

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Hunt Center and Library
Other names/site number: Hunt Executive Offices; Hunt Foods Foundation Library; Hunt Memorial Library; West Fullerton Branch Library; Hunt-Wesson, Inc. Library
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1645 W Valencia Drive (Hunt Center) and 201 S Basque Avenue (Library)
City or town: Fullerton State: California County: Orange
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title : State or Federal agency/bureau or Tribal Government</p>	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u> </u>	buildings
<u>1</u>	<u> </u>	sites
<u>1</u>	<u> </u>	structures
<u>20</u>	<u> </u>	objects
<u>24</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

EDUCATION: library

Current Functions

(Enter categories from instructions.)

RELIGION: church school

COMMERCE/TRADE: business

VACANT/NOT IN USE

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: International Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Steel, glass, aluminum, concrete

Foundation: concrete

Walls: glass, aluminum

Roof: aluminum, asphalt, synthetics

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The primarily residential neighborhood in southwest Fullerton was originally rural, then zoned industrial. The four-story, rectangular, International Style Hunt-Wesson, Inc. Headquarters building, identified with its associated resources as Hunt Center, is complemented by the one story Hunt Library in the same style. Contributing resources include the two buildings, the designed landscape (site), a platform with metal canopy (structure), and ten modernist benches and ten hexagonal planters (objects). The headquarters building exhibits all the striking elements of the International Style—rectilinear form, structural steel frame, glass panels, and repeated module pattern—and its parklike setting provides a dramatic counterpart. The plain surfaces of the building's exterior are reflected in the simple and functional arrangements of the interior. To take advantage of the exterior glass walls, all of the employee offices and some of the meeting rooms are positioned along the outside walls, providing each space with natural light. The library, a companion in style and design to the headquarters building on the exterior, has an interior that conforms to the customs of the time in its arrangement of functions and services, typical of a small branch library. The campus-like environment is linked by formal walkways

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between buildings as well as functional and lushly landscaped areas. Between 1980 and 2000, one of the 25.8-acre property's original office buildings was razed and additional parking was added, reducing the district to 10.1 acres. The privately owned Hunt Center comprises 7.9 acres, and the city-owned Hunt Library 2.2 acres. The district retains a high degree of historic integrity.

Narrative Description

Location and Setting

The area was zoned industrial in the early 1920s by the city of Fullerton. Located in what was then rural, the area was intended to provide industrial space for manufacturing companies that town boosters hoped to attract to the still-fledgling town site. Aside from some orange groves, most of the land remained unused, allowing the Hunt cannery to expand over 100 acres during the following decades.

Fullerton's population rose from 10,440 in 1940, to 56,180 in 1960, 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 were laid out on land immediately adjacent to the Hunt facility. 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 Hunt Center and Library were completed in 1962, the former industrial site was surrounded by postwar housing, schools, and parks in what became identified as southwest Fullerton [**Figure 2**]. While there are some industrial remnants of the property's earlier use, the campus is situated primarily in a residential neighborhood that includes single-family homes, along with apartments and a mobile home park.

After Grace Ministries International purchased the former Hunt-Wesson, Inc. Headquarters and surrounding grounds in 2000, it was allowed to build a 180,000-square-foot facility at the western portion of the property that includes a private theological institution, library, gymnasium, and sanctuary. The construction did not alter the four-story corporate headquarters nor its parklike setting. Grace Ministries International uses the former Hunt headquarters for offices, and is slowly making substantial upgrades to the building to continue that use. The Hunt Library, closed since 2014, retains its original setting.

Hunt-Wesson, Inc. Headquarters

Contributing Building

The original entrance to the Hunt Center remains at 1645 West Valencia Drive, located approximately 620 feet east of Brookhurst Road. Vehicular entry is through a curved metal gate supported by stone pilasters. The two-lane entrance, separated by a decorative landscaped median strip, leads into a large tree-lined parking lot, with a masonry wall and row of trees on the east side separating the lot from immediate adjacent housing. When the Hunt Center was completed in September 1962, there was enormous vehicular pressure on the facility, which employed hundreds of workers, and parking was deliberately placed on the periphery. Additional

¹ Sylvia Palmer Mudrick, Cathy Thomas, and Debora Richey, *Fullerton, the Boom Years* (Charleston, SC: History Press, 2015), 13.

² "Building Permits Show Rise over Previous Month's Total." *Fullerton News Tribune* March 18, 1947.

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parking is available in a lot off Brookhurst Road and in spaces on the west and north sides of the Hunt-Wesson, Inc. Headquarters Building. The only direct vehicular access inside the district is via a small service road off Commonwealth Avenue that leads directly to the basement on the east side of the headquarters building.

The main parking area is situated on the south side of a flood control channel, and it is not part of the district. From this parking lot, visitors are channeled toward a concrete arch bridge, with metal railings on the east and west side, over the flood control channel, toward an open plaza where the 4-story Hunt-Wesson, Inc. Headquarters building is dramatically positioned ahead. The plaza contains ten white concrete modernist bench seats affixed to the ground. Four steps lead up to a large rectangular-shaped concrete platform that until the 1990s contained an expansive reflecting pool. The platform features three square-shaped planters, one of which contains a modernist, circular-shaped concrete fountain lined on the inside with four-inch square black ceramic tiles. Two rows of Queen Palm (*Syagrus romanzoffiana*) trees—five on each side—line the east and west sides of the large planters. Another three steps leads up to another concrete platform that houses the headquarters building and ushers visitors to the main, south entrance. Ten hexagonal concrete planters, 20 inches in height, are positioned around the main entrance and platforms, providing additional plantings and vegetation. Metal post lights along the pathways and platforms illuminate the way to the headquarters building at night.

Rectangular-shaped, the four-story with basement headquarters building, with approximately 60,000-square-feet of space, faces south. The office building is an exemplary example of corporate International Style architecture, and along with the adjacent Hunt Library are the two best examples of the style in Fullerton. The headquarters building exhibits all the striking elements of the International Style: a structural steel frame; horizontal bands of metal windows set flush with exterior walls; large floor-to-ceiling curtain walls of glass; plain doorways set flush to the walls; and simple, unadorned surfaces. Entrance is through four automatic glass and aluminum doors on the south and north sides, and double glass and aluminum doors on the east and west elevations. The office building was designed on an elevated concrete platform for its entry, which dramatically sets off and showcases the glass and steel box in its parklike setting. An aluminum railing runs along the outside perimeter of the building.

The exterior features T-shaped metal columns and a flat roof, design elements mimicked in the Hunt Library. The glass walls on the fourth floor are recessed, providing a sheltered walkway that extends around the office building. Recessed lights in the overhanging roof illuminate the walkway at night.

The headquarters building appears very much as it did when constructed. Although the building is air-conditioned, four of the stationary glass windows on the south side and one on the north side were converted into aluminum sliding-glass windows. A concrete ramp with metal railings was added on the north side in the 1990s by ConAgra to comply with the Americans with Disabilities Act to provide access to the building's elevated platform.

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Interior

The plain surfaces of the headquarters exterior are reflected in the simple and functional arrangement of the interior. Offices and meeting and conference rooms are devoid of ornamentation. Aside from aluminum numbers and letters used to identify offices, stairways, and restrooms, the interior is devoid of signage. To take advantage of the exterior glass walls, all of the employee offices, and some meeting rooms, are positioned along the outside walls, providing each space with natural light. Additional light is provided by metal recessed ceiling lights. In some offices and areas, the natural light is diffused by drapes and metal vertical blinds. The walls are a combination of glass, plaster, and walnut wood paneling, with many of the hallways having an alternating pattern of walnut wood siding and textured fabric. Aside from the brown marble-covered floor in the entrance lobby, all the floors are covered by carpet. The east side of each floor includes separate men and women's restrooms, elevators, and a stairway; the west side contains conference and meeting rooms. Each floor has storage closets accessed by single- or double-sliding wooden doors.

From the main entrance on the first floor, visitors enter a small lobby containing a receptionist's counter and seating area. Off the lobby are four separate hallways or corridors leading to offices and meeting rooms, all accessed by solid wood doors. The second and third floors have a similar arrangement. The third floor has a large assembly room on the east side, most likely originally used for shareholder and large staff meetings. The fourth floor was reserved for high-ranking executives and has a more elaborate design than the other floors. Rather than a series of small individual offices, there are suites of interconnecting rooms that provide additional space for secretarial staff and private meetings, as well as large individual office spaces. Each of the four corner offices has a private glass-walled patio. Employees on the fourth floor also have access to an exterior walkway that extends along all sides of the rectangular-shaped building, providing stunning views of the landscaped grounds and surrounding area.

A full basement houses the mechanical, electrical, and telecommunications equipment, and contains a kitchen and staff lounge area. The basement is accessed by interior stairways and elevators, and concrete steps on the west side of the building lead down to the basement. Much of the basement area is used for storage.

Changes to the interior of the corporate headquarters have been minimal. Some interior updates to the décor were done in the 1980s and 1990s. Overall, offices remain as they did at construction. The open, fluid interior spaces are somewhat crowded by the addition of carrel workstations and office furniture added to the hallways and elevator lobbies. When the building opened, the floors were a combination of vinyl and carpet. All of the original carpeting was replaced circa 2000. The vinyl floors in the first-floor lobby were replaced with marble in the 1990s. The reception area originally consisted of just a simple desk. That wooden desk was replaced in the 1990s with a counter reception booth covered with marble that matches the floor.

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Office Park Platform/Canopy

Contributing Structure

Placed between the headquarters building and the library is a large raised platform with a metal canopy. The platform area is accessed from a wide formal walkway. Twenty Queen Palm trees line the sides of the wide elevated walkway. Two steps lead up to a long, rectangular-shaped concrete pad, with two additional steps leading to another raised platform containing the 27- by 45-foot canopy. The canopy is supported by eight aluminum columns, with the T-shaped columns and flat roof mimicking the design of the headquarters and library buildings. The metal roof has a square-shaped opening that provides light into the interior. Adjacent to the canopy is a square-shaped planter used as a reflecting pool until the 1990s. During events, this area was employed as a gathering spot, and employees and visitors used the concrete bench seats, provided for people to relax and enjoy the parklike setting. Norton Simon later used the raised platforms to showcase selected statuary.

Hunt Library

Contributing Building

One of the few post-World War II public libraries constructed in California with private funds, the Hunt Library (201 South Basque Avenue) was dedicated and opened for service on Wednesday, September 12, 1962. While the library was known by a number of names, including the Hunt Foods Foundation Library and the Hunt Memorial Library, from the start, it was simply known as the Hunt Library by Fullerton residents.

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 Architect William L. Pereira designed the library to architecturally match the new Hunt corporate headquarters and a remodeled 1952 office building (later demolished), located 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, and none on the exterior. They did 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, and eventually paid \$485,000 for the project, which covered full costs for design and construction of the library building, 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 used both the interior and exterior of the library to display paintings, sketches, and sculptures collected by Norton Simon. Other artists were also invited to display their artwork. At the time of the Hunt Library's construction, the main library was still located in a 1941-era Work Projects Administration (WPA) building that had little meeting space. The new branch library, with its three rentable rooms, was immediately used as meeting space by a variety of community groups.

³ Harry M. Rowe, Jr., "Hunt Foods Foundation Library, Fullerton Public Library," *California Librarian* January 1966: 7-16. Includes photographs and a floor plan of the Hunt Library.

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Driving access to the entrance to the library is via a little-used and doglegged 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 one-and-a-half blocks of the library. Full access to the library's front door was expected to happen with the completion of a nearby Hunt Foundation art museum. The project was never realized.⁴

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 concrete platform that contains and 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 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 park platform/canopy and headquarters building to the west.

As a companion to the Hunt-Wesson, Inc. Headquarters building, the Hunt Library features the same International Style architecture, composed of rectilinear forms, glass panels, and a repeated module pattern. The flat portico roof with its T-shaped columns at the front façade mimics the design of the multistory headquarters. Likewise, it is slightly elevated above its wide, front walkway to give the appearance of a buoyant, floating building situated within a campus setting of landscaped open space.

Facing south, the one-story, 10,500-square foot library is 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. Exterior metal gates 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—the official tree of Fullerton. The trees tower over the library's flat roof.

⁴ The Hunt Foundation purchased and moved ten homes along Pacific Drive to provide wider access for the library and the anticipated new museum, and the project was not started. "Homes at Museum Entrance Removed," *Fullerton News Tribune* October 21, 1965.

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In 1986, the city of Fullerton replaced the lawn area on the east side of the library with a surface parking area for 48 cars. Part of the original landscaping to the southeast was repurposed as Fullerton Pooch Park, established in 2007, and operated by the Fullerton Dog Foundation.⁵ Fencing was installed to provide several enclosed areas. Just west of the dog park is a small concrete bridge that leads directly into Pacific Drive Elementary School (1957) and Pacific Drive Park (1977). A flood control channel runs along the front (south elevation) and the Santa Fe Railroad line is situated at the rear (north side) of the library. The library is leased by Grace Ministries International and used as storage and office space. A metal gate and fence were added in 2010, installed on the west side of the building to separate it from the former Hunt-Wesson, Inc. Headquarters building, which Grace Ministries International owns. A new roof was added in 1998. 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.

Interior

City council members, library board members, and city staff were invited to participate in the arrangement and layout of the building's interior. This had not been the case for the exterior. Sketches and plans were submitted, revised, and returned many times, until all parties were in agreement. Space for 120 people 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 [**Figure 3**]. A number of special elements, including art gallery facilities and custom-designed shelving, provide book storage below and picture display above.

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, and separate restrooms for adults and children adjacent to public areas. A public service desk located midway in the building provided 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: on the east side an auditorium-style community room with seventy-five seats and an adjacent pantry suitable for catering; near the front entrance an auditorium-style gallery room with one hundred seats; and on the west side, a twelve-seat conference room. 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, and as his collection grew, he 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

⁵ Barbara Giasone, "Fullerton to Get City's First Dog Park," *Fullerton News Tribune* January 18, 2007.

⁶ "When You Need a Meeting Place... Hunt Branch Library and Community Center," c. 1980, brochure on file, Local History Room, Fullerton Public Library.

⁷ Jack Boettner, "Fullerton's Hunt Library: Museum without Walls Boasts Some of the World's Finest Art," *Los Angeles Times* January 14, 1968; Claudia Luther, "Loaned from Simon Collection: Library Branch Adds New Art," *Fullerton News Tribune* September 5, 1969.

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The interior is largely column-free and the expansive clerestory windows provide an inviting light-filled space, appropriate for a library. The glass walls and clerestory windows infuse the building with light and 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, and 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 pastel colors. 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 in use 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 as it was, including shelving, books, and furniture. The original layout remains intact, and there have only been a few minor changes. The fireplace in the lounge area, never really used, was removed in the 1970s. Library detection gates were installed in the 1980s to prevent the theft of materials. Some of the recessed ceiling lights were replaced in the 1990s. Initially, the flooring consisted of vinyl and blue carpet. Since circa 2000, the entire library floor is covered with brown carpet. As technology and services changed, some of the original functions of the library changed over the years. The Music Room designed for the listening of phonograph records was converted into a public computer room in the 2000s. The Young Adult Room became a periodicals display area at the same time, and additional tables were added to the lounge area to provide more student study space.

Landscaped Park

Contributing Site

A large, harmonious, and integrated park enfolds the headquarters building, library, park platform, parking lots, access streets, and railway underpass. The south boundary of the district is a sixty-foot-wide flood control channel. Linear sixteen-foot-wide concrete pathways, interspersed with slabs of decorative rock and cement, allow for organized pedestrian travel within the large open space, with one pathway providing direct linkage from the corporate headquarters to the office park platform and to the library. The formality of the walkways are balanced by wide swaths of green grass, mature trees—many of which tower over the buildings—and flowering plants. When Norton Simon used the headquarters, statues were positioned along the walkways. The office park has an overall natural and inviting look that emphasizes the elegance of the Hunt Center and Library building materials. The buildings appear as transparent glass and metal gridded boxes set in a wooded landscape.

Violet Trumpet vines (*Clytostoma callistogioides*) provide mounding over a five-foot-high chain link fence that runs along the south side of the property, concealing the flood control channel and providing privacy to the residences on the other side of the channel. A good number of Aleppo pine trees (*Pinus halepensis*), Ginkgo (*Ginkgo biloba*) and Mimosa (*Albizia julibrissin*) trees run

⁸ The Hunt Library's furniture was provided by the Austin-Bentley Company of Los Angeles, Remington Rand of Los Angeles, and Alfernandez Office Equipment of Fullerton.

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along the south side as well. To shield the corporate headquarters and library from the Santa Fe Railroad track, which runs along the north side of the property, heavily landscaped berms parallel the railway line. Numerous Aleppo pine trees line the north side, along with Lantana varieties (*Lantana camara*, *Lantana montevidensis*) are used for ground cover. Bougainvillea varieties are trained on the chain link fencing at the property line.

Subtly Japanese in motif, the landscape is characterized by clusters of flowering trees of many varieties, gently contoured expanses of lawn accented by heavily planted berms, dry streambeds, and dramatic arrangements of rocks and boulders. While land where the buildings are placed was leveled off, the natural contours of the land were retained, providing soft rolling hills throughout the parkland. The landscape arrangement consists of an array of tree groupings and drifts of ground plantings in the central area of the grounds. The several stands of trees consists of Pines (at least two species, *Pinus halepensis* and *Pinus canariensis*), Ginko, Jararanda, and Fern Pine (*Podocarpus glaucilior*). In addition, there are a number of other trees in individual settings: Mimosa, Evergreen Pear (*Pyrus kawakamii*), Crepe Myrtle, and Coral (*Erythrina*) varieties. Swaths of ground plantings include Indian Hawthorne (*Rapheolepis indica*), Kaffir Lily (*Clivia miniata*), Fortnight Lily (*Dietes bicolor*), Asparagus Fern (*Asparagus sprengeri*), and a large number of hybrid Rose (*Rosa*) bushes. There are large areas of lawn between plantings and trees. The number of trees is in the hundreds, and some of the pine trees are over fifty feet in height.

Nearly all of the original trees and vegetation remain throughout the site. A planting of Italian Cypress (*Cupressus sempervirens*) trees on the north side is meant to hide a ten-foot-high cooling tower installed in 2007. Just east of the Cypress trees is a portable ten- by twelve-foot garden shed, part of the Sunshine Series manufactured by Tuff Shed circa 2005. The plain, windowless, and painted shed features double doors and rough vertical wood plank siding. Due to its moveable nature and small size, the portable shed is not counted as a resource.

Directly in front of the headquarters building on the south side is a row of mature Crepe Myrtle trees that appears not to be part of the original planting. These newer trees were most likely planted at the time when the large hardscaped entry to the building, originally designed with a water feature, was substantially changed in the 1990s and planted with the rows of Queen Palms (*Syagrus romanzoffiana*) on each side of the entry. Similarly, rows of Queen Palms are also planted on both sides of the concrete walkway leading to the office park platform area—another addition to the original planting, most likely at the same time the central walkway was done in the 1990s. To provide more outdoor seating space for students and employees, additional portable benches and tables have been added to the grounds. Removable wood ramps have been added to some of the stairs throughout the property by Grace Ministries International since 2000. The grounds are well maintained.

Concrete walkways connect the library to the rest of the parklike grounds. The expectation was that visitors would enjoy the artwork within the library and stroll along the long concrete walkways outside the library to view statuary positioned across the grounds. The library front lawn area features a small island of mature Aleppo Pine (*Pinus halepensis*) trees, along with Red Ironbark Eucalyptus (*Eucalyptus sideroxylon*) trees. The rear, mounded areas feature a variety of

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mature trees: Crepe Myrtles (*Lagerstroemia indica*), Fern Pines (*Podocarpus gracilior*), and Eucalyptus; low lying plants include Pigmy Date 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 Silk Floss tree (*Chorisia speciosa*).

Alterations and Integrity

The property has not been moved and retains integrity of *location*. While there are still a few industrial remnants of earlier use, the former Hunt Center campus remains situated primarily in a post-World War II residential neighborhood that includes single-family homes, along with schools and parks, in southwest Fullerton. As intended, the expansive parklike *setting* still provides respite from the dense surrounding urban environment. Aside from the removal of water features in the 1990s, additions and changes after the 1960 to 1969 period of significance are generally minor and do not detract from the overall integrity of the district. The overall *design* of modernist buildings situated within a framework of gently contoured lawn spaces, flowering trees, and dry streambeds has changed little. The buildings retain their original *materials* and *workmanship*, and still provide a dramatic presence when approaching the property. Integrity of *feeling* is somewhat altered due to the absence of artwork and the effects of time on the landscape. Where the 1962 campus presented a young, orderly backdrop of landscaping for Norton Simon to display artwork and sculpture, the mature landscaping itself became the focus. While ownership has changed, the property retains sufficient *association* to convey a mid-twentieth century corporation's presence in and relationship to the community.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

INDUSTRY

Period of Significance

1960-1969

Significant Dates

1962

Significant Person

(Complete only if Criterion B is marked above.)

Simon, Norton

Cultural Affiliation

N/A

Architect/Builder

Pereira, William L. (architect)

Trudgett, R. Dudley (landscape architect)

Carter, Robert Herrick (landscape architect)

Lindgren & Swinerton, Inc. (builder)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Hunt Center and Library district is eligible for the National Register at the local level of significance in the area of Industry under Criterion A for its association with Hunt-Wesson, Inc., one of the most long-lived and important companies in Fullerton's history and under Criterion B for its association with industrialist Norton Simon, a self-made titan of American business. The Hunt cannery developed into the city's first full-blown industrial center and largest post-World War II industry. Hunt-Wesson, Inc., the only company Simon built from the ground up, became one of the first multinational consumer products corporations between the 1940s and 1960s. The district is also eligible under Criterion C in the areas of Architecture and Landscape Architecture. The headquarters and library buildings embody the distinctive characteristics of the International Style, an architectural style seldom used in Fullerton. The buildings represent the work of master architect William L. Pereira. Landscaping was designed by two master landscape architects, R. Dudley Trudgett and Robert Herrick Carter. The period of significance, 1960 to 1969, spans the years from Pereira's completion of the master plan to when Norton Simon, who had used the headquarters as his main office, resigned as the head of Hunt-Wesson, Inc. As a property that derives its significance from architectural distinction as evaluated under Criterion C, the building satisfies Criteria Consideration A: Religious Properties.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

General Overview of Hunt Center and Library

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 modest 1939 Streamline Moderne headquarters building on West Commonwealth Avenue, and another office and showroom building, constructed directly across the street in 1952, provided the bulk of office space, and still failed to service the needs of the ever-expanding company [**Figure 1**]. Executive and clerical office workers were scattered across the industrial site. At the time, the Hunt 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 25.8-acre site that was to include a headquarters/office complex to be known as the Hunt Center and a separate city-owned branch public library, the Hunt Library.

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 building. The Hunt Foods Charitable Foundation, which had been studying ways to augment educational services in west Fullerton,⁹ also agreed to

⁹ In 1956, Fullerton officials 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

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construct a new city branch library—a gift to the city of Fullerton—on a 5.2-acre site east of the office buildings. The three buildings were intended to be distinctive and complement each other. To give the Hunt Center and Library more of a university than an industrial feel, Pereira included a landscaped park intended to provide a relaxed and tranquil environment for Hunt employees, library users, and visitors. The Hunt Center and the Hunt Library were separate properties, and members of the community were encouraged to enjoy the expansive landscaped grounds that extended across both properties. Simon wanted a unique headquarters that symbolized the firm’s multinational status as well as space for his ever-expanding corporate and private art collection.

William Pereira completed the plans in 1960. The notable and long-established firm of Lindgren & Swinerton, Inc. was hired to construct the two new buildings and complete the remodeling of the office building and showroom it had constructed earlier in 1952. Master landscape architect R. Dudley Trudgett was selected to landscape the overall campus grounds; Robert Herrick Carter was assigned the land around the new library. Construction of the massive \$10 million project—that involved erecting a railway underpass, bridges, parking lots, and driveways along with the demolition of buildings—began in March 1961, and was completed in 1962. The Hunt Center and Library project was one of the most successful examples in Fullerton of 1960s modern architecture.

Criterion A: Industry

Established as the Val Vita Products Company in 1931, Hunt-Wesson, Inc. was one of the most long-lived and important companies in Fullerton’s history. Providing thousands of jobs to local residents, the Hunt cannery developed into the city’s first full-blown industrial center. The firm developed innovative production techniques that eventually made it the largest independent cannery in the United States, manufacturing nationally known products. After World War II, the food processing facility became Fullerton’s largest industry. Although the multinational firm and Fullerton residents often had a strained relationship, Hunt Foods placed “manufactured in Fullerton, California” on millions of canned good and print advertisements, providing recognition to the city. One of the nation’s first corporate raiders, Norton Simon made Hunt the cornerstone of a diversified business empire that eventually included food processing and packaging, container manufacturing, soft food industries, printing, and publishing. The firm increased its profits every year, allowing Simon an almost unlimited amount of funds to amass one of the nation’s greatest corporate art collections, considered the world’s largest private collection of art assembled since World War II.

In January 1923, the Fullerton Chamber of Commerce had formed an Industrial Committee whose members had the “sole duty to bring additional industry to Fullerton.”¹⁰ The first

on the southwest side of the city where there had been a boom in housing and shopping 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. Edwin Castagna, *Recommended Five Year Capital Improvement Plan for the Fullerton Public Library* (Long Beach: Edwin Castagna, 1957), on file, Local History Room, Fullerton Public Library. At the time, the southwest section of the city was served by a bookmobile.

¹⁰ “Industries to Be Urged Here: Chamber Names Industrial Committee,” *Fullerton News Tribune* January 5, 1923.

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industrial company to be enticed to Fullerton was the Newton Process Manufacturing Company, headed by Daniel L. Newton, which began construction of a large natural gas plant at the southeast corner of West Commonwealth Avenue and Brookhurst Street, adjacent to the Santa Fe Railroad—in May 1923. The Newton plant expanded, added new buildings, and eventually employed seventy workers before closing in 1927.¹¹ Eager to keep the processing plant open, Industrial Committee chairman Angus McAulay (1886-1941) convinced Connecticut businessman Albert C. Whitefield (1879-1957)—who had helped develop the Vitavac Process for preserving orange juice in its natural state¹²—to convert the gas plant into a new bottling plant.¹³ In February 1928, Whitefield moved to Fullerton¹⁴ and established the A. C. Whitefield Citrus Product Company (the Vitavac Process Corporation of America), spending over \$65,000 on special machinery.¹⁵

Experiencing financial difficulties after the 1929 stock market crash, and needing investors, Whitefield joined forces with Los Angeles businessman Meyer Simon, with Whitefield owning 49 percent and Simon 51 percent of the company. Simon transferred half of his interest to his son, Norton Simon, and Whitefield transferred half of his interest to William L. Waters, his attorney. In 1932, Meyer Simon and Waters induced Whitefield to enter into an arrangement with an Oakland company, and while Whitefield was out of town working on the new agreement, Meyer Simon and Waters attached the bottling plant, leaving Whitefield with no interest in the company. When Whitefield filed a \$20,000 lawsuit, claiming he had been defrauded of his share of the bottling company, Simon and Waters accused him of petty theft and had him arrested. The theft charges were quickly thrown out of court, and Whitefield sued for an additional \$100,000 for malicious prosecution. When everything had been settled, Norton Simon had gained control of the Fullerton plant. The contentious dispute between Whitefield and the Simons was tracked for months in newspapers across Southern California.¹⁶ Adding to their notoriety, Meyer and Norton Simon were also embroiled in another widely covered lawsuit with the city of Los Angeles, which sued the Simons for fraud and conspiracy in the sale of Harbor

¹¹ “Newton Plant Building is to Start,” *Fullerton News Tribune* May 24, 1923; “Ship Product Fullerton Factory,” *Fullerton News Tribune* July 12, 1923; “Local Plant Adding Unit,” *Fullerton News Tribune* August 2, 1923; “Growing Activity Shown at Industrial Site: New Plant Extensions under Way,” *Fullerton News Tribune* August 23, 1923.

¹² Whitefield appeared to be using the Vitapack Process developed by Thomas M. Rector and Dwight Tenney in 1922. “A New Canning Process is Announced,” *Canning Age* January 1922: 13-15; Thomas M. Rector, “Use of Inert Gas in Preservation of Canned Food,” *Chemical Age* February 1922: 74-75.

¹³ “Start Work on Newton Plant for New Use,” *Fullerton News Tribune* February 7, 1928.

¹⁴ “Fullerton in Welcome to 23 New Families,” *Santa Ana Register* February 28, 1928.

¹⁵ Certification of Incorporation of Vitavac Process Corporation of America. Albany, New York, 1927. Whitefield was the designated representative of the corporation in California. On file, California State Archives, Sacramento.

¹⁶ “Citrus Products Trouble Growing: A. C. Whitefield Arrested after He Filed Suit,” *Fullerton News Tribune* June 20, 1932; “Fullerton Man Says Partners Defrauded Him,” *Santa Ana Register* July 19, 1932; “Fullerton Damage Suit Tangle Nearing Climax,” *Los Angeles Times* July 21, 1932; “Whitefield’s Answer Filed: Meyer Simon Sued as Result of Arrest,” *Fullerton News Tribune* August 1, 1932; “Asks \$100,000 for Malicious Prosecution,” *Santa Ana Register* August 1, 1932; “New Action Started in Legal Feud: Citrus By-Products Man at Fullerton Sues His Associates for \$100,000,” *Los Angeles Times* August 4, 1932; “Another Suit Filed in Food Concern Feud,” *Santa Ana Register* September 13, 1932; “First Round Decision Goes to Whitefield,” *Santa Ana Register* September 25, 1932.

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Department equipment and supplies [Figure 4].¹⁷ Whitefield was a popular figure in town, and the ruthlessness of the takeover helped to establish the Simons as untrustworthy businessmen in the still small town.

Although the original plan was to obtain and to quickly sell off the new Fullerton plant equipment at a profit, the Simons, hoping to present themselves in a better light and give the appearance that they had been genuinely interested in a partnership in the Whitefield Company, made the decision to have Norton run the bottling plant for a year. Norton Simon quickly renamed the business the Val Vita (valuable vitamins) Food Products Company.¹⁸ The Fullerton plant takeover was the first in a long line of corporate raids conducted by Simon during his lengthy business career.¹⁹

A brooding and gloomy man, Norton Simon was also a workaholic eager for financial gain, and he threw himself into the development of Val Vita, working seven days a week. As long-time employee Elmer Murphy later noted, “We’d work 70, 80, 100 hours a week with everybody pitching in. Norton Simon was right there running the production line, dealing with the growers and grocers; he was all over the place.”²⁰ Simon quickly added other fruits and vegetables to the product line, including tomato products, spinach, and peaches, and switched from bottles to cans. To save money, he bought a bankrupt Los Angeles can-making plant in 1934, and moved the equipment to Fullerton where workers began to manufacture metal containers in the building next to the cannery. To reduce pickup and delivery costs, Simon used his own trucks.

Val Vita was one of the first companies to pack its products on moving conveyor belts and to handle the peeling of tomatoes on the production line.²¹ Simon purchased additional acreage, which, by 1938, covered eighteen acres, and he added new processing and shipping buildings.²² In 1937, the company built a new cannery next to the original plant, doubling the size of the old facility. As food production lines were added, additional buildings were constructed on newly purchased land. During these early years, Simon was concerned with increasing production and profits, and the industrial site was laid out solely for efficiency.

In 1939, Simon made an attempt to update the public image of Val Vita by constructing the first of two headquarter offices. Located on the northeast corner of West Commonwealth Avenue and

¹⁷ “Mayor Heard in Harbor Quiz.” *Los Angeles Times* May 12, 1933.

¹⁸ Articles of Incorporation of California, Gold Brand Foods, Inc., September 15, 1931. On file, California State Archives, Sacramento.

¹⁹ In some later histories and timelines, Vitavac is removed, and the company history is incorrectly taken back to the 1890s with the Hunt Brothers. “Hunt 1958 [Advertisement]” *Fullerton News Tribune* July 28, 1959.

²⁰ “The 1930’s,” *Hunt Highlighter* Winter 1966-67.

²¹ “\$250,000 Hunt Foods Plant Now in Operation; Growth Continues as New Office Building Opens,” *Fullerton News Tribune Hunt Foods Inc., Edition*, August 22, 1952.

²² “Work Started on New Buildings; Val Vita Additions Cost \$106,000.” *Fullerton News Tribune* July 10, 1939. The Val Vita Headquarters was most likely designed by Los Angeles architect Douglas McLellan, who remained with the Hunt cannery until his death in 1959. When the new corporate headquarters building was completed in 1962, the Streamline Moderne building was converted into the Hunt-Wesson Research Institute. Hunt employees often called the building the “Little Office.” Owned by Grace Ministries International, the building is a designated Fullerton Significant Property.

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Brookhurst Street—opposite the industrial facilities – the new Streamline Moderne headquarters building, built at a cost of \$24,000, was one of the few business office buildings constructed in Fullerton during the 1930s.²³ As the cannery expanded, more local workers were hired, making the company one of the few that actually increased employment during the Great Depression. Moving to year-round production, the number of Val Vita employees—most of whom were Fullerton residents—rose to 900 by the end of 1939, with 15,000 cans being shipped daily from what had become the largest independent cannery in the United States. Millions of cans shipped around the nation were labeled “manufactured in Fullerton, California,” providing some recognition to the still-small town. Simon’s innovations paid off, and Val Vita’s annual sales rose from forty-three thousand dollars in 1932 to nearly \$9 million in 1942.²⁴

At a Thanksgiving party in 1932, Simon met Lucille Ellis (1911-2000),²⁵ the daughter of a Jewish candy and tobacco wholesaler in Buffalo, New York. In February 1933, the couple wed and moved to Fullerton. The family was close-knit and somewhat reclusive, and sons Donald and Robert were raised under a strict disciplinary code. The Simon family remained in Fullerton until 1939, when they moved to Los Angeles. They purchased a six-bedroom, three-bathroom home at 1739 Buckingham Road in Lafayette Square, an upper-middle-class neighborhood closer to Jewish culture and only a few miles west of the downtown Los Angeles business district, where they remained for the next fifteen years. They also purchased a beach house on Lido Isle in Newport Beach, where they spent weekends and summer months. Simon often used the Newport Beach home as a second office.

Although Simon made extensive attempts to connect to the Fullerton community in the 1950s and 1960s, he remained reclusive during his early period. On rare occasions, Val Vita would donate a prize of canned fruit for some event, but the company did not participate in any city business promotional activities such as Demonstration Day or Orange Juice Week.²⁶ Simon, who was working seven days a week, also did not join or engage with any Fullerton social or business organizations. On one rare occasion, on October 8, 1936, Simon did address the Fullerton Rotary, inviting the businessmen to visit the plant, while noting, “We are proud of Fullerton and want Fullerton to be proud of us.”²⁷

What Simon did continue to do was quietly take over failing or distressed food companies, acquiring a dozen during the 1930s. In 1941, Simon began to buy stock in the Hunt Brothers Packing Company, a food-processing plant in Hayward, California, founded by Joseph and William Hunt in 1888. An agreement between Val Vita and Hunt allowed Hunt to lease—with an option to buy—the plant, equipment, and brands of Val Vita. Simon eventually sold Val Vita to Hunt for \$3 million, then used the proceeds to turn around and purchase more Hunt stock,

²³ “Val Vita Cannery Now Nearing Peak,” *Fullerton News Tribune* August 24, 1939.

²⁴ Freeman Lincoln, “Norton Simon—Like Him or Not,” *Fortune* December 1953: 145.

²⁵ “Lucille Ellis Simon; Art Patron and Collector [Obituary],” *Los Angeles Times* May 25, 2000.

²⁶ “Val-Vita Aids Police Shoot: Cannery Gives Prizes for Competition,” *Fullerton News Tribune* November 27, 1939.

²⁷ “How Cannery Grew Is Told: Manager Talks before Fullerton Rotary,” *Fullerton News Tribune* October 8, 1936.

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eventually gaining control of the company. He then renamed the company Hunt Foods, Inc.²⁸ To accommodate the Hunt acquisition, Simon purchased additional acreage at the Fullerton site and hired Los Angeles architect Douglas McLellan to design a huge \$200,000 canning plant, one of the largest food processing units built in the West. The three-acre cannery included a labeling and packing department and additional storage and shipping space for 37 individual lines that the company was producing.²⁹

As president of Hunt Foods, Inc., Simon completely transformed the company, “mechanizing production, centralizing operations, overhauling the accounting system, selling unprofitable properties, reducing the number of can sizes, introducing the red Hunt label, and putting seven percent of sales into an aggressive advertising campaign to build up the brand name.”³⁰ By 1946, Hunt sales had grown from \$14,550,000 in 1942, to \$48,350,000, making it the third largest food processing company on the West Coast and the largest industry in Fullerton. By 1949, workers at the food-packing site were producing two million cases of canned goods per year.³¹

The expansion of the company in the 1940s increased employment to 1,500, with wages high enough for workers to form a local home construction organization.³² Simon, whose business acumen was not matched by skills in dealing with people, began to experience labor difficulties. The Fullerton cannery experienced labor disputes, picketing, walkouts, and strikes in 1941, 1942, and 1946.³³ By 1942, Val Vita company supervisors had gained a notorious reputation for

²⁸ “Val Vita Adds to Holdings,” *Los Angeles Times* April 25, 1942; “Packing Units Close Deal; Hunt Bros. Leases Val Vita Products with Option to Purchase,” *Los Angeles Times* October 23, 1942.

²⁹ “Fullerton Fruit Canning Factory Plans Huge Expansion Program,” *Los Angeles Times* March 20, 1938; “Huge Canning Plant Being Completed at Fullerton,” *Los Angeles Times* July 6, 1942. The building was constructed by the Griffith Company of Los Angeles. Simon used Douglas McLellan for a number of other projects, including the Hunt packing plant in Davis, California and the expansion of the Hunt’s general offices in 1957. “Plant Site Is Purchased,” *Los Angeles Times* September 9, 1956; “Firm’s Office Space Will Be Enlarged,” *Los Angeles Times* February 3, 1957. McLellan (1897-1959) is best known for Mira Hershey Hall, Administration Wing, and Chancellor’s House at the University of California, Los Angeles (UCLA) campus. “Plans Finished for Dormitory,” *Los Angeles Times* November 9, 1930; “Work Begun on Dormitory for UCLA Girls,” *Los Angeles Times* March 18, 1931; “Dormitory Space Held in Demand; Work of Hershey Hall at Westwood Contracted for Students,” *Los Angeles Times* August 16, 1931; “Administration Building’s Wing Open at UCLA,” *Los Angeles Times* June 22, 1952; David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles* ed. and updated by Robert Winter (Salt Lake City: Gibbs Smith, 2003), 147, 176. McLellan later formed a partnership with Los Angeles architect John Fortune, who continued the firm after McLellan’s death in 1959. In some sources, McLellan is misspelled as McLelland.

³⁰ “Norton Simon,” *Current Biography Yearbook* (New York: H. W. Wilson Company, 1968), 36.

³¹ “Packing Site,” *Fullerton News Tribune* October 5, 1949. Includes black and white aerial photograph of the packing site.

³² Starting in the 1920s, Fullerton experienced a severe housing shortage that continued throughout World War II. A group of Val Vita workers formed a group that planned the initial construction of 52 Fullerton homes to be built by contractor Emil G. Stoller. The project received attention in the local newspaper and never got off the ground. “Val Vita Growth Told by Simon: Employees Active in Fullerton,” *Fullerton News Tribune* March 30, 1940; “\$150,000 New Homes Project Announced,” *Fullerton News Tribune* May 8, 1940; “Build Now! [Advertisement],” *Fullerton News Tribune* August 23, 1940.

³³ “Truck Drivers Picket Fullerton Cannery,” *Los Angeles Times* March 6, 1941; “Strike at Cannery: Two Unions Restrained from Halting Work Over Contract Dispute at Fullerton Plant,” *Los Angeles Times* February 2, 1942; “Help Wanted [Advertisement],” *Fullerton News Tribune* February 2, 1946; “Hunt Bros., C.I.O. Argue Wages at

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exploiting workers—seventy-five percent of whom were Mexican or Mexican American women. Led by labor activist Luisa Moreno, the cannery women eventually won a bitter and hard-fought campaign to form a union, the United Cannery, Agricultural, Packing, and Allied Workers of America, Local 2. In addition to union recognition and improved wages, management agreed to provide on-site day care for its workers.³⁴ The labor disputes further damaged Norton Simon's local reputation as Hunt Foods was the only Fullerton firm to experience strikes during World War II.

In 1937-38, the city of Fullerton paid for an extensive sewage system for Val Vita, and despite the cannery's heavy reliance on water, allowed the company to pay a reduced water rate. This perceived preferential treatment became a major issue in the 1940 city council election, with many influential residents accusing Val Vita of trying to control both the city and the election.³⁵ To alleviate growing tension between residents and the company, Norton Simon's brother-in-law Frederick R. Weisman (1912-1994)—at Meyer Simon's insistence—was brought in as president of Hunt Foods in 1946.³⁶ Weisman's optimism and out-going personality was better suited to postwar America than Simon's pessimistic and secretive style. More conciliatory than Simon, Weisman made immediate attempts to smooth things over with Fullerton residents, thanking residents for their support and attending various events. The relationship between the two men remained competitive and strained, and Weisman left in 1958.³⁷ Weisman, unlike his brother-in-law, was engaged in social activities in Fullerton and Orange County. He went on to make a fortune in Toyota distribution, and became one of the great modern art collectors of the twentieth century.³⁸ Lingering suspicions that Norton Simon was engaging in less than honorable behavior

Local Cannery," *Fullerton News Tribune* April 1, 1946; "Strikers Go Back to Work Here at Hunt Cannery," *Fullerton News Tribune* April 4, 1946.

³⁴ Vicki L. Ruiz, *Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food Processing Industry, 1930-1950* (Albuquerque: University of New Mexico, 1987), 81-82; Vicki L. Ruiz, "United Cannery, Agricultural, Packing, and Allied Workers of America (UCAPAWA/FTA) (1937-1950)"; *Latinas in the United States: A Historical Encyclopedia* ed. by Vicki L. Ruiz and Virginia Sanchez Korrol, Vol. 3 (Bloomington: Indiana University Press, 2006), 770-772; *Gale Virtual Reference Library*, accessed April 15, 2018.

<http://go.galegroup.com>; "Val Vita Election among 1,300 Due," *Fullerton News Tribune* October 26, 1942; In the Matter of Val Vita Food Products, Inc. and United Cannery, Agricultural, Packing and Allied Workers of America, Local 2, Affiliated with the C.I.O. Case No. R-4353, Decided October 22, 1942, National Labor Relations Board. Members of the union also organized the adjacent Continental Can Company. When the Hunt Brothers purchased Val Vita, the American Federation of Labor, which held contracts with Hunt plants in Northern California, unsuccessfully lobbied the NLRB to decertify UCAPAWA.

³⁵ "Citizens of Fullerton! [Election Advertisement]," *Fullerton News Tribune* April 4, 1940. Val Vita's response to the advertisement (also titled "Citizens of Fullerton") was published April 8, 1940 in the *Fullerton News Tribune*. Hoping to head off bad election press, Meyer Simon conducted an interview with a *Fullerton News Tribune* reporter ("Val Vita Growth Told by Simon") on March 30, 1940, where he extended an invitation to Fullerton residents to visit the Val Vita plant. The candidates opposing Val Vita were elected.

³⁶ "Weisman Elected Head of Hunt Foods," *Los Angeles Times* September 25, 1946; Suzanne Muchnic, "Art Collector and Philanthropist Weisman Dies," *Los Angeles Times* September 13, 1994. Weisman was replaced by a series of other presidents. Simon remained in charge of Hunt Foods until stepping down in 1969.

³⁷ "Who Put That Can of Hunt's Tomato Sauce in Mrs. Smith's Kitchen? [Advertisement]." *Fullerton News Tribune* October 5, 1949.

³⁸ After purchasing a small produce distributorship in Los Angeles, Weisman met Meyer Simon, and subsequently married his daughter, Marcia Simon, in 1938. He became president of Hunt Foods at the age of 31 in 1946. He made his fortune in other corporate enterprises, most notably Mid-Atlantic Toyota in 1970, the first of four Toyota

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continued in the community and later played a negative role in his attempts to establish an art museum in the city.

Following the removal of World War II food restrictions, Simon launched one of the most memorable and effective marketing campaigns in food history. The Hunt Brothers Packing Company had been a private label company, selling a full line of fruits and vegetable products largely unknown to the consumer. With Simon as its president, the renamed Hunt Foods wanted to concentrate on its own brand and its new slogan “Hunt for the best.” Hunt Foods started with tomato sauce, “a seasoned concentrated form of tomato solids that [had] never sold in quantities of more than two million cases,”³⁹ and from 1946 to 1948, spent \$2.2 million dollars in national advertising.

At a time when most magazine advertisements were printed in dull grey and black, Simon purchased full-page, four-color advertisements in *Life* magazine that appeared every week of the year in 1948, the first time an advertiser had bought fifty-two consecutive advertisements in a national weekly.⁴⁰ The early advertisements noted that the tomato sauce was manufactured by “Hunt Foods, Inc. Fullerton, Calif.” at the bottom, acknowledging the city’s role in the company’s manufacturing success. In a particularly bold move, Hunt Foods also placed advertisements in such upscale magazines as *Vogue* and *Harper’s Bazaar*, advancing the concept that such commonplace tomato products were in fact chic.⁴¹ Hunt Foods also posted huge advertisements for its tomato products on billboards across the nation,⁴² and the diminutive “Perky Peggy” King was hired to sing a nine-second Hunt jingle, “I get a kick outta cookin’ with Hunt’s tomato sauce,” that brought her instant fame after it was heard on millions of radios.⁴³

distributorships in the United States. Weisman amassed an enormous art collection of modern and contemporary art, much of which he gave to museums around the country and abroad. His largest gifts were to two museums named for him, one at Pepperdine University and one at the University of Minnesota in Minneapolis. Weisman’s first modern art acquisitions were those of Fullerton Hard Edge painter Florence Arnold. Personal Interview, Suzanne Serbin, February 14, 2018. Frederick and Marcia Weisman are portrayed in David Hockney’s 1968 painting *American Collectors*. Weisman’s time at Hunt Foods, Inc. is described in more detail in Gwen Jones, *Frederick R. Weisman: A Collection of Memories* (Los Angeles: Ultragraphics, 1987): 83-105. On file, Local History Room, Fullerton Public Library.

³⁹ “The 1940s,” *Hunt Highlighter* Winter 1966-67, 6.

⁴⁰ Collins, James H. “From Shoestring to Millions: The Strategy behind Hunt Foods,” *Sales Management* December 15, 1948, 52-60; Suzanne Muchnic, *Odd Man In: Norton Simon and the Pursuit of Culture* (Berkeley: University of California Press, 1998), 20-21. The New York City advertising firm of Young & Rubicam, Inc. was placed in charge of the Hunt campaign.

⁴¹ Sara Campbell, *Collector without Walls: Norton Simon and His Hunt for the Best* (New Haven: Yale University Press, 2010), 13-14. Includes color advertisements from *Vogue* and *Harper’s Bazaar*. Examples of Hunt’s stylish advertisements in *Vogue* magazine are found in the following issues: April 15, 1956, 23; June 1, 1956, 25; August 1, 1956, 18-19; November 15, 1956, 21. Hunt also placed color advertisements in *Ladies’ Home Journal*, *McCall’s*, *Woman’s Day*, and *Good Housekeeping*, which also gave the tomato sauce its Seal of Approval.

⁴² “Hunt’s Catsup [Billboard Advertisement],” 1947. Corner of Wilshire Boulevard and Vermont Avenue, Los Angeles, California, Security Pacific National Bank Collection, Los Angeles Public Library Photograph Collection, accessed May 4, 2018. <http://jpg3.lapl.org/pic149/0007370.jpg>.

⁴³ A. D. Amorosi, “Legendary Singer Peggy King Plots Her Comeback at 84,” 2015, Mycitypaper.com, accessed April 15, 2018. <https://www.youtube.com/watch?v=E1ju3pbTrZc>.

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Television was added to the advertising campaign in 1950, along with other products, including catsup, tomato paste, and Hunt's "heavenly" peaches, and within three years "Hunt for the best" had become a household slogan. By 1951, Hunt's tomato sauce was the number-one seller in the nation, Hunt's peaches were ranked second among all brands, Hunt's catsup was the number-three brand, and Hunt Foods had become the fourth largest company in the United States in its field.⁴⁴ To reflect the company's growing diversification, it was renamed Hunt Foods and Industries in 1958. In 1960, Hunt Foods and Industries, Inc. merged with the Wesson Oil and Snowdrift Company, Inc. of New Orleans, a producer of cottonseed oil and its byproducts, forming Hunt-Wesson, Inc., a company with more than \$300 million in sales annually.⁴⁵

The postwar decades were heady years for Hunt as the company continued to expand. Simon continued to take over companies, including United Can & Glass Company, Glass Containers Corporation, and Ohio Match Company, and the Fullerton plant began making cans, can-making machines, and glass containers, fulfilling its own growing needs and generating a steadily increasing amount of outside business.⁴⁶ The number of local employees doubled. In 1952, the company purchased 3.6 acres on the south side of Commonwealth Avenue and began construction of a \$250,000 general office and showroom building. Designed by Douglas McLellan and John Fortune, the U-shaped building consolidated departments that were spread across the industrial site, with some of the 300 personnel servicing Hunt factories in California, Oregon, Washington, Utah, Ohio, and New Jersey.⁴⁷ The executive offices remained in the small Streamline Moderne headquarters directly across from the general office. With city and company officials present, the office building and showroom opened to great fanfare on August 22-23, 1952. The local newspaper called it "the largest and most modern structure of its kind in Orange County."⁴⁸ By 1957, the new office building had become too small to accommodate the still-growing firm, and a 20,000-square foot addition was constructed.⁴⁹

Norton Simon and Hunt Foods received some national publicity in the 1940s, Simon still preferring to go unnoticed. The tomato sauce advertising campaign, the fast-paced growth of the company, and Simon's continual takeover of firms began to receive national notice. In a long, unfavorable profile in the December 1953 issue of *Fortune* magazine, "Norton Simon—Like Him or Not," Simon was introduced to a national audience. Author Freeman Lincoln described

⁴⁴ As with the print advertisements, Hunt ran multiple television advertisements. In the 1950s, the company began co-sponsoring family-oriented television shows, such as *Jungle Jim* (1955-56) and *My Three Sons* (1960-1972), using the shows' actors to further promote Hunt products.

⁴⁵ "Hunt Foods, Wesson Oil Merger Talked," *Los Angeles Times* April 20, 1960; "Hunt-Wesson Holders Back Merger Plan," *Los Angeles Times* June 10, 1960; "Sound, Seasoned, Successful... the Wesson People, Now Members of the Hunt Family," *Hunt Highlighter* September 1960, 17-18.

⁴⁶ "The 1950's," *Hunt Highlighter* Winter 1966-67, 8.

⁴⁷ "Office Building Plan Announced," *Los Angeles Times* March 16, 1952; "Food Company Will Expand Present Facilities in Fullerton," *Los Angeles Times* April 20, 1952; "Construction Report Made on Hunt Building," *Fullerton News Tribune* May 14, 1952.

⁴⁸ Quoted in "The 1950's," *Hunt Highlighter* Winter 1966-67, 8. Also "Open House to Be Held in New Building," *Fullerton News Tribune Hunt Foods' Inc. Edition*, August 2, 1952.

⁴⁹ "Firm's Office Space Will Be Enlarged," *Los Angeles Times* February 3, 1957. Douglas McLellan completed plans for the addition in 1956.

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Simon as “probably the most unpopular businessman in California.”⁵⁰ The *Fortune* profile was followed by other critical national magazine write-ups, including an unflattering July 25, 1955 article in *Time* magazine, “The Raiders Challenge to Management,” that labeled Simon a corporate raider.⁵¹ To counteract the negative press, Hunt Foods and Industries—not known for its philanthropic endeavors—established the Hunt Foods Charitable Foundation (later the Norton Simon Art Foundation) in 1954.⁵² The Foundation began making donations to worthy charities and bestowing student scholarships, while also providing a significant tax break for Simon, who had begun to loan out art works he started collecting for his corporate office and Hancock Park home in 1954.⁵³ For the first time, Hunt employees were encouraged to volunteer and engage with the Fullerton community. Public relations staff worked to present Hunt in a favorable light, highlighting the economic benefits the firm brought to Fullerton. Hunt also began publication of a company magazine, the *Hunt Highlighter*, designed to showcase local employees and business activities around the country.

In 1959, Simon and Hunt staff began developing plans for a major overhaul of the Fullerton site that would separate the manufacturing and processing facilities from its executive and office functions. The \$10 million dollar project, expected to start in March 1961, and take 12 to 18 months, involved the construction of a new and expansive Hunt Center that would rival other corporate campus environments in Fullerton and California. The first phase of the project included construction of a new Wesson products plant and warehouse to be located northeast of the existing processing plants. The company’s architect for the previous two decades, Douglas McLellan, had passed away on July 11, 1959, and his partner, John Fortune, was brought in to design the new Wesson buildings.⁵⁴ Famed architect and planner William L. Pereira was hired to create a master plan for a new Hunt Center that would incorporate a four-story corporate office building and a Hunt Foods Foundation Library, a gift to the city of Fullerton.⁵⁵ The interiors of the public areas and executive offices were to be designed by prominent interior decorator Zita

⁵⁰ Lincoln Freeman, “Norton Simon—Like Him or Not,” *Fortune* December 1953, 142.

⁵¹ “The Raiders Challenge to Management,” *Time* July 25, 1955, 80.

⁵² As Simon’s interests changed, the foundation went through several name changes: Hunt Food and Industries Foundation; Hunt Foods and Industries Museum of Art; Norton Simon, Inc. Museum of Art; and the Norton Simon, Inc. Foundation.

⁵³ Over the years, the Foundation supported the Fullerton Chamber of Commerce, the Fullerton Museum, the Muckenthaler Cultural Center, the Fullerton Boys and Girls Club, the North Orange County Young Men’s Christian Association, and St. Jude Hospital. “Memories of Fullerton, 1943-2000,” 2001, on file, Local History Room, Fullerton Public Library.

⁵⁴ “Food Processors Plan \$6 Million Expansion,” *Los Angeles Times* January 15, 1961.

⁵⁵ *Agreement between Hunt Foods and Industries and the City of Fullerton, January 17, 1961*. A copy of the agreement is on file in the Local History Room, Fullerton Public Library. “City Given Gift for New Library,” *Fullerton News Tribune* April 24, 1959; “Hunt Foods Give \$131,800 for West Fullerton Library,” *Orange County Register* April 24, 1959; “Gift Library Plans Slated at Fullerton,” *Los Angeles Times* November 22, 1959; “Branch Library Donated to City by Food Firm,” *Los Angeles Times* December 20, 1959; “Firm Adding Office Units at Fullerton,” *Los Angeles Times* January 17, 1960; “Firm Will Double Size of Headquarters Look,” *Los Angeles Times* March 27, 1960; “Hunt’s Site Program Gives City Branch Library and Beauty Spot,” *Fullerton News Tribune* July 26, 1960; “Branch Library Agreement Made,” *Los Angeles Times* September 4, 1960; “Library Built by Hunt Foods Nears Completion in West Area,” *Fullerton News Tribune* April 26, 1962; “New Library Branch to Be Ready Soon,” *Los Angeles Times* May 6, 1962; “Library Nears Completion,” *Fullerton News Tribune* July 6, 1962.

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Zech (1901-1973).⁵⁶ The 1952 office building (later razed) was to be remodeled to reflect the design of the new buildings.⁵⁷

The new headquarters building was to be located in an orange grove directly east of the 1952 general office building, and to make space for the new building, all of the orange trees, part of the parking lots, and two houses that served as emergency offices were sacrificed. The project also involved the construction of a railway underpass, bridges spanning the flood-control channel, parking lots, and driveways. The entrance to the Hunt complex would be moved from Commonwealth Avenue to Valencia Drive.⁵⁸ After the buildings were completed, an integrated landscaped park was to be added, providing greenspace around the Hunt campus. Notable landscape architect R. Dudley Trudgett was hired to design “a rolling, contoured, countryside atmosphere” that would showcase the new complex.⁵⁹ One of California’s oldest building firms, Lindgren & Swinerton, was hired to construct the center’s buildings.

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.⁶⁰ Six-year-old Hope Fisher was the first to receive a library card [Figure 5].⁶¹ On Sunday, November 4, 1962, over 4,000 visitors from Southern California attended the opening of the new Hunt Center, strolling around the tree-dotted, landscaped office park. Three days later, on November 7, 1962, Norton Simon welcomed shareholders to the first annual meeting at the new headquarters building.⁶² Simon immediately moved into executive offices on the fourth floor of the Hunt headquarters, where he began displaying Old Master paintings and positioning statuary around the office park [Figures 15-16]. He rotated new art acquisitions around his office suite, which he then often displayed in the Hunt Library. Simon used the Hunt offices until his resignation as head of Hunt-Wesson, Inc. in 1969.

⁵⁶ Dollie E. “Zita” Zech, a member of the American Institute of Interior Design, was an influential interior decorator in the 1950s and 1960s. She provided the interior design for the Simon home at Lido Isle, Newport Beach in 1950, and, along with William L. Periera, was a member of the Los Angeles Art Museum Fund Campaign. She wrote a column for the *Los Angeles Times* (“Decorating Advice”) and was instrumental in establishing annual “Living with Famous Paintings” exhibitions, where notable paintings and sculpture loaned by local well-known collectors (including Norton Simon) were displayed in room settings designed by interior decorators. Nancy C. Langley, “Wide Open to Suggestion,” *Los Angeles Times* December 31, 1950; Mary Matthew. “Report Due on Museum Fund,” *Los Angeles Times* March 13, 1962; “Famous Paintings Exhibit Planned,” *Los Angeles Times* January 24, 1965.

⁵⁷ The 1952 office building was replaced by the larger, postmodern Grace Ministries International Vision and Prayer Center, which has its entrance off Brookhurst Road. The steel and glass building is architecturally compatible with the Hunt-Wesson, Inc. Headquarters building and Hunt Library. The Grace Mission University campus also includes a Grace Library and Miracle Center.

⁵⁸ “The Fullerton Construction Plan,” *Hunt Highlighter* Winter 1960-61, 18.

⁵⁹ “Hunt Tells Plans for Development in City: Office Park, Library Gift Details Given,” *Fullerton News Tribune* December 29, 1960.

⁶⁰ *Dedication: Hunt Foods Foundation Library [Program]*, September 12, 1962. A copy of the dedication program is on file in the Local History Room, Fullerton Public Library. “Hunt Memorial Library Dedication Slated,” *Fullerton News Tribune* September 11, 1962.

⁶¹ “Opening Day in the Library,” *Hunt Highlighter* Winter 1962-63, 37.

⁶² “Big Week at Headquarters: Open House and Annual Meeting Mark Hunt Center Debut,” *Hunt Highlighter* [1962], 28-30.

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The new headquarters and library were acclaimed for their unique architecture, quickly becoming iconic modernist buildings in Orange County. In 1966, Norton Simon won 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.”⁶³ During the planning and construction of the new Hunt Center, the firm hired the great modernist photographer Julius Shulman (1910-2009) to photograph the campus model and later the completed buildings in three separate jobs [Figures 7-12].⁶⁴

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 1963,⁶⁵ and soon began installing artwork from his growing collection on the walls and grounds. 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 [Figure 13].⁶⁶ 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 (later California State University, Fullerton) used the community room and research area as their classroom and study room [Figure 14]. 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.⁶⁷ The Hunt Foundation continued to loan and display art in the Library until 1974.

As Simon’s art collecting became more serious, the Foundation switched its emphasis from education to art. Simon began to “carve out a new image for himself in Fullerton as a cultural patriarch.”⁶⁸ Seeking a permanent location for his ever-expanding collection, Simon proposed

⁶³ “Simon Gets Design Award,” *Fullerton News Tribune* December 6, 1966.

⁶⁴ Julius Shulman, 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 whiteprints 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*.

⁶⁵ “Gift of Art Volumes Made to City Library,” *Fullerton News Tribune* April 15, 1964. The collection, which included a number of first and limited editions, was shelved in the art gallery section of the adult reading room.

⁶⁶ “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.

⁶⁷ Carol Mullen, “Artistry Applied to Display in Hunt Sculpture Gardens: Acquisitions Challenge Art Staff,” *Fullerton News Tribune* December 3, 1964. 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, 18-20. Includes photographs of paintings and statues on display at the Hunt Library. Elaine Mittelman, “Sculpture on the Grounds of Library,” October 1967 report on file, Local History Room, Fullerton Public Library. The 8.2-acre area included sculpture by Henry Moore, Jacques Lipchitz, Aristide Maillol, Auguste Rodin, and Giacomo Manzu.

⁶⁸ Suzanne Muchnic, *Odd Man In: Norton Simon and the Pursuit of Culture* (Berkeley: University of California Press, 1998), 103.

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the construction of a new fine arts museum to Herman Hiltcher, Fullerton City Administrator, in March 1964.⁶⁹ Some or all of the proposed Hunt Foods Foundation Museum would be situated on land owned by the Fullerton School District southeast of the Hunt Library. The Fullerton School District would donate the land, and the Foundation would provide funds for the museum's planning and construction. William L. Pereira quickly completed plans for the 12,000-square-foot museum, expected to match the library and headquarters building architecturally.⁷⁰ Although there was wide support for the new museum, the project became bogged down by bureaucracy, land disputes, and the increasing fears of city officials that Fullerton did not have the means to maintain the museum and pay for the security of such a valuable collection.⁷¹ There was also an undercurrent that Simon had ulterior motives for the proposed gift, including obtaining free public land for a private museum. The private/public project lingered for a few years, and Simon eventually withdrew the offer in 1966. He opened the Norton Simon Museum in Pasadena in 1975.⁷²

By 1966, Hunt-Wesson had become a fixture in Fullerton. The company was paying a sizable amount in taxes and employment to a permanent force of 1,400 workers, and during peak production months, hiring another 1,200 employees, many of them local housewives, students, and teachers. Hunt's payroll averaged almost \$500,000 a month. In addition to the sizeable landscaped park with its new corporate headquarters, additional acreage contained up-to-date facilities that processed a wide variety of fruits and vegetables and manufactured millions of glass and metal containers, as well as housing warehouses, garages, and a research center.⁷³ Simon had also purchased the W. P. Fuller Paint Company, a wholly owned subsidiary of Hunt-Wesson, which moved into new offices at 4115 West Artesia Avenue.⁷⁴

In 1968, Simon consolidated Hunt-Wesson, Inc. and the ten companies it controlled into Norton Simon, Inc., which by 1969, had sales of \$1 billion.⁷⁵ While Simon's headquarters were relocated to New York City, Hunt-Wesson headquarters remained in Fullerton. On December 1,

⁶⁹ Letter from Carl Kalbfleisch, Vice President of Hunt Foods and Industries to Herman Hiltcher, City Administrator, March 10, 1964, on file, Local History Room, Fullerton Public Library. "\$500,000 Gift of Museum Here Proposed: Hunt Foundation Considers Huge Donation for Fullerton Art Center," *Fullerton News Tribune* March 10, 1964; North Orange County Fine Arts Association, *Proposed Fullerton Art Museum*. 1964, on file, Local History Room, Fullerton Public Library. Includes a map and rendering of the proposed museum.

⁷⁰ "Plans Drawn for Half-Million Hunt Museum in Fullerton," *Fullerton News Tribune* September 1, 1964. Includes rendering of the proposed museum.

⁷¹ "Money, Maintenance Seen Main Problems Facing Art Museum," *Fullerton News Tribune* September 23, 1964. The security fears of Fullerton officials were not unfounded. Thieves attempted to steal some of the art works in May 1970, and there was a successful theft of the \$50,000 Girolamo Forabosco's *The Lacemaker* in April 1972. "Bandits Attempt Theft at Fullerton Library," *Fullerton News Tribune* May 20, 1970; Ray Rhoads, "Thieves Steal Valuable Painting," *Fullerton News Tribune* April 3, 1972.

⁷² Howard Seelye, "Multimillion-Dollar Art Collection Still Without a Home," *Los Angeles Times* August 19, 1968; Terry Spencer, "How Fullerton Lost Out on Art Museum," *Los Angeles Times* June 4, 1993.

⁷³ "Hunt Corporation Fills Many Roles in Community," *Fullerton News Tribune* April 27, 1965.

⁷⁴ The short-lived Fuller Paint store was located at 115 N. Raymond Avenue.

⁷⁵ "Norton Simon Inc. Geared for Great Achievement: Three Major Firms Form 'Young Giant,'" and "Norton Simon Inc: May We Introduce Ourselves [Advertisement]," *Fullerton News Tribune* April 29, 1969.

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1969, Norton surprised the business community by stepping down as director of Norton Simon, Inc., announcing that he would be devoting all his time to art, politics, and education.⁷⁶

Criterion B: Industrialist/Art Collector Norton Simon

The 1960 to 1969 period of significance was a time of great change for self-made multimillionaire Norton Simon. Not a popular figure in the business world, Simon had earned grudging respect from the food industry for his business acumen by the 1960s, and the modernist Hunt Center provided him with the corporate architecture that reflected his improved and evolved status as a multinational magnate. He continued to expand his empire and began development of one of the nation's greatest corporate art collections, while also experiencing deep personal loss that led to his resignation in 1969.

When the Hunt-Wesson, Inc. Headquarters building was completed, Simon moved into his office on the fourth floor. He continued to use his corporate raider tactics to acquire additional companies, including the Wheeling Steel Corporation in 1963 and the Canada Dry Corporation in 1964, with increased profits providing him with almost unlimited economic resources to purchase art. No longer situated in the cramped and noisy 1939 headquarters office on Commonwealth Avenue, Simon relished his new elegant office accommodations, showing them off to visitors. Furtive and private for the first thirty years of his career, he engaged with the Fullerton community for the first time, eager to be portrayed as a culturally enlightened industrialist, and his foundation collection seen as an educational resource. For the first time, Hunt property was used for fundraising events, which Norton attended at night and on weekends. Using one of the art guides provided by the Hunt Library to explore the grounds, residents and visitors were often surprised to encounter Simon positioning statuary along the formal walkways. He developed a taste for publicity, allowing himself to be photographed at work for the first time, with his picture appearing in issues of the *Fullerton News Tribune* and the *Hunt Highlighter* in the 1960s. He also served on a number of boards and commissions for the first time, most notably as a trustee of the Los Angeles County Museum of Art from 1957 to 1971, playing an instrumental role in the establishment of a new museum on Wilshire Boulevard in 1961, and as a University of California Regent from 1960 to 1976.

During this period, Simon's art collecting became intertwined with his business. He began to shift gears, increasingly moving between business and art, becoming one of the most active collectors in the 1960s. He amassed what is considered to be the greatest private art collection assembled after World War II,⁷⁷ which he showcased at his home, and also began to accumulate one of the premier corporate collections. In April 1964, Simon and the Hunt Foundation made the biggest acquisition for the corporate collection, the entire Duveen Brothers gallery on Fifth Avenue in New York City. One of the most prominent art dealers of the first half of the twentieth century, Duveen Brothers was known for its exemplary taste and eye for fine art. Valued at \$15

⁷⁶ Arelo Sederberg, "Norton Simon, Inc. to Operate Without Its Namesake on Board," *Los Angeles Times* December 2, 1969.

⁷⁷ Henry J. Seldis, "Norton Simon and the World of Art," *Los Angeles Times* July 23, 1967.

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million, Simon purchased the entire gallery of 400 items for \$4 million. The purchase established Simon as a major art collector and served as the core of Hunt Foundation collection.

When purchasing art for the Hunt Foundation, Simon initially relied on his personal assistants and executive secretaries. He later hired administrators with art backgrounds—James M. Brown, Darryl Isley—to assist. His art experts had offices in the headquarters building and discussed art and potential purchases with Simon, who gained a reputation for calling art dealers, curators, and other experts at all hours of the day from his fourth floor office. To maintain the tax-exempt status of the foundation, Simon was required to make the foundation's art collection available to the public and use it for educational purposes. New acquisitions were first showcased in the headquarters building, moved to the Hunt Library, and then shipped to museums and university art galleries around the United States. Acquisitions were often stored in the basement of the headquarters building. While the Hunt Library was a showcase for Simon, it was a symbol of a more ambitious goal of building an actual museum, which he believed would be built adjacent to the library, and he began to select art that he intended to display in the new facility. There was a fluid arrangement between the Hunt Foundation and Simon's private art collection, and art works were purchased between the two collections, with a number of the foundation's works eventually displayed in the Norton Simon Museum in Pasadena.

During the 1960s, Simon hoped to pass his business empire along to his two sons, Donald and Robert. At their father's insistence, both sons obtained liberal arts degrees from the University of California, Berkeley, with neither taking business courses as Simon planned to train them. Donald began working at the 1939 headquarters office in 1957, then moved into the new Hunt-Wesson, Inc. Headquarters building with his father. Robert, who was initially placed in charge of vegetable acquisitions, worked in the new headquarters building sporadically throughout the 1960s. Neither son met their father's exacting standards. Donald left the company in 1965, establishing his own international investment firm abroad using stock inherited from his grandfather. Increasingly emotionally disturbed, Robert committed suicide in 1969. After his brother's suicide, Donald, who had been persuaded by his father to stay on the Hunt-Wesson, Inc. board, resigned from the board. Donald's resignation was a painful blow to his father. In cutting his last formal tie to the business empire, Donald seemed to reject all of Norton Simon's achievements. Shortly thereafter, Simon resigned from the board himself.

Norton Simon's legacy lies in two areas—industry and art—that he was able to combine in the 1960s. Simon was born on February 5, 1907, in Portland, Oregon, the first child of Meyer Simon (1885-1953) and Lillian Glickson Simon (1884-1921), descendants of European Jewish immigrants. Meyer Simon worked at a variety of jobs, most frequently buying up lots of clothing and inventories of bankrupt firms. When a store went out of business, he purchased the remaining stock at distressed prices and sold it for a higher sum at his own establishment, Simon Sells for Less. After the death of Lillian Simon, the family moved to San Francisco where Norton graduated from Lowell High School in 1923, at the age of sixteen, two years younger than most of his classmates. His primary concern was business, and Norton had no interest in college. At his father's insistence, he enrolled at the University of California, Berkeley, and dropped out after only six weeks, ending his formal education.

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After a shaky start in San Francisco, Meyer Simon established himself as an importer and exporter of surplus and scrap goods, conducting most of his business with Asia. Norton Simon joined his father, and eager to be independent, took off for Los Angeles in 1923, at the age of eighteen. His ambition was to make a lot of money, and Simon tried a number of business ventures. In 1929, Meyer Simon moved his second wife and two daughters to Los Angeles to join his son.⁷⁸

In 1931, Meyer convinced his son to join him in investing in the ailing Whitefield Citrus Products Company, a citrus bottling plant in the then-sleepy town of Fullerton, California. Although the original plan, in typical Simon family fashion, was to quickly sell off the plant equipment and move on, Meyer encouraged Norton to run the company for a year. Meyer Simon, who remained in Los Angeles, provided expertise as general manager and then as vice-president. The day-to-day running of the cannery was done exclusively by Norton Simon, who resisted all attempts by his father to join the board of directors. Working tirelessly, Simon quickly developed Val Vita into one of the largest canneries on the West Coast. He continued to buy up failing food-processing companies, and in 1941, began buying stock in the Hunt Brothers Packing Company in Hayward, California, eventually gaining control of the firm. He changed the name of Val Vita to Hunt Foods, Inc. These initial investments soon ruled the canned tomato empire, and Simon was given the moniker of the “tomato czar” of California. The Hunt red label brand became a common item in American households.

With a rare ability to transform laggard companies into high profitable enterprises, Simon went on to amass a huge fortune. While building Hunt Foods into a giant among food processing companies, Simon kept 9.5 percent of the company’s assets free for investment, targeting companies that were undervalued, failing, or poorly managed. He quietly and cautiously bought a relatively small number of shares, enough to give his investigators access to the company’s offices and plants. When investigators would report favorably back, he would buy a larger block of stock—usually about ten percent—and demand a place on the board of directors of the company. The incumbent management,

shocked at such a maneuver, and jealous of its power, would react with numbed or furious hostility, usually to no avail. Almost invariably, Simon would succeed in fighting his way into the director’s chair. Once there, he would dominate proceedings with his criticism and suggestions, and within months he would usually be in effective control of the company.⁷⁹

Although considered an early corporate raider, Simon insisted that he was merely performing a service for shareholders. He never drained a business and then left. As one friend noted: “He

⁷⁸ Suzanne Muchnic, *Odd Man In: Norton Simon and the Pursuit of Culture* (Berkeley: University of California Press, 1998), 159-161.

⁷⁹ “Simon, Norton (Winfred),” *Current Biography Yearbook 1968* (New York: H.W. Wilson Company, 1968), 363.

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would take a poorly managed business, move in, get good management and get it operating on a profitable basis... Shareholders benefitted from his presence.”⁸⁰

While keeping Hunt Foods as the cornerstone of his business empire, Simon was always on the lookout for promising investments. By 1965, Hunt-Wesson, Inc. had either merged with or obtained large holdings in twenty-seven companies, giving the conglomerate a \$72 million portfolio.⁸¹ When he retired in 1969, at the age of 62, Simon and his family’s holdings of stock in Norton Simon, Inc. was worth more than \$50 million.⁸² Some of Simon’s more notable acquisitions included: Ohio Match Company, which produced matchboxes carrying Hunt advertising; Atlas Imperials Diesel Company; Wesson and Snowdrift Company; Modern Can Machinery Company; Benton-Ballou Company, which had valuable manufacturing patents; Knox Glass; Canada Dry Corporation; and McCall Corporation, owners of *Redbook* and *McCall’s* magazines. Not all of Simon’s acquisitions were successful. He failed to revive the ailing Fuller Paint Company, which he had purchased outright in 1962. After taking over the Wheeling Steel Corporation in 1963, he was unable to modernize the firm and sold it in 1967. He tried and failed to gain control of meatpackers Swift and Company, and American Broadcasting Company-Paramount Theatres, Inc. successfully resisted Simon’s attempts to gain control in 1964-65.

After building a new ranch style home on North Hudson Avenue in Hancock Park in 1954, Simon went shopping for paintings to put on its walls. He purchased a Gauguin, a Bonnard, and a Pissarro, and was hooked for life. In the 1960s, using Hunt Foundation funds, he accumulated one of the nation’s premier corporate art collections, which he featured in the Hunt offices and the Hunt Library, then showcased around the United States in various museums. Accused of knowing the price of everything and the value of nothing, the tycoon-turned-collector pursued art with the same passion that he had brought to his business empire. He astonished the art world with acquisitions ranging from Old Masters to Impressionists to rare Asian artworks.

Simon’s achievement was remarkable because he had not grown up with and around art, and no members of his family were collectors. He had not attended college and had actually hated school. He eventually evolved from a hesitant, uneducated buyer into an intelligent and shrewd negotiator who would prolong negotiations until he had worn down his opponents. He often did his own research, calling specialists and experts at all hours of the day. He relied on untrained people—Darryl E. Isley and Sara Campbell—as his curators, preferring young and inexperienced art students “up to the challenge of learning to work his way to professionals who had adopted traditional methods of dealing with the art world.”⁸³ Simon’s initial purchases were conducted

⁸⁰ “Industrialist, Art Collector Norton Simon Dies at 86,” *Los Angeles Times* June 4, 1993.

⁸¹ “Simon, Norton Winfred,” *The Scribner Encyclopedia of American Lives* ed. Kenneth T. Jackson. Vol. 3: 1991-1993 (Charles Scribner’s Sons, 2001, 493), *Gale Virtual Reference Library*, accessed April 15, 2018.
<http://go.galegroup.com>.

⁸² Eric Page, “Norton Simon, Businessman and Collector, Dies at 86,” *New York Times* June 4, 1983.

⁸³ Suzanne Muchnic, *Odd Man In: Norton Simon and the Pursuit of Culture* (Berkeley: University of California Press, 1998), 109-110, 242-243. Born and raised in Fullerton, Isley was hired at Hunt, most likely through the efforts of relative Howard Isley, assistant manager of the United Can Company, a subsidiary of Hunt-Wesson, Inc. He spent his summers working at the Hunt cannery. In the summer of 1968, Isley, who had just graduated from

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quietly and privately. As acquisitions and purchase amounts increased, he received a great deal of media attention. His purchase of the Duveen Brothers collection for the Hunt Foundation in 1964 brought his collecting to the media's and art world's attention. His winning bid of \$2.2 million for Rembrandt's *Portrait of a Boy in Fancy Dress*—then the second most expensive painting auctioned—at Christie's in London on March 19, 1965, brought him worldwide attention.⁸⁴ Simon and the painting appeared on the cover of *Time* magazine on June 4, 1965 [Figure 15]. By 1989, Simon had spent \$100 million dollars purchasing over 12,000 pieces of art.⁸⁵

Unable to attain his art museum in Fullerton, Simon purchased the failing Pasadena Museum of Modern Art, spent \$3 million refurbishing the building, and opened the Norton Simon Museum in 1975 to showcase his collection.⁸⁶ While there may have been initial misgiving about Simon's new museum, it was quickly adopted by Southern Californians as a cultural jewel, adding luster to the area's cultural life. It remains one of the premier art museums in the nation.

Simon contracted Guillain-Barre syndrome in 1983, and his health gradually declined. In 1993, he passed away at the age of 86 from respiratory failure. He is buried in Los Angeles. Papers on Norton Simon's art collection are at the Norton Simon Museum. Although there are numerous periodical articles on Simon, *Odd Man In: Norton Simon and the Pursuit of Culture* (1998) is the only full-length biography.

Criterion C: Architecture, Landscape Architecture

Following World War II, Fullerton attracted one industrial giant after another—Beckman Instruments, Inc. (1953), Kimberley-Clark Corporation (1956), Hughes Aircraft Company (1957)—with each corporation commissioning such notable architects as Emmons & Jones, Skidmore, Owings, and Merrill (SOM), and Eugene Choy to design strikingly original headquarters and manufacturing facilities. In comparison, Hunt-Wesson, with its modest 1939 headquarters and haphazard industrial site, appeared antiquated and decidedly unprogressive. In

California State University, San Jose, and was on his way to Columbia University in the fall, saw a notice on the company bulletin board for an art researcher. He applied for the position, submitting some of his student papers, and was hired. He was later made director of the Norton Simon Art Museum. He initially appeared to have a knack for getting along with Simon. After a dispute with him, he was fired in August 1977, in front of museum staff during a meeting. Isley then worked as an art dealer in New York and London, where he died of heart failure on May 31, 1990. He was replaced by Sara Campbell, who worked for Simon until his death in 1993. Henry J. Seldis, "Director of Simon Museum Named; Darryl Isley is First Art-Trained Person to Hold Post," *Los Angeles Times* March 2, 1976; Henry J. Seldis, "Isley Resigns as Museum Director," *Los Angeles Times* August 13, 1977; "Death Notices: Darryl E. Isley," *Los Angeles Times* June 26, 1990.

⁸⁴ "Son of Rembrandt," *Time* March 26, 1965, 84.

⁸⁵ A catalog of artworks purchased by Norton Simon from 1954 to 1989 is found in Sara Campbell's *Collector without Walls: Norton Simon and His Hunt for the Best*, 243-461.

⁸⁶ Peter Plagens, "Two Cities, Two Tales, and Art" in *Pasadena to Santa Barbara: A Selected History of Art in Southern California* (Santa Barbara: Santa Barbara Museum of Art, 2012), 88-101; Bert Mann, "Norton Simon Museum Takeover Approved; Action Rescues Pasadena Facility," *Los Angeles Times* April 24, 1974. When Simon acquired the museum, it was called the Pasadena Museum of Modern Art, and it reverted back to the Pasadena Museum of Art, the name it had since its founding in 1924, in the downtown area of the city.

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1959, company head Norton Simon made the decision to create a new modernist Hunt Center that would rival other business headquarters in Fullerton and Southern California. Simon wanted a showpiece that befitted his company's multinational status in the business world and reflected his growing stature as a world-class art collector. Flush with money from Hunt-Wesson, Simon had the funds necessary to create a unique corporate symbol and landmark that would identify the company globally. The Hunt Center was the result of a highly successful collaboration between a prominent architect and a corporation determined to express its unique identity through a landmark headquarters building and campus.

Simon was not knowledgeable about architecture. As a Los Angeles County Museum of Art trustee, he had helped to select William L. Pereira as that project's architect, and he made the decision to hire Pereira to create a master plan that would showcase his personal and corporate art collections as well as the rapidly expanding Hunt-Wesson Corporation. Hunt Center was Pereira's first headquarters commission after his split from his business partner Charles Luckman. The two architects had completed a number of headquarters buildings for other firms, including Gibraltar Savings and Loan and the Hilton Hotels Corporation, and Pereira was eager to establish himself as a premier architect of corporate modernism, a distinctly American style of architecture after World War II. In his later corporate headquarters commissions—notably the Occidental Life Insurance Company Headquarters and the Transamerica Corporation Headquarters in Los Angeles—high density locations forced Pereira to design high-rise buildings. With the Hunt Center, he had the land necessary to showcase his sleek International Style buildings in a lush, parklike setting. Simon was seeking a one-of-a-kind headquarters for a one-of-a-kind company, and Pereira, who appreciated the importance of a dramatic statement, provided him with the striking and impressive complex he wanted. The Hunt Center was one of Pereira's best-executed and successful projects in his career, and it remains a significant landmark in Fullerton and Orange County.

Pereira is credited with creating modern architecture in Los Angeles, and he left an indelible print 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. Projects included 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 within Brea and La Habra. Those projects "cover almost one-third of the habitable land in Orange County."⁸⁷ Other major Orange County works include Fashion Island's Atrium Court in Newport Beach, Irvine Towers in Newport Center, Cypress Civic Center, and Buena Park Public Library. The Hunt Center and Library remain two of his most recognizable and iconic masterpieces in Orange County and are the only two buildings in Fullerton designed by the architect.⁸⁸

⁸⁷ Maria L. La Ganga, "Pereira Gave County Shape—and a Vision," *Los Angeles Times* November 17, 1985.

⁸⁸ After completing the Hunt Center and Library, Pereira designed a one-story Union Bank building (101 W. Orangethorpe Avenue), demolished in 1988. "Bank Plans Major Office," *Los Angeles Times* January 26, 1964; "Plans Approved for Two Banks," *Los Angeles Times* September 13, 1964; "Financial Center Work Under Way," *Los Angeles Times* September 20, 1964; "Council Oks Developments," *Los Angeles Times* September 13, 1964;

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In a long career that spanned several iterations and reinventions, Pereira developed a resume of incredibly diverse projects. As tastes and trends changed, he designed buildings in a number of styles: Beaux Arts, Art Deco, International Style, Mid-Century Modern, Futurist Architecture, and Brutalism. He began designing buildings in the International Style in the late 1930s, most notably in his commission for the Lake County Tuberculosis Sanatorium (1938-39) in Waukegan, Illinois, and continued to use the style until the early 1960s. By the time he designed the Hunt Center buildings, Pereira had completely mastered the sleek modernist elements of the International Style, and the two companion buildings are two of his finest examples of the style. The Hunt Center project was one of his last uses of the International Style. By 1963, he had moved toward Brutalism, reflected in his campus building designs for the University of California, Irvine.

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

Master Architect William L. Pereira

William Leonard 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 swing. After looking for work for three months, he landed a job with the prestigious Chicago firm of Holabird and Root, where he helped to draft a master plan for the 1933 Chicago World's Fair.⁸⁹ 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, Pereira's remodel of the venerable Chicago Dearborn Theater greatly impressed its manager, Elmer Balaban, younger brother of Barney Balaban, who ran the Balaban & Katz theater empire controlled by Paramount Pictures, Inc. In the next six years, Pereira designed seventy-five theaters in twenty-six states for Balaban & Katz.⁹⁰ His most notable building during this early period was the Esquire Theatre in Chicago, a streamlined Art Deco movie house

"Bank Dedication Set," *Los Angeles Times* March 7, 1965; "First Phase of Bank Center Set in Fullerton," *Los Angeles Times* March 21, 1965.

⁸⁹ Formed in 1880, Holabird & Root is Chicago's oldest architectural firm. The firm became known for its groundbreaking Chicago School skyscrapers. Warner Blaser, *Chicago Architecture: Holabird & Root, 1880-1992* (Basel: Birkhauser Verlag, 1992).

⁹⁰ "Personal View," *Newsweek* May 7, 1962, 90.

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decidedly different from the ornamental palaces that Balaban & Katz typically constructed.⁹¹ He became a registered architect in Arizona, California, Illinois, Indiana, Kentucky, Michigan, Ohio, Wisconsin, and the District of Columbia. He also passed the National Council of Architectural Registration Boards #144 that allowed him to practice in any state without further examination.⁹² Because of his elegant movie house designs, in 1938, 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 awarded him the \$15 million contract, and hired him as a photographer, art director, and producer.⁹³ Pereira and his wife Margaret McConnell, a glamorous model and budding actress, made the decision to move to Los Angeles.⁹⁴ 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.”⁹⁵ Pereira’s brother Hal, who went on to become one of film’s all-time great art directors and production designers, soon followed.⁹⁶

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.⁹⁷ 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).⁹⁸ 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

⁹¹ “The Esquire Theater, Chicago, Ill,” *Architectural Forum* April 1938, 270-280.

⁹² “William, the Conqueror,” *Architectural Forum* August 1946, 114.

⁹³ Paramount never built the \$15 million studio.

⁹⁴ 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; Norris Leap, “Family Close-up: Long Search Finally Wins Love,” *Los Angeles Times* April 7, 1959; “Architect William L. Pereira [Divorce],” *Los Angeles Times* July 4, 1973. Pereira married for a second time in 1976, to the former Bronya Kester (later Bronya Galef).

⁹⁵ Thomas S. Hines, *Architecture of the Sun: Los Angeles Modernism 1900-1970* (New York: Rizzoli, 2010), 679.

⁹⁶ 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; Robert S. Sennett, *Setting the Scene: The Great Hollywood Art Directors* (New York: H. N. Abrams, 1994).

⁹⁷ Located at 7554 Beverly Boulevard in Los Angeles, the theater opened in 1942. It was demolished in 1984. Pereira designed the theater, and Walter Wurdeman and Welton Beckett (Wurdeman & Becket) designed the rest of the building.

⁹⁸ “William Leonard Pereira,” *Pacific Coast Architecture Database*, 2015, accessed April 15, 2018.

<http://pcad.lib.washington.edu/person/67>.

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community—gossip columnist Hedda Hopper labeled him “a brilliant young architect”⁹⁹—and established industry ties that he retained for the rest of his life. His multiple commitments evoked charges from fellow architects that he was a mere “dilettante,” a “four-flusher,” and “just a big noise.”¹⁰⁰

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 was a major influence on a number of his young architecture students, including Frank O. 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.¹⁰¹ 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.¹⁰² The two architects immediately began to receive enormous and significant commissions, with Pereira using his film connections and Luckman using his extensive business contacts.

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 immediate attention was CBS Television City (1952) in Los Angeles. The two architects were commissioned to design a new type of studio expressly for television. Pereira had been retained in 1948, 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, later common throughout the industry, were conceived and executed at the television studio.¹⁰³

The overwhelming success of CBS Television City led to commissions for a number of television stations, including KEYT Television in Santa Barbara, KTTV Television in Los

⁹⁹ Hedda Hopper, “Hedda Hopper’s Hollywood,” *Los Angeles Times* September 7, 1941.

¹⁰⁰ “William, the Conqueror.” *Architectural Forum* August 1946: 115.

¹⁰¹ “Luckman Lever Ex-Chief, Joins Local Architect.” *Los Angeles Times* August 13, 1950; “Luckman Goes back to Architect Field.” *New York Times* August 13, 1950.

¹⁰² “Old Empire, New Prince.” *Time* June 10, 1946, 61. Luckman described his years with William Pereira in his autobiography, *Twice in a Lifetime: From Soap to Skyscrapers* (1988). Luckman described his years with William Pereira in his autobiography, *Twice in a Lifetime: From Soap to Skyscrapers* (1988).

¹⁰³ William L Pereira and Charles Luckman, “CBS—Television Studio—Los Angeles,” *Arts & Architecture* January 1953, 20-24; James Steele, *William Pereira* (Los Angeles: USC Guild Press, 2002), 82-89; Walter Ames, “Architects Tell Problems of Making TV City Flexible,” *Los Angeles Times* February 5, 1952; Florence Crowther, “The Video Temples of Hollywood,” *Los Angeles Times* July 27, 1952. In May 2018, the Los Angeles Cultural Heritage Commission approved a plan to declare the CBS Television Studio a historic and cultural monument. “Historic Status for CBS Site? L.A. Commission Approves a Plan to Name Television City a Cultural Monument,” *Los Angeles Times* May 5, 2018.

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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 in locations including Beverly Hills, Pasadena, and 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.¹⁰⁴ Other laudable projects included Grossmont Hospital, a suburban San Diego medical facility notable for its efficiency; a 450-room Disneyland Hotel in Anaheim and an early (unbuilt) plan for Disneyland;¹⁰⁵ the NASA space facility at Cape Canaveral; Bullock's Fashion Square (later Main Place Mall) in Santa Ana; Berlin Hilton Hotel in Germany, the first major hotel built in the west sector of Berlin after World War II;¹⁰⁶ Marineland of the Pacific in Palos Verdes, one of Southern California's earliest amusement parks;¹⁰⁷ and the International Style Farmers and Stockmans Bank (later Cunningham Group Architecture) in Phoenix, Arizona, certified as a historic structure by the city of Phoenix Historic Preservation Office.¹⁰⁸

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 and regional planning. Before starting any new commission, Pereira painstakingly researched all aspects of the project, which he then drafted 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 awarded 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 altered Southern California, providing detailed, long-

¹⁰⁴ "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. The store in Palm Springs is a local landmark. Ronald W. Marshall, *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 continued to design 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; "Fashion Island Sets Shopping," *Los Angeles Times* September 10, 1967; "Robinson's to Open Woodland Hills Store," *Los Angeles Times* March 11, 1973; "Robinson's Opening in the Westminster Mall," *Los Angeles Times* April 13, 1975.

¹⁰⁵ Michael J. Barrier, *Animated Man: A Life of Walt Disney* (Oakland: University of California Press, 2007), 235-236.

¹⁰⁶ Annabel Jane Wharton, *Building the Cold War: Hilton International Hotels and Modern Architecture* (Chicago: University of Chicago Press, 2001), 78-88.

¹⁰⁷ "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; "Oceanarium Project Works is Progressing," *Los Angeles Times* November 15, 1953; "Big Sea Area Newly Opened at Marineland," *Los Angeles Times* July 27, 1958.

¹⁰⁸ "Bank Planning, Phoenix, Arizona," *Progressive Architecture* October 1952, 90-91; "Before & After: Bank Roll," *Preservation* Fall 2017, 8; Antonio Pacheco, "Pereira Power: Architects Take Over Old Farmers and Stockmans Bank in Phoenix," *The Architects Newspaper* July 3, 2017, accessed April 15, 2018.

<http://www.cunningham.com/2017/04/17/historic-farmers-stockmens-bank-building-now-home-cunningham-group-phoenix/>.

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range plans for the development of Camp Pendleton,¹⁰⁹ Santa Monica Airport, Northrop Aircraft, California Institute of Technology, Bunker Hill Urban Renewal Project, the original University of California, Santa Barbara campus, and Los Angeles International Airport.¹¹⁰

Within five years, Pereria & 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.¹¹¹ Luckman and Pereira were incompatible, and Pereira abruptly broke up the partnership – one of the most successful in the history of the profession – 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.”¹¹² Luckman bought Pereira out for a reported half million dollars, and Pereira set up his own Los Angeles 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, and from then on until his death in 1985, he never lacked for work.¹¹³

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.¹¹⁴ Personable and professionally competent, he became noted for providing his clients with the buildings they wanted. Client satisfaction led 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 Great Western Savings Center in Beverly Hills, the world’s first truly elliptical building;¹¹⁵ IBM Regional Headquarters in Los Angeles;¹¹⁶ Pepperdine University in Malibu, declared the most beautiful campus in America by the

¹⁰⁹ “Chappa Flats Barracks and Messing Facilities, Camp Joseph H. Pendleton,” *Progressive Architecture* January 1952, 87.

¹¹⁰ Pereira worked on different phases of Los Angeles International Airport (LAX). The futurist Theme Building at LAX is often attributed to Pereira, and was largely designed for Pereira & Luckman by a team of architects. Victor A. Cusack 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: Donning Company, 2005).

¹¹¹ “Wonder Boy Makes Good,” *Time* February 27, 1956, 94.

¹¹² “The Man with the Plan,” *Time* September 6, 1963, 82.

¹¹³ “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; “Plan Set for Big Research Center: Lockheed Project Intended for Location Ultimately on 200 Acres near Saugus,” *Los Angeles Times* June 7, 1959; “Architects for Project Named,” *Los Angeles Times* August 9, 1959; “Space-Age Hub under Way,” *Los Angeles Times* October 18, 1964.

¹¹⁴ Pereira completed homes for Otis Chandler (1963), Bob Hope (1972), and Leonard L. Firestone (1966).

¹¹⁵ “Elliptical Glass Tower Will be Home for Two Financial Firms,” *Los Angeles Times* March 1, 1970; Lou Desser, “First Truly Elliptical Building Occupies Park-Like Setting,” *Los Angeles Times* December 17, 1972; “The Building in a Waterscape [Advertisement],” *Los Angeles Times* December 31, 1972.

¹¹⁶ “IBM Regional Headquarters,” *Progressive Architecture* September 1959, 160-167.

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Princeton Review; ¹¹⁷ and the Times Mirror Building in Los Angeles. ¹¹⁸ He also contributed notably to the architecture of the academic community. His designs for campus buildings included those for the Universities of Houston, Missouri, and Vermont; Brigham Young University; Whittier College; Occidental College in Los Angeles; Chapman University in Orange; University of Southern California; Los Angeles City College; and 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, triangles, 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."¹¹⁹ The elegant skyscraper, which foreshadowed the postmodern towers of the 1980s and 1990s, later became a recognizable landmark of the San Francisco skyline.¹²⁰ The highly controversial Theodor Geisel (Dr. Seuss) Library (1970) on the University of California, San Diego campus, with its dramatic inverted pyramid shape, was later named one of the twenty-five most modern libraries in the world in 2008.¹²¹

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."¹²² The interior layout of the museum proved very functional and efficient, and ten years later, over 13 million

¹¹⁷ Betsy Cohen, "College Review," *Missoulian* August 23, 2005. 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.

¹¹⁸ "Times Mirror Building Rising," *Los Angeles Times* March 12, 1972.

¹¹⁹ John King, "Pyramid's Steep Path from Civic Eyesore to Icon," *San Francisco Chronicle* December 27, 2009.

¹²⁰ "Spire-topped Building to be Bay City's Tallest," *Los Angeles Times* February 2, 1969; "Transamerica Corporate Headquarters Tower," in James Steele, ed., *William Pereira* (Los Angeles: USC Guide Press, 2002), 150-165; Paul Goldberger, "Transamerica Building: What Was All the Fuss About?" *New York Times* March 2, 1977; Daryl Lembke, "S. F.'s 'Pyramid' Winning over Early Critics," *Los Angeles Times* August 25, 1974; Judith Dupre, *Skyscrapers: A History of the World's Most Extraordinary Buildings* (New York: Black Dog and Leventhal, 2013), 62-63, 84.

¹²¹ "UCSD Geisel Library Honored," *College & Research Library News* September 2008, 438; James Britton, "Evaluation: Lantern-like Library Held Aloft in Concrete Fingers," *American Institute of Architects Journal* August 1977, 30-35.

¹²² "William L. Pereira and Associates," *Arts & Architecture* May 1965, 16-17. In same issue, "Notes in Passing," 15. Henry J. Seldis, "L. A. Art Museum Will be Functional, Esthetic," *Los Angeles Times* November 8, 1961; "Museum on Coast Prepares to Open," *New York Times* January 2, 1965; "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. Nancy Moure, "The Struggle for a Los Angeles Art Museum, 1890-1940," *Southern California Quarterly* vol. 74, no. 3 (Fall 1992), 247-275.

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people had visited, making it one of the most popular destinations in Los Angeles.¹²³ 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 Calabassas, 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, an industrial city developed on the Red Sea coast of Saudi Arabia.¹²⁴ Memorable international specific projects included Pontiac Office Tower (1980) in Singapore and Doha Sheraton Hotel (1980) in Doha, Qatar.¹²⁵

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 at 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 remained undeveloped. The postwar building boom continued the region's horizontal sprawl, and 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 Irvine Ranch in Orange County, considered his planning masterwork.

Although many people associate Southern California with Hollywood rather than the aerospace industry, following World War II, the region became the center for a growing defense industry and space program. Pereira designed 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.¹²⁶ Pereira became the master of aerospace modern, developing immense complexes that spread across wide swaths of empty land. After the aerospace industry faded,

¹²³ Henry J. Seldis, "County Museum of Art Marks 10th Year," *Los Angeles Times* April 6, 1975; William Wilson, "The County Museum of Art—At 20, Almost Grown Up," *Los Angeles Times* March 31, 1985.

¹²⁴ "Saudi Arabian City Gets Underway," *Los Angeles Times* August 30, 1981.

¹²⁵ "Triangular Hotel under Way in Qatar: Designed and Engineered by L.A.-Based Firm," *Los Angeles Times* November 14, 1976; "Hotels First to Bloom in Mid-East," *Progressive Architecture* October 1976, 23; David N. Kinchen, "Sheraton Doha Hotel Completed," *Los Angeles Times* July 3, 1983; "Qatar Planning Studies and the Doha Sheraton" in James Steele, ed. *William Pereira* (Los Angeles: USC Guide Press, 2002), 166-177.

¹²⁶ Stuart M. Leslie, "Spaces for the Space Age: William Pereira's Aerospace Modernism" in Peter J. Westwick, ed., *Blue Sky Metropolis: The Aerospace Century in Southern California* (San Marino: Huntington Library-USC Institute in California and the West, 2012), 127.

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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.¹²⁷ Rockwell's Autonetics Division in Laguna Beach was acquired by the General Services Administration and renamed the Chet Holifield Federal Building.¹²⁸

Pereira's most ambitious and mammoth-scaled undertaking was the development of Irvine Ranch, "the largest privately master-planned new community or satellite new town ever built in the United States."¹²⁹ In 1959, the Irvine Company hired him to draw up the overall scheme for the massive project. 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 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 an industrial park. He envisioned mixed-use residential, business, and commercial villages connected by regional roads, bike trails, and open space corridors.¹³⁰

Pereira's planning for the Irvine Ranch landed him on the cover of *Time* magazine on September 6, 1963, only one of five architects so honored [Figure 16].¹³¹ 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 became

¹²⁷ "Master Plan Slated for Scientific Center," *Los Angeles Times* March 16, 1958; "Additional Projects for \$20 Million Plant Slated; Development of Large Research Center in Newport Beach is Furthered," *Los Angeles Times* April 19, 1959.

¹²⁸ John O'Dell, "Ford Plans Homes at Newport Plant Site," *Los Angeles Times* August 13, 1953; "North American to Build \$20-Million Autonetics Facility," *Los Angeles Times* October 4, 1967; "Autonetics Plant to be Largest of Its Kind," *Los Angeles Times* June 23, 1968.

¹²⁹ Ann Forsythe, *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. "Master Plan Set for Irvine Ranch," *Los Angeles Times* December 5, 1960; "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; Tom Cameron, "Major Land Developments Launched at Irvine," *Los Angeles Times* November 1, 1964 "New UC Irvine Camps to Fit Land Contours; Departure from Customary College Plan Drawn into Architecture for Quadrangle," *Los Angeles Times* November 1, 1962. Made up of two former Mexican ranchos and a Spanish land grant, Irvine Ranch acreage takes up about twenty percent of Orange County. The land 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.

¹³⁰ 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.

¹³¹ The other four architects are Frank Lloyd Wright, I. M. Pei, Philip Johnson, and Nathaniel Owings of Owings, Skidmore, and Merrill (SOM).

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parts of neighboring cities Costa Mesa, Laguna Beach, Newport Beach, Orange, and Tustin. The City of Irvine is “internationally acclaimed as the most successful New Community” developed in the twentieth century.¹³²

During 1971, Pereira was architect in residence at the American Academy in Rome.¹³³ He served as a member of the President’s National Council on the Arts from 1965 to 1968.¹³⁴ 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 1961.¹³⁵ In 1958, he was appointed a Fellow of the American Institute of Architects, which presented him with many honor and merit awards.¹³⁶ 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.¹³⁷ After Pereira’s death in 1985 at the age of 76,¹³⁸ Johnson and Fain acquired the Los Angeles practice, which became known as Johnson Fain (1201 N. Broadway).

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.” 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*. The architect’s work is included in a large number of other monographs, including 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*; and Ann Forsythe’s *Forming Suburbia: The Planned Communities of Irvine, Columbia, and Woodlands*. 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.

¹³² James Steele, ed. *William Pereira* (Los Angeles: USC Guild Press, 2002), 108; Thomas W. Bush, “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.

¹³³ “Pereira Takes Academy Post,” *Los Angeles Times* May 9, 1971.

¹³⁴ “Pereira Named to Arts Council,” *Los Angeles Times* March 21, 1965.

¹³⁵ “Board of Otis Art Institute Elects Pereira,” *Los Angeles Times* Feb. 9, 1961.

¹³⁶ “Three Southland Architects Appointed Fellows of AIA,” *Los Angeles Times* June 8, 1958.

¹³⁷ Leon Whiteson, “Orderly Succession for the Heirs to L. A.’s King of Architecture,” *Los Angeles Times* May 19, 1988.

¹³⁸ “Pereira, Architect Whose Works Typify L.A., Dies [Obituary],” *Los Angeles Times* November 14, 1985; “From Visions, Memories,” *Los Angeles Times* November 19, 1985.

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Lindgren & Swinerton, Inc.

The Hunt Center and Hunt Library 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. The building firm constructed a number of other extant buildings in Fullerton: Kimberley-Clark Paper Mill (2001 E. Orangethorpe Avenue, 1955-56); Brashears Center, later Fullerton Towers (1440 N. Harbor Boulevard, 1968); an addition and remodel of Fullerton Public Library (353 W. Commonwealth Avenue, 2010-11); and Fullerton Community Center (340 W. Commonwealth Avenue, 2012).

During the 1887-88 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 buildings were met with resistance. After the 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 (razed), and the San Francisco Public Library (1917), Sir Francis Drake Hotel (1928), and Southern Pacific Building (1917), all extant.

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, and in dire financial straits. The prize catch in the absorption 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 led 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—the firm was

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tackling. After a 1996 reorganization, Swinerton Inc. became the holding company for several firms that provide construction services in the western United States.¹³⁹

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 Westfield San Francisco Centre) in 1988—and worked with a wide array of distinguished architects, including Daniel Burnham, Julia Morgan, Carleton Winslow, Arthur Brown, Jr., Gordon Kaufmann, and Skidmore, Owings, and Merrill (SOM). Some of the firm’s more recognizable projects are the San Francisco Fairmont Hotel, Camp Pendleton, 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 resources are listed on the National Register of Historic Places, including Hunter-Dulin Building, Pioneer Woolen Mills, and D. Ghirardelli Company, and since the 1970s, the firm has restored a number of historic buildings, including the California State Capitol.

The landscaping design for the Hunt Center and Library was completed by two major landscape architects: R. Dudley Trudgett and Robert Herrick Carter. It marked the only time that the two landscape architects completed a project in Fullerton. While a few post-World War II Fullerton corporations, such as Hughes Aircraft and Beckman Instruments, constructed new corporate campuses with landscaped grounds, the Hunt Center and Library is the only one that remains.

Master Landscape Architect R. Dudley Trudgett

The overall design of the Hunt Center and Library grounds fell to master landscape architect R. Dudley Trudgett (1908-1985), one of the West Coast’s most influential landscape architects. Norton Simon was so pleased and impressed by the results that he later hired Trudgett to landscape the Norton Simon Museum in Pasadena and his personal residence in Malibu Beach.¹⁴⁰ An exceptional site planner, Trudgett, noted for his frequent use of water features, was an excellent choice as a planning partner for architect William Pereira.

¹³⁹ George A. Milite and Christiana M. Stansell, “Swinerton Inc,” *International Directory of Company Histories*, ed. Tina Grant, Vol. 127, (Chicago: St. James Press, 2012), 392-397; *Gale Virtual Reference Library*, accessed April 15, 2018. <http://go.galegroup.com>; Don G Campbell, “Construction Firm in Ninth Decade; Pygmies, Quakes—All in Stride for Swinerton-Walberg,” *Los Angeles Times* February 10, 1980; Bill Quinnan, “Accolades Continue for Swinerton after 125 Years,” *Orange County Register* January 19, 2014, accessed April 12, 2018.

<https://www.ocregister.com/2014/01/19/accolades-continue-for-swinerton-after-125-years/>; David M. Brown, “Innovation is Key to Swinerton Legacy: The 2013 Contractor of the Year Has Weathered Earthquakes and Recessions by Adopting New Technology and Exploring New Market Sectors,” *ENR, Engineering News-Record* August 12, 2013, 104, accessed April 12, 2018. <https://www.enr.com/articles/10253-innovation-is-key-to-swinerton-longevity>; *Swinerton: A History Book* (San Francisco: Swinerton Incorporated, 2012). Available on the firm’s website, swinerton.com, accessed April 10, 2018.

¹⁴⁰ W. Garrett Carlson, “Norton Simon Malibu Beach Residence” in *The Design Legacy of R. Dudley Trudgett* (San Bernardino, CA: CreateSpace Independent Publishing Platform, 2017), 46-47.

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Trudgett was born in Alameda, California, in 1908. After graduating from high school, he postponed attending college and remained in the area to work in an insurance office and help care for his mother. In 1934, at the age of 26, he graduated top in his class with a degree in Landscape Architecture from the University of California at Berkeley. Between 1935 and 1936, he attended Harvard's Graduate School of Design, focusing on city planning, architecture, and landscape architecture. At Harvard, Trudgett met three other modernist landscape architects—Dan Kiley, Garrett Eckbo, and James Rose—who all influenced landscape architecture and design in the twentieth century.

Trudgett served in the Navy, stationed on a destroyer, for four years during World War II. Following the war, he spent six years in India and Japan working on site development and town planning. In India, under the firm of Mayer & Whittlesey, he helped design a series of small cities laid out approximately 50 miles apart to help disperse the population from New Delhi [Figure 17]. For the firm of Skidmore, Owings, and Merrill (SOM), he joined a team focusing on town planning in Okinawa, Japan. After returning to the States, Trudgett began his career working on county planning, National and California State Parks, and land subdivision in both northern and southern California. While working for the National Park Service in cooperation with the California Division of State Parks, he developed the *Humboldt Redwood Park Master Plan*, which rerouted Highway 1, saving groves of Redwood trees.¹⁴¹ He became an early member of the Telesis Environmental Research Group, an unofficial alliance of young California-based architects, landscape architects, and urban planners formed in 1939.¹⁴²

In the late 1950s, Trudgett reconnected with Philip A. Shipley, a classmate from UC Berkeley, and Trudgett agreed to join Phil Shipley & Associates.¹⁴³ An introvert who wanted to avoid the spotlight, Trudgett preferred to remain in the background. Trudgett's remarkable designs and Shipley's assertive and confident business personality produced a partnership that quickly grew and gained tremendous recognition. The first project that brought them public recognition was a Japanese garden for architect S. Charles Lee (1899-1990), known for his Art Deco and Moderne movie theaters on the West Coast.

¹⁴¹ W. Garrett Carlson, *The Design Legacy of R. Dudley Trudgett* (San Bernardino, CA: CreateSpace Independent Publishing Platform, 2017), 140-141.

¹⁴² Serge Chermayoff, "Telesis: The Birth of a Group," *New Print Points* July 1942: 45-48; Miller, Arthur. "Now We Plan," *Los Angeles Times* October 19, 1941; "... And Now We Plan," *Art Papers Magazine* March/April 2013: 10-15. Telesis started in the Bay Area, and had a short-lived branch in Los Angeles. The group was concerned with urban growth, fair housing, and the environment.

¹⁴³ "Philip A. Shipley; Did Landscape Design for Presidents, Celebrities [Obituary]," *Los Angeles Times* August 3, 2001. Before forming a partnership with Trudgett, Shipley landscaped the Forever Home housing tracts in Fullerton, a three-stage development of California Modernist homes designed by Emmons & Jones in the mid-1950s. Barbara Lenox, "Oriented to the Outdoors: Skillful New Placement is the Secret that Transforms This Modest-Offering House into a Home Attuned to Livability," *Los Angeles Times* September 2, 1956.

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The garden and lake was featured on the cover of the *Los Angeles Times Home Magazine* in October 1958.¹⁴⁴ The full-spread and color photographs in the *Times* cover story were so spectacular that Trudgett went on to design landscapes for the private residences of a number of well-known individuals: Walt Disney, Kirk Douglas, Clark Gable, Richard Nixon, Ronald Reagan, Frank Sinatra, Aaron Spelling, Steven Spielberg, Jules Stein, King Vidor, Jack Warner, and Lew Wasserman. Notable commercial projects included Trousdale Estates in Beverly Hills, the Las Vegas Tropicana, the Palm Springs El Dorado Country Club, TRW Headquarters in El Segundo, Universal Studios, Howard Hughes Research Center in Malibu, and Fairfax High School in Los Angeles. The commissions were so successful that Trudgett “was able to design a wide variety of projects with budgets that seemed limitless.”¹⁴⁵

Trudgett developed an international reputation for landscaping apartments and condominium complexes. He was hired to do the design for Ellis and Selden Ring’s garden apartment projects throughout Southern California, including West Park Village in West Los Angeles, Meadows in Culver City, and Mariners Village in Marina del Rey, winner of a Real Estate Development Award presented by Los Angeles Beautiful in 1973.¹⁴⁶ At the time, modern apartments were basically boxes. The Ring Brothers altered that concept, expanding “garden apartment principles by turning the focus of the apartment inward toward a space where people could mix together.”¹⁴⁷

Trudgett designed the layout of buildings and roads, along with the hardscape, pools, ponds, and streams of the Ring Brothers’ spacious garden apartments, which eventually totaled 5,000 units. The apartments marked one of the few times that more money was spent on the landscaping than the buildings. His designs were so successful that developers from around the world came to study his site layouts. Later, Rick Silver and Jim Clark of the Far West Management Company hired Trudgett to create tranquil and natural gardens for their apartment complexes, most notably The Aspens (1601 W. MacArthur Blvd.), The Aspens Fairhaven (1201 E. Fairhaven Avenue), and Aspen Village (3800 Aspen Village Way) in Santa Ana, all still occupied by tenants.¹⁴⁸ In 1972, Phil Shipley, then in his fifties, retired in Santa Barbara, where he continued to consult for many years. Trudgett continued to practice, successfully transitioning from the landscaping of apartments to condominium complexes, including Glenridge (1974) in Westwood,¹⁴⁹ Dove Creek (1975) in Woodland Hills,¹⁵⁰ and The Courtyard (1975) in Encino.¹⁵¹

¹⁴⁴ Barbara Lenox, “The Ultimate in Built-In Lakes,” *Los Angeles Times Home Magazine* October 26, 1959. A reproduction of the article and additional photographs are in *The Design Legacy of R. Dudley Trudgett*, 62-29.

¹⁴⁵ W. Garrett Carlson, *The Design Legacy of R. Dudley Trudgett* (San Bernardino, CA: CreateSpace Independent Publishing Platform, 2017), 17-18.

¹⁴⁶ “Selden Ring; Pioneered Idea of Garden Apartments,” *Los Angeles Times* August 12, 1992; David M. Kinchen, “Former Dentist Thrives as Builder of Apartments [Ellis Ring],” *Los Angeles Times* February 12, 1989; Robert A. Jones, “Hearts of the City: Exploring Attitudes and Issues behind the News,” *Los Angeles Times* January 31, 1996.

¹⁴⁷ “Mariners Village,” *Modern Architecture in LA*, Los Angeles Conservancy, n.d., accessed April 12, 2018. <https://www.laconservancy.org/locations/mariners-village>.

¹⁴⁸ “What Good Land Use Can Mean,” *Los Angeles Times* November 9, 1969.

¹⁴⁹ Jack Motley, “Developer Features Gardens at Residential Development,” *Los Angeles Times* June 16, 1974.

¹⁵⁰ “More than 80 Homes Sold at Dove Creek,” *Los Angeles Times* December 6, 1975.

¹⁵¹ “Courtyard Sales Top \$1 Million,” *Los Angeles Times* September 20, 1975; “The Courtyard Honored for Planning,” *Los Angeles Times* August 23, 1975.

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In the early 1950s, Trudgett purchased a home on Reevesburg Drive in Benedict Canyon, where he remained until his death in 1985, at the age of 77.¹⁵² Photographs and descriptions of his major projects are found in W. Garrett Carlson's *The Design Legacy of R. Dudley Trudgett*. His papers and project files—including drawings for the Hunt Center and his correspondence with Norton Simon—are on file in the Environmental Design Archives at the University of California, Berkeley.

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). 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) [Figure 18]. Carter and architect William L. Pereira were friends as well as collaborators, and the two men worked together on a number of projects throughout their careers. Projects included Southern California Edison Headquarters in Rosemead, 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, designed in the International Style.

Born and raised in Los Angeles, where he resided 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. Planting around new buildings was 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: Union Oil Center, later 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 called for flowering varieties in the majority of trees and plant materials.¹⁵³ Carter was not only the first to plant flowering trees in Los Angeles commercial buildings, he 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. He quickly became known as an innovator in designing indoor landscapes, often selecting "plants that would bloom in

¹⁵² W. Garrett Carlson, "Dudley Trudgett, a Landscape Architect and Benedict Canyon Treasure," *Benedict Canyon Association Newsletter* vol. 6, no. 2 (Fall 2013): 4, accessed April 12, 2018.

<http://static1.squarespace.com/static/51350dbbe4b06fccd51fb1e5/t/5582ee02e4b0d3129d90c543/1434643970513/2013+BCA+Newsletter+Fall.pdf>. In same issue: Mary Ann Musico, "In Addition... Dudley 'the Original Tree Hugger.'" For a time, Trudgett served as head of the Benedict Canyon Association.

¹⁵³ "Landscaping Colors Change Monthly," *Los Angeles Times* April 1, 1958.

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succession, creating cyclical changes in color.”¹⁵⁴ Carter planted Jacaranda and Palm trees around the Veterans Administration Building in Wadsworth and beautified the Los Angeles Museum of Art, Universal Studios, and the Bradley International Terminal at the Los Angeles Airport.¹⁵⁵ At the Los Angeles Zoo, he selected plants for their beauty and “to increase the life span of animals and birds.”¹⁵⁶ Other notable projects included the grounds of the Inglewood Civic Center, a thirteen-acre park for the Florence-Firestone community in Los Angeles, Los Angeles Convention and Exposition Center,¹⁵⁷ and Case Study House #17B with modernist architect Craig Ellwood, an experiment in American residential architecture sponsored by *Arts & Architecture* magazine.¹⁵⁸ 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.¹⁵⁹

One of the nation’s first interior-scape 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 plant-scape 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 plant and flower farm 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.¹⁶⁰

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*.¹⁶¹ 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.¹⁶²

¹⁵⁴ “Robert Herrick Carter,” The Cultural Landscape Foundation, n.d., accessed April 12, 2018.

<https://tclf.org/pioneer/robert-herrick-carter>.

¹⁵⁵ Sam Hall Kaplan, “LAX’s New Tom Bradley Terminal Nearing Takeoff,” *Los Angeles Times* June 8, 1984.

¹⁵⁶ “Robert H. Carter; Used Flowers to Beautify City [Obituary],” *Los Angeles Times* January 26, 1989.

¹⁵⁷ “Year-Around Color Will Grace Convention Center,” *Los Angeles Times* August 1, 1971.

¹⁵⁸ “The New Case Study House; Landscaping and Outdoor Living,” *Arts & Architecture* March 1955: 18, 33.

¹⁵⁹ Ruth Ryon, “U.S. Landscape Designers Plant Ideas around the World,” *Los Angeles Times* September 24, 1978. Carter also completed projects in Qatar and Jordan.

¹⁶⁰ “Van Herrick’s Landscape Company Sold to New Owners,” *Los Angeles Times* November 20, 1988.

¹⁶¹ Robert Herrick Carter, “Executive Essay: ‘Greening’ of City Gaining Momentum,” *Los Angeles Times* March 5, 1972; Writings in *Interior Design*: “Green Scene: Bringing the Outdoors Inside,” February 1975, 124-25; “Green Scene: The Economics of Plants,” May 1975, 190-91; “Green Scene: Designing a Plant-able Garden,” August 1975, 94-95; “Green Scene: Plants Meet the Public,” January 1976, 132-133; “Green Scene: The Greening of the Office,” March 1977, 166-67.

¹⁶² “Linden Plaza Rooftop Wins Landscape Honor,” *Los Angeles Times* October 5, 1975.

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Post-Period of Significance

During the 1970s, Hunt-Wesson continued to grow, expanding its line of tomato and oil products. It introduced new food lines, including Manwich Sloppy Joe Sauce, Big John's Beans 'n Fixins, Snack Pack, and flavored tomato sauces. Hunt-Wesson division sales topped \$1 billion for the first time in 1979. In 1983, Norton Simon, Inc. was purchased by Chicago-based Esmark, Inc.,¹⁶³ and then in 1984, by another Chicago-based company, Beatrice Companies, Inc.¹⁶⁴ The following year, Beatrice became a private company and was renamed BCI Holding Company. Despite ownership changes, Hunt-Wesson continued to grow. It took on responsibility for other food businesses, including Peter Pan Peanut Butter, Swiss Miss, La Choy, and Rosarita. It developed a strong sales and distribution network with sales topping \$2 billion annually.¹⁶⁵

In 1990, the BCI Holding Company was acquired by ConAgra, Inc., a diversified food products conglomerate based in Omaha, Nebraska.¹⁶⁶ Although ConAgra initially expressed high hopes for Hunt-Wesson, Inc., the historic Fullerton tomato processing plant became the victim of Orange County's urbanization. In 1996, ConAgra closed the Hunt-Wesson plant, one of Southern California's largest remaining food canneries, laying off 325 full-time workers and eliminating 450 seasonal canning jobs. ConAgra executives stated that, "it no longer made sense to keep an operation that was next door to thousands of homes, saddled with expensive environmental control requirements and miles from the nearest tomato fields."¹⁶⁷ In 2000, ConAgra sold the campus to Grace Ministries International, an association for 4,000 Korean churches.¹⁶⁸ Facing financial difficulties and a growing homeless population encampment on the library grounds, Fullerton officials closed the Hunt Library in 2014. Grace Ministries International leases the building, and the library's status remains uncertain.

¹⁶³ James Peltz, "Norton Simon OKs Esmark Buyout: No Forced Break-Up of Hunt-Wesson Unit in \$925 Million Deal," *Orange County Register* July 1, 1983.

¹⁶⁴ "Beatrice Ups Its Offer and Reaches Agreement to Buy Esmark," *Orange County Register* May 24, 1984.

¹⁶⁵ "Hunt-Wesson, Inc.," *International Directory of Company Histories* ed. Tina Grant, Vol. 17 (Detroit: St. James Press, 1997), 240-242 *Gale Virtual Reference Library*, accessed April 15, 2018. <http://go.galegroup.com>.

¹⁶⁶ Maria L. La Ganga, "ConAgra to Buy Beatrice; Will Be No. 2 in Food," *Los Angeles Times* June 9, 1990.

¹⁶⁷ John O'Dell, "ConAgra to Close Hunt-Wesson Food Cannery in O.C.; One of Region's Last," *Los Angeles Times* May 18, 1996; Leslie Berenstein, "Canning and Companions," *Orange County Register* May 31, 1997; Barbara Giasone, "Movin' On: ConAgra (Hunt-Wesson) Bids Fullerton Farewell on Friday," *Fullerton News Tribune* August 10, 2000. ConAgra moved its office employees to a leased building in Irvine. The fruit and vegetable processing was moved from Fullerton to three Northern California cities.

¹⁶⁸ Barbara Giasone, "ConAgra Sells Land to Ministry: The Fullerton Site Will be Headquarters for Grace International," *Orange County Register* January 20, 2000.

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Additional articles from

Fullerton News Tribune, January 1923–December 1984

Fullerton Observer, January 1978–June 2018

Los Angeles Times, May 1933–June 2018

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Fullerton Public Library, California; California State Archives, Sacramento; Norton Simon Museum, Pasadena; UC Berkeley Environmental Design Archives; Getty Research Institute, Los Angeles; University of California, Irvine Library Archives; University of Southern California Doheny Library

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 10.1 acres (7.9 private; 2.2 public)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 33.869083

Longitude: -117.956361

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Verbal Boundary Description (Describe the boundaries of the property.)

The land on property south of W. Commonwealth Avenue and north of the Orange County Flood Control Channel, between approximately 390 feet west of Brookhurst Road and 1,398 feet west of Brookhurst Road in the city of Fullerton.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the former Hunt-Wesson, Inc. Headquarters, Hunt Library, and surrounding landscaped grounds, including the park platform/canopy structure and original benches and planters.

11. Form Prepared By

name/title: Debora Richey
organization: Fullerton Heritage
street & number: 1233 Luanne Lane
city or town: Fullerton state: CA zip code: 92831
e-mail: drichey@fullerton.edu
telephone: (714) 525-6411
date: May 2018; Revised August 2018

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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Photo Log

Name of Property: Hunt Center and Library
City or Vicinity: Fullerton
County: Orange
State: California
Photographer: Bob Linnell, Fullerton Heritage
Date Photographed: September 2017–May 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 36 Entry to parking lot from Valencia Drive, camera facing north
- 2 of 36 Bridge over flood control channel to entry Hunt Center, camera facing north
- 3 of 36 South elevation of Hunt-Wesson, Inc. Headquarters, camera facing north
- 4 of 36 South elevation of Hunt-Wesson, Inc. Headquarters, benches, camera facing north
- 5 of 36 South elevation of Hunt-Wesson, Inc. Headquarters, camera facing northwest
- 6 of 36 South elevation of Hunt-Wesson, Inc. Headquarters, camera facing northeast
- 7 of 36 West elevation of Hunt-Wesson, Inc. Headquarters, camera facing east
- 8 of 36 North elevation of Hunt-Wesson, Inc. Headquarters, camera facing southeast
- 9 of 36 East elevation of Hunt-Wesson, Inc. Headquarters, camera facing west
- 10 of 36 View of front ground level area of Hunt-Wesson, Inc. Headquarters, camera facing northwest
- 11 of 36 View of entry walkway with planters on south side of Hunt-Wesson, Inc. Headquarters, camera facing south
- 12 of 36 View of lobby area of Hunt-Wesson, Inc. Headquarters, camera facing north
- 13 of 36 View of fourth floor hallway of Hunt-Wesson, Inc. Headquarters, camera facing west
- 14 of 36 View of fourth floor corner office suite of Hunt-Wesson, Inc. Headquarters, camera facing northeast

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- 15 of 36 View of fourth floor conference room of Hunt-Wesson, Inc. Headquarters, camera facing north
- 16 of 36 View of Hunt Library from connecting walkway east of Hunt-Wesson, Inc. Headquarters, camera facing east
- 17 of 36 South elevation of Hunt Library, camera facing northwest
- 18 of 36 South elevation of Hunt Library, camera facing north
- 19 of 36 South elevation of Hunt Library, camera facing northeast
- 20 of 36 West elevation of Hunt Library, camera facing east
- 21 of 36 North elevation of Hunt Library, camera facing southeast
- 22 of 36 North elevation of Hunt Library, camera facing south
- 23 of 36 East elevation of Hunt Library, camera facing west
- 24 of 36 Front canopy of Hunt Library, camera facing west
- 25 of 36 T-shaped column of front canopy of Hunt Library, camera facing north
- 26 of 36 East courtyard from the interior of Hunt Library, camera facing east
- 27 of 36 Hunt Library interior, camera facing east
- 28 of 36 Park platform with canopy from main walkway, camera facing north
- 29 of 36 Park platform with canopy, camera facing west
- 30 of 36 Grounds east of park platform area, camera facing west
- 31 of 36 Hunt-Wesson, Inc. Headquarters from landscaped grounds, camera facing northwest
- 32 of 36 Walkway with original light standards, camera facing east
- 33 of 36 View of grounds from fourth floor of Hunt-Wesson, Inc. Headquarters, camera facing southeast
- 34 of 36 View of grounds from fourth floor of Hunt-Wesson, Inc. Headquarters, camera facing southwest

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- 35 of 36 View of landscaped area on north side of Hunt-Wesson, Inc. Headquarters from the fourth floor, camera facing northeast
- 36 of 36 View of grounds from fourth floor of Hunt-Wesson, Inc. Headquarters, camera facing east

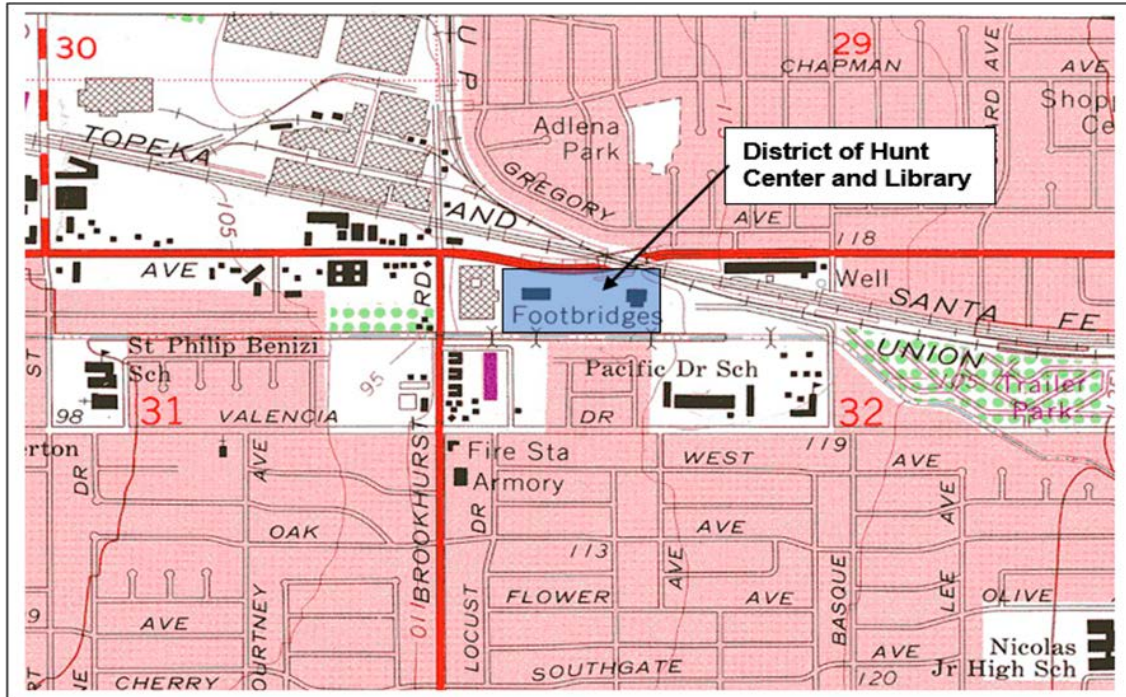
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

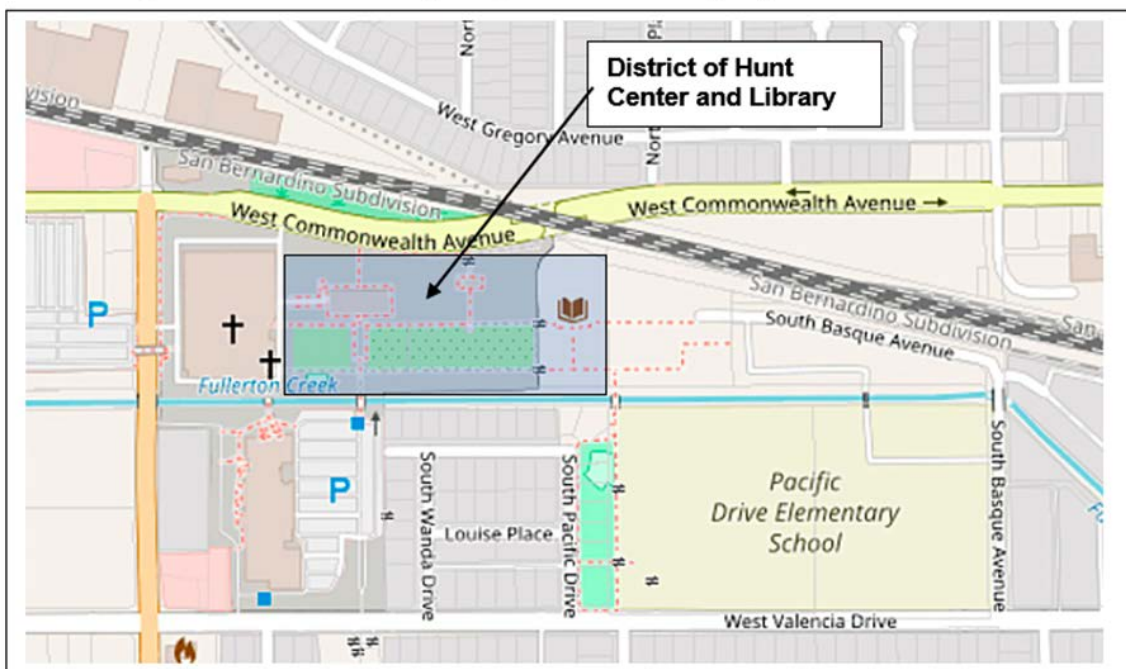
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Location Map 1, USGS Anaheim Quadrangle Map, 1965



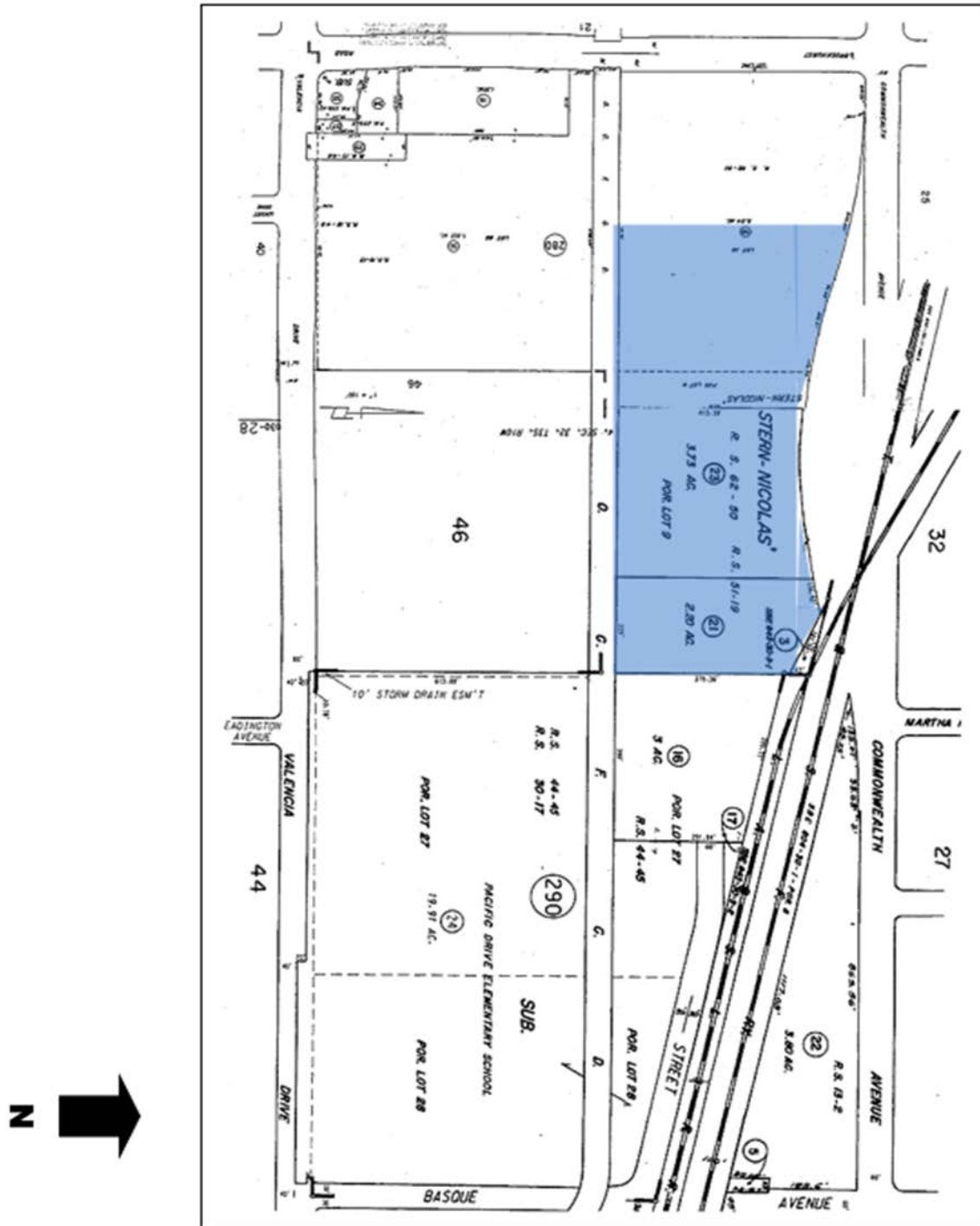
Location Map 2, Fullerton Street Map, 2018; Fullerton Planning Department



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Location Map 3, Assessor Parcel Map



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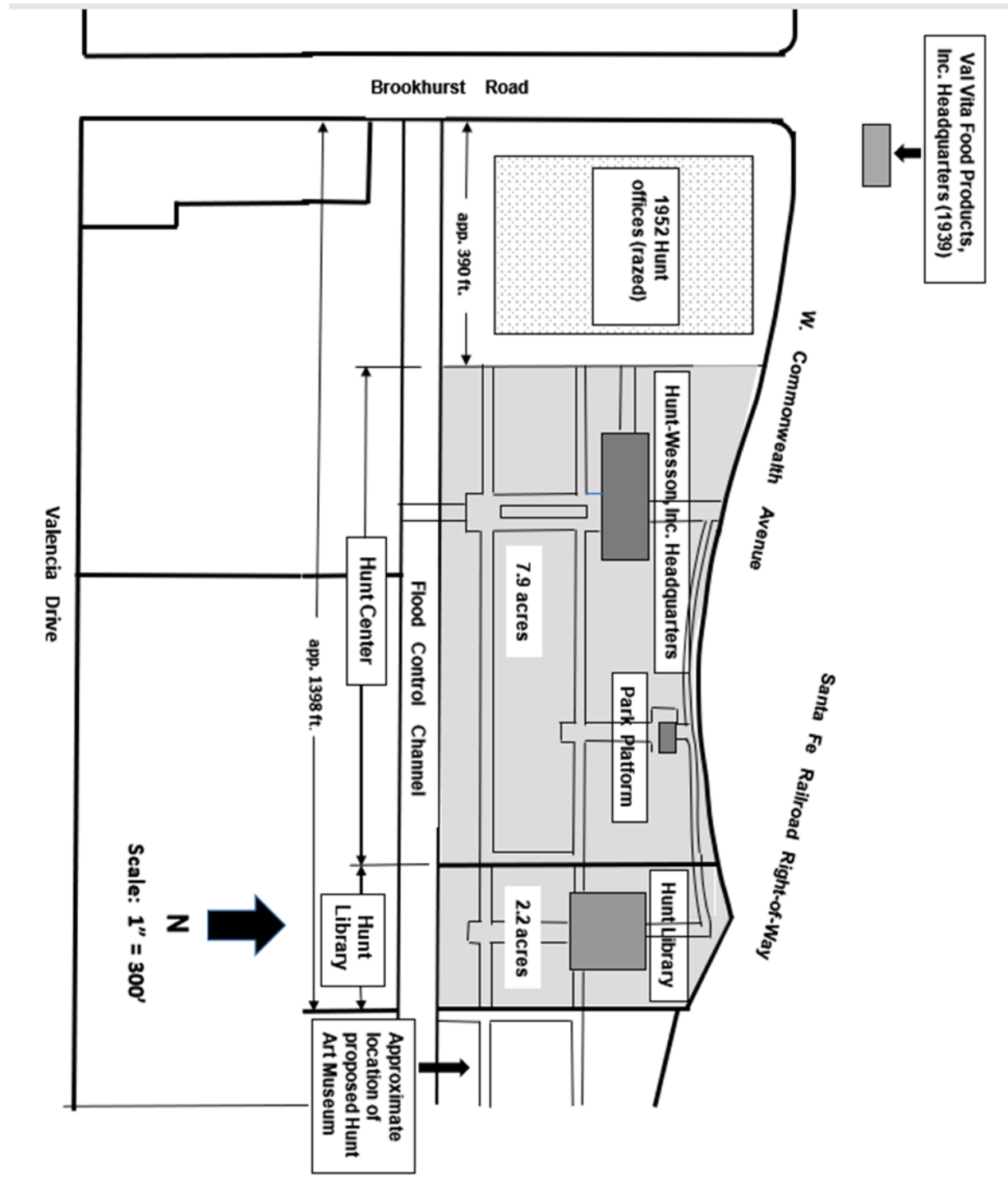
Location Map 4, Aerial Photo (Source: Bing Maps, 2018, annotated by Bob Linnell)



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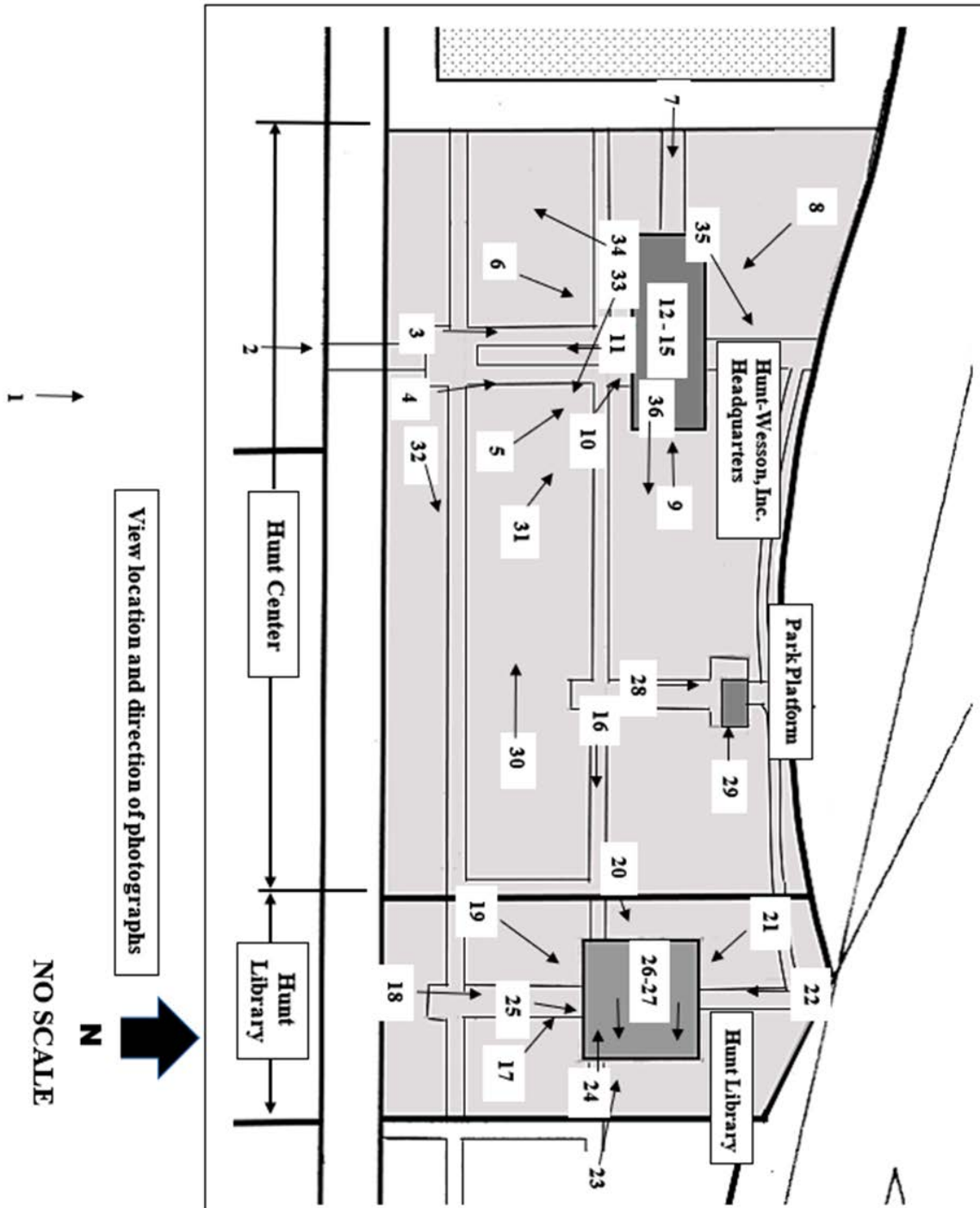
Sketch Map (Scale: 1" = 300 ft.)



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Photo Key



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Figure 1. Hunt-Wesson, Inc. facility, 1960. Hunt Center replaced the orange groves east of the U-shaped building. (Local History Room, Fullerton Public Library)



Figure 2. Hunt Center, aerial view, 1967. (Local History Room, Fullerton Public Library)



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Figure 3. Hunt library floor plan, 1962. (*California Librarian* January 1966)

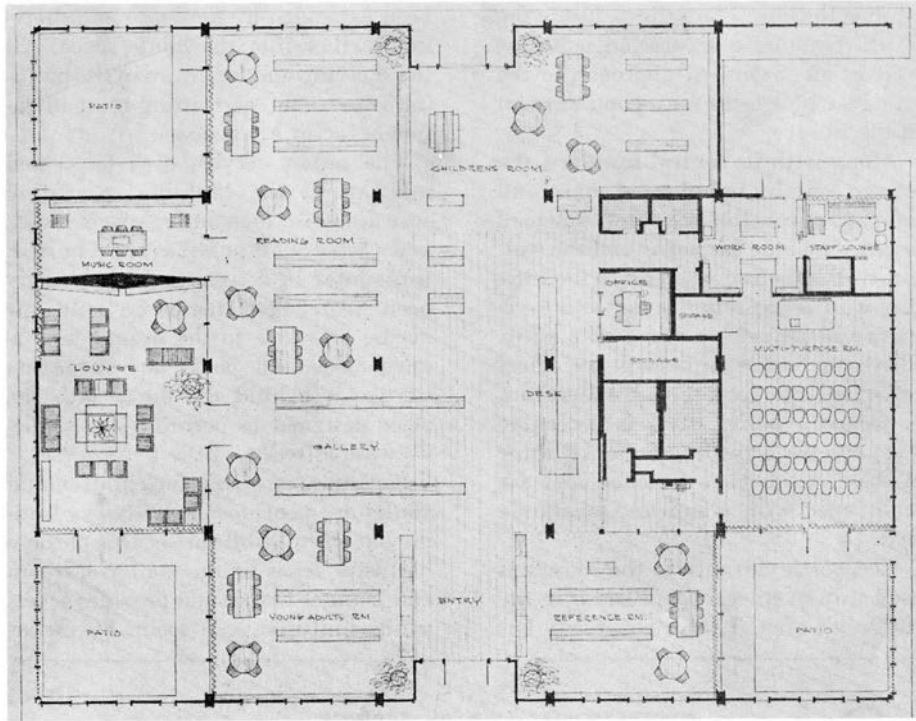


Figure 4. Meyer and Norton Simon, Los Angeles County Grand Jury doorway, May 12, 1933. (UCLA Library Special Collections, Charles E. Young Research Library)



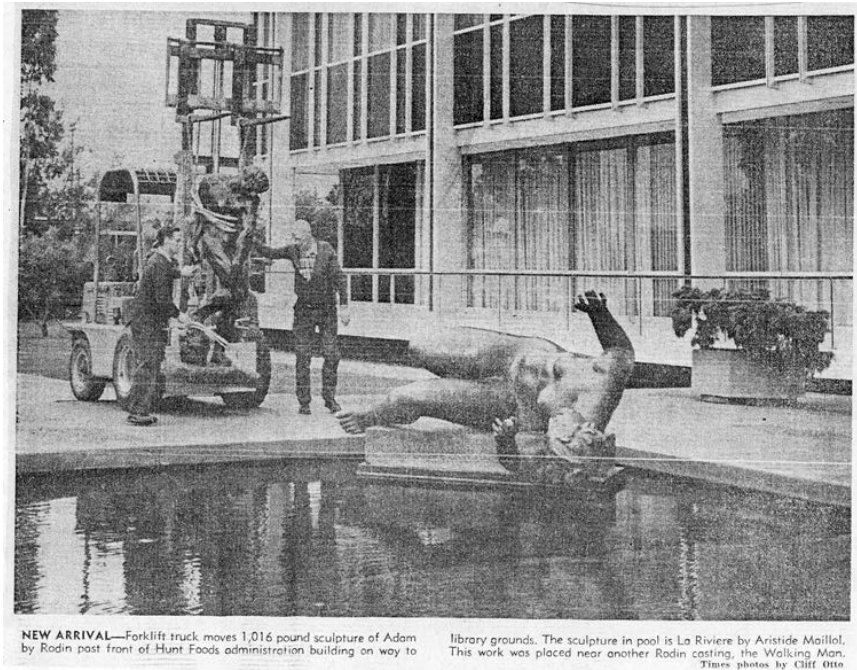
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Figure 5. Hope Fischer with library card, September 12, 1962 (Local History Room, Fullerton Public Library)



Figure 6. Sculpture installation (*Los Angeles Times* January 14, 1968)



NEW ARRIVAL—Forklift truck moves 1,016 pound sculpture of Adam by Rodin past front of Hunt Foods administration building on way to library grounds. The sculpture in pool is La Riviere by Aristide Maillot. This work was placed near another Rodin casting, the Walking Man. Times photo by Cliff Otto

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Figure 7. Hunt-Wesson, Inc. Headquarters, Photographer Julius Schulman, 1962 (*Digital Public Library of America*)



Figure 8. Hunt-Wesson, Inc. Headquarters, Photographer Julius Schulman, 1962 (*Digital Public Library of America*)



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Figure 9. Hunt Library, Photographer Julius Shulman, 1962 (*Digital Public Library of America*)



Figure 10. Hunt Library, Photographer Julius Shulman, 1962 (*Digital Public Library of America*)



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Figure 11. Hunt Center campus landscaping, Photographer Julius Shulman, 1962 (*Digital Public Library of America*)



Figure 12. Hunt Center campus landscaping, Photographer Julius Shulman, 1962 (*Digital Public Library of America*)



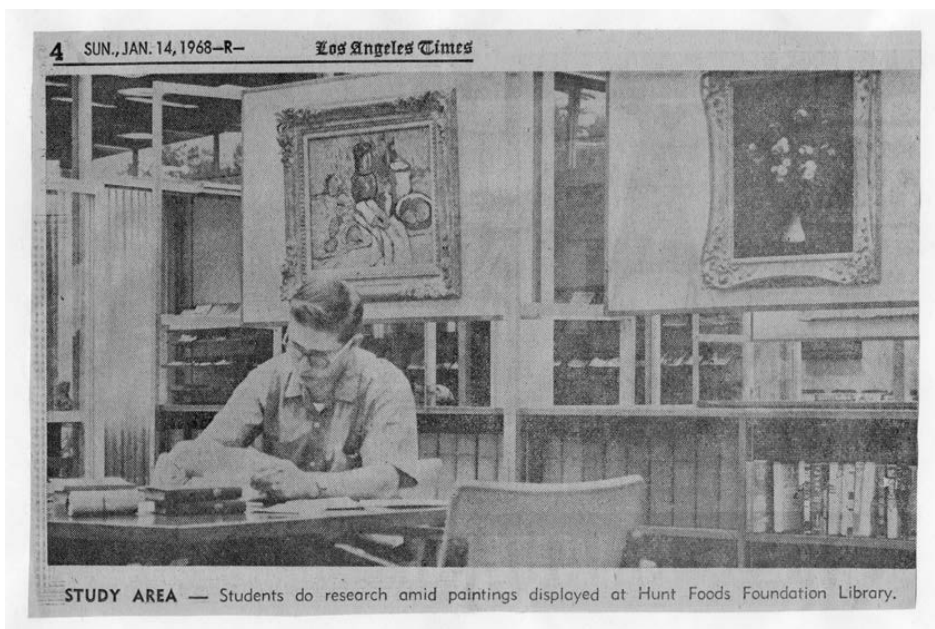
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Figure 13. A Night in Fullerton, 1967 (*Hunt Highlighter* Winter 1966-67, 18-19)



Figure 14. Student at Hunt Library (*Los Angeles Times* January 14, 1968, R4)



STUDY AREA—Students do research amid paintings displayed at Hunt Foods Foundation Library.

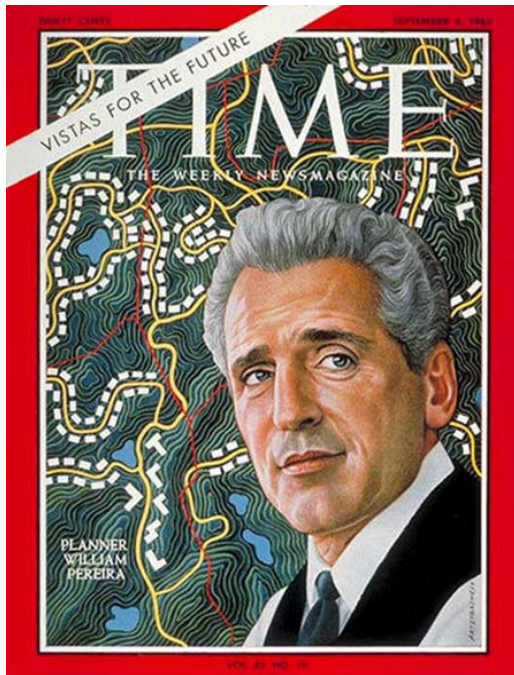
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Figure 15. Norton Simon, cover of *Time* magazine, June 4, 1965



Figure 16. William L. Pereira, cover of *Time* magazine, September 6, 1963 (“Man with the Plan”)



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Figure 17. R. Dudley Trudgett in India, late 1940s, photographer unknown (Environmental Design Archives, UC Berkeley)



Figure 18. Robert Herrick Carter, circa 1975, photographer unknown (Cultural Landscape Foundation, Washington, D C)

