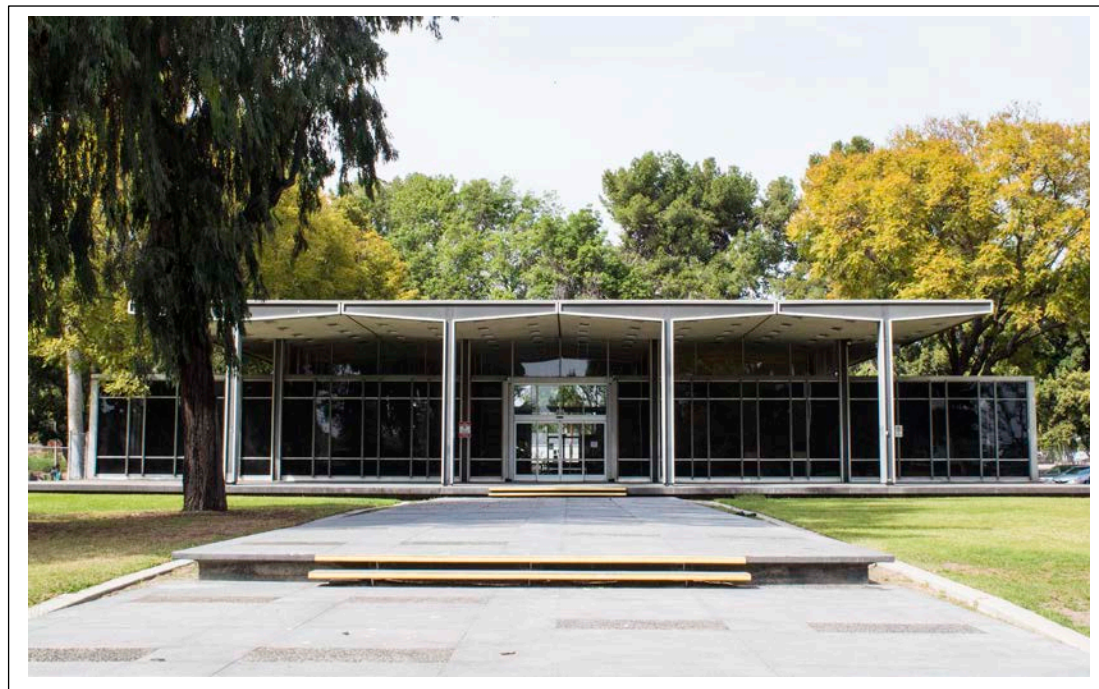are available online at the *Digital Public Library of America*.**

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Photo 1: South (front) elevation looking northwest, 2018

Photo 2: South (front) elevation, looking north, 2018

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Photo 3: East elevation, 2018

Photo 4: West elevation, 2018

Photo 5: North (rear) elevation looking south, 2018

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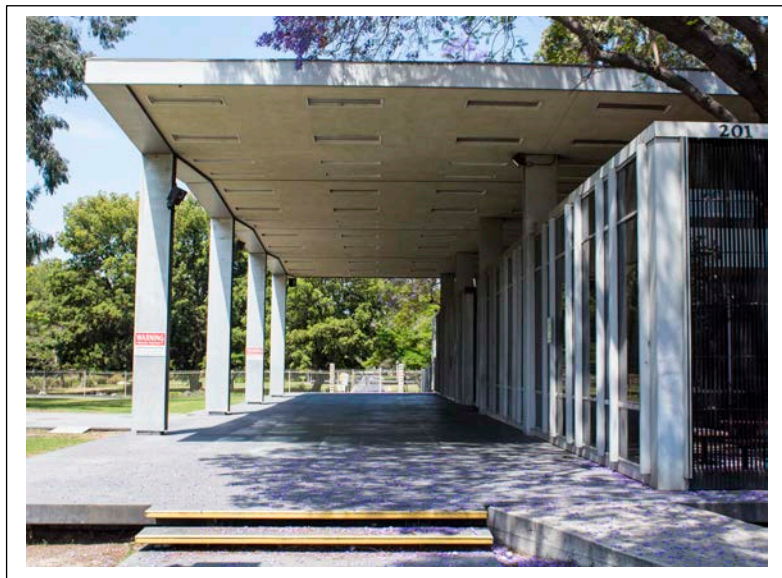Page _37___ of _38____

Photo 6: Canopy over front entrance, looking west, 2018
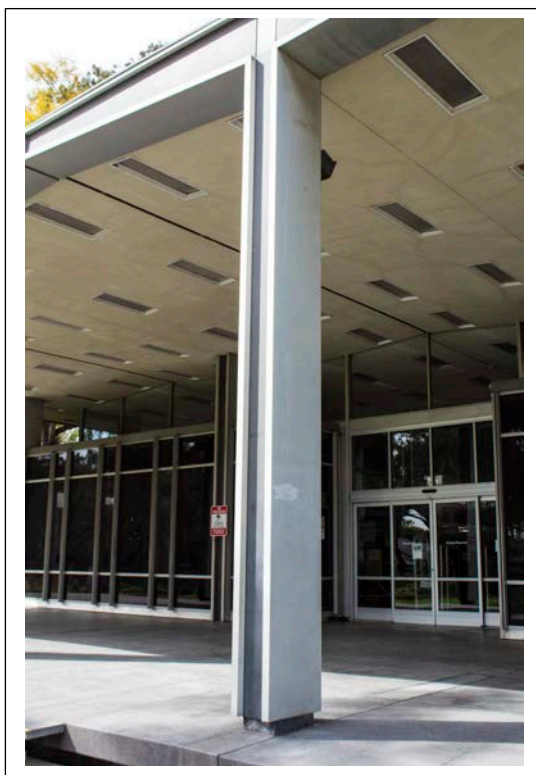
Photo 7: Column detail of canopy, 2018

Photo 8: Fenestration detail of front wall, 2018

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary#

HRI #

Trinomial

CONTINUATION SHEET

Property Name: ___Hunt Library_____
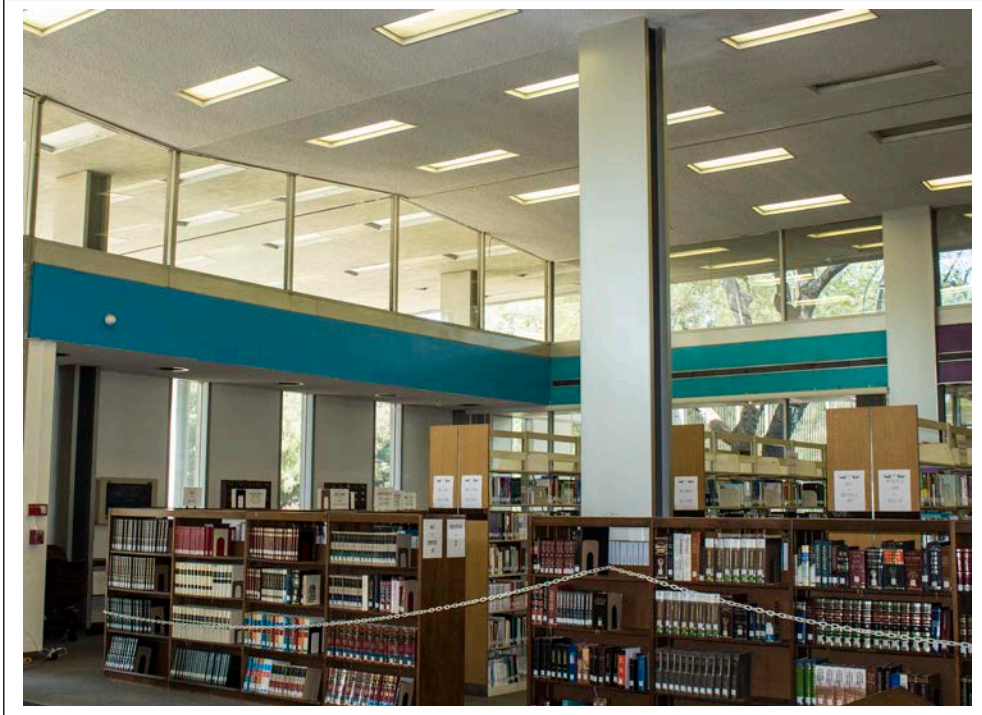
Page __38__ of _38____

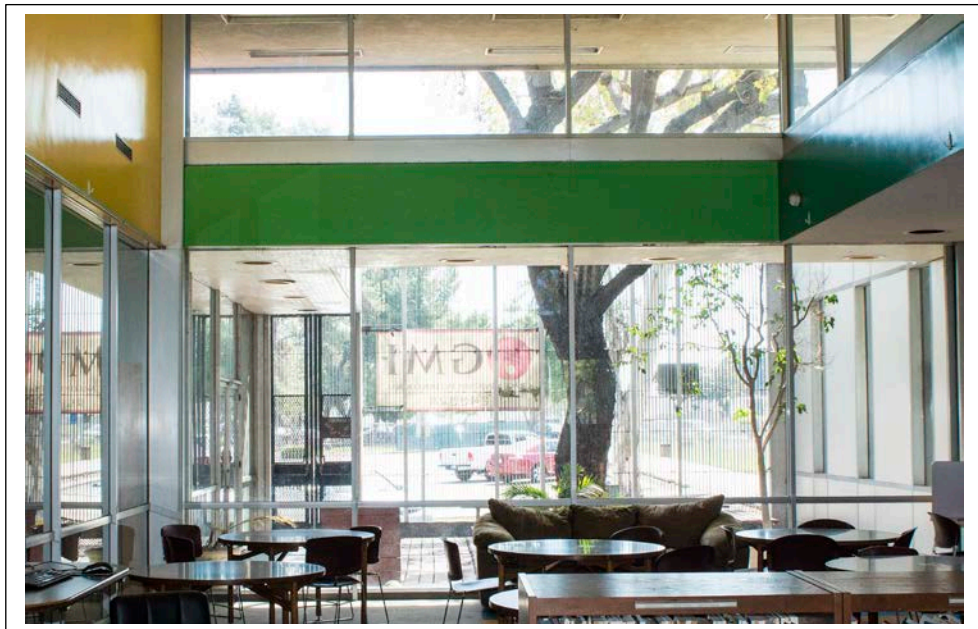**Photo 9: Interior space with clerestory windows providing light, 2018**

Photo 10: Interior courtyard on east side of library building, 2018