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.

DRAFT

1. Name of Property

Historic name: University of Southern California Historic District
Other names/site number: _____
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: Roughly bounded by W. Jefferson Boulevard, S. Figueroa Street, W. Exposition Boulevard, and McClintock Avenue
City or town: Los Angeles State: CA County: Los Angeles
Not For Publication: ☐ Vicinity: ☐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

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

University of Southern California Historic District | Los Angeles, CA
Name of Property | County and State

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:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	
District	X
Site	
Structure	
Object	

University of Southern California Historic District | Los Angeles, CA
Name of Property | County and State

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
47	**19**	buildings
		sites
		structures
1		objects
48	**19**	Total

Number of contributing resources previously listed in the National Register _____

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6. Function or Use
Historic Functions
(Enter categories from instructions.)

Education/College

Current Functions
(Enter categories from instructions.)
Education/College

7. Description

Architectural Classification
(Enter categories from instructions.)
Late Victorian:
Italianate
Late 19th and 20th Century Revivals
Other: Romanesque Revival
Late 19th and 20th Century Revivals
Italian Renaissance
Late 19th and 20th Century American Movements
Other: American Foursquare
Modern Movement
Other: Mid-Century Modern
Modern Movement
Other: Late Modern
Modern Movement
New Formalism
Modern Movement
Moderne
Modern Movement
Brutalism

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
Brick
Clay tile
Concrete
Wood

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 University of Southern California (USC) Historic District is generally bound by W. Jefferson Boulevard, S. Figueroa Street, W. Exposition Boulevard, and McClintock Avenue. It comprises a portion of the USC University Park campus, consisting of the campus' historic core and additional property that was added over time as the University expanded. The campus is located south of downtown Los Angeles, near what was originally called Agricultural Park (now known as Exposition Park). Although now an integral part of Los Angeles' metropolitan center, USC's location was originally considered remote; however, the area grew rapidly once the University Line of the Los Angeles Electric Railway was completed in 1894. As a result, the campus is surrounded by some of Los Angeles's earliest residential neighborhoods. Buildings within the district represent a variety of architectural styles from each major period of campus development, unified by landscape features located throughout the campus. There are sixty-seven buildings and objects located within the historic district boundary; of these, forty-eight are contributors and nineteen are non-contributors. The district overall retains a high degree of integrity, representing campus growth from the establishment of the University in 1880, through the last major period of historic development that concluded with the construction of several significant buildings in the late 1970s. The district as a whole retains integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

The USC Historic District is composed of a wide variety of buildings and landscape elements representing evolving ideas in university planning and architecture.[1] Following the establishment of the school, the first major phase of development and expansion occurred with the 1919 master plan by John Parkinson. Representative of prevailing campus planning trends at the time, Parkinson's plan called for a Beaux Arts-inspired campus plan with grand buildings constructed along a central axis. The next major period of development occurred after World War II, concurrent with a major expansion of the campus' student population and educational offerings. The 1946 master plan, developed by Arthur Gallion, recognized a need for new buildings on campus, but continued the campus vernacular established by Parkinson of red brick and concrete to provide a consistent appearance for the campus.

[1] Overview description based on Architectural Resources Group, *Historic Resources Evaluation: University of Southern California University Park Campus Specific Plan*, prepared for the University of Southern California, December 2009.

Subsequent planning efforts, spearheaded by master planner and architect William Pereira in the 1960s, resulted in a widespread building campaign and campus expansion. Pereira was an advocate of garden city planning concepts and the quadrangle approach to campus planning. Pereira's vision was a campus with historic buildings and new, modern buildings unified by a series of pedestrian pathways and lush landscaping. Buildings constructed under the Pereira plan embraced Modern styles popular in the postwar era, and represent the work of significant Southern California architects of the period. Although the campus does not represent one unified planning concept or architectural theme, the amalgam of its parts (many of which are executed in red brick and concrete) is a vernacular identified with the USC campus. Contemporary new construction continues to adhere to the red brick and concrete building vocabulary.

Contributing buildings represent each major period of campus development, and reflect prevalent architectural styles of those periods. The historic core of the campus is located along the southern portion of what is now Trousdale Parkway (former University Avenue), which features several buildings designed by John Parkinson in fulfillment of his vision for the campus. Landscape features on the campus are important character-defining features of the district, and help to unify the campus overall. Important landscape features include the remnants of the Beaux Arts Parkinson-era landscape, the lush landscape of the mid-century campus plans, and other open space on campus.

Character-defining features of the USC Historic District include:

- central historic core along Trousdale Parkway (former University Avenue);
- formal plazas with axial walkways;
- pedestrian-oriented circulation with limited vehicular access;
- lush landscapes with graded topography and informal meandering walkways;
- smaller designed landscapes, often with fountains and benches, situated between buildings;
- courtyard spaces defined by surrounding buildings; and
- a variety of architectural styles, unified by common building materials.

Contributors[2]

Early History

1. Widney Alumni House
Italianate/Georgian Revival
E.F. Kysor and Octavius Morgan
1880

This two-story building is currently located in the southeast portion of the campus, on the north side of West 36th Street at the termination of Pardee Way. The cornerstone of the building was laid on September 4, 1880 and it was completed on October 4 of the same year. Widney Hall was the first building constructed on the USC campus, and has been relocated three times: first between 1907 and 1922,[3] when it was moved approximately one-half block to the west of its original location; for a second time in 1955, when it was moved to the center of campus; and, finally, in 1997, to its current location. It is a combination of Italianate and Georgian Revival in style. It is two stories in height, square in plan, and has a hipped roof with boxed, bracketed eaves, gabled dormers, and a wood widow's walk. It is of wood frame construction and is clad in horizontal wood drop siding, with wood pilasters at the corners, a wood stringcourse at the second floor level, and a denticulated wood eave cornice. The façades are symmetrical, with five bays on each side. The primary entrance is recessed in the center of the south façade and consists of a pair of paneled wood doors with divided light sidelights and transom light. The entrance is framed by wood pilasters supporting console brackets and a flat hood over a wood spandrel panel. Above the entrance, wood pilasters frame the central window of the second floor, which is topped with a pedimented secondary gable. The entrance is accessed by brick steps flanked by raised brick planters and a brick ramp. Fenestration consists of tall, narrow, four-over-four double hung wood sash windows with wood surrounds. There was an addition dating to the 1890s. In the 1930s, the building was given a "colonial style" makeover. It was painted white and green shutters were added. In 1976, the architectural firm of Gin D. Wong rehabilitated the building to more accurately reflect the original design. At that time, the 1890s addition and the American Colonial Revival details were removed.

2. Joint Educational Project House
American Foursquare
Architect unknown
c. 1900

This two-story-plus-basement building was constructed before 1903, originally as a single-family residence, and is located along the northern edge of the campus, at the northwest corner of the intersection of West 34th Street and Trousdale Parkway. It is American Foursquare in style

[2] Contributors are organized by period of development, and then by construction date within each period. The numbers correspond to the numbers on the site map.
[3] The date of Widney Hall's first relocation is unclear. Based on Sanborn Fire Insurance Maps, it was moved from its original location between 1907 and July 1922.

with a rectangular plan and a steeply pitched hipped roof with composition shingles, hipped dormers, and open eaves with exposed, shaped rafter tails. It is of wood frame construction on a brick foundation. The walls are clad in horizontal wood lap siding at the first story and wood shingles at the second. A wraparound porch with square, paneled wood columns supporting a hipped shed roof extends across the primary (south) façade and wraps the southeast corner. The porch is accessed by concrete steps with low plaster cheek walls and metal pipe railings. The primary entrance is asymmetrically located on the south façade and consists of two doors, one partially glazed and one flush, flanking a small window. Fenestration consists primarily of double hung, wood sash windows with multiple diamond-shaped lights in the upper sash and single lights in the lower sash.

Parkinson Master Plan: 1919-1945

3. George F. Bovard Administration Building
Romanesque Revival
John Parkinson
1921

The George F. Bovard Administration Building (Bovard Administration Building) is located at 3551 Trousdale Parkway (originally University Avenue). It is on the west side of Trousdale Parkway, between Childs Way and Hellman Way, and forms the western terminus of the campus' ceremonial central axis. It is Romanesque Revival in style. It is three-stories over a basement level. It has a symmetrical, rectangular plan with two interior courtyards and hipped roofs clad in clay mission tiles. The exterior walls are veneered in brick in varying colors from brown to purple, and laid in Dutch bond. The symmetrical primary (east) façade includes a central square clock tower with a pyramidal roof and eight historical stone figures atop brick pilasters. The tower is flanked at the ground floor level by recessed arcades. The primary entrance is centered at the base of the tower and consists of a large, semicircular arch supported on engaged clustered columns of cast stone, each supporting a cast stone archivolt.

Fenestration on the primary façade consists primarily of paired, arched, divided light wood sash double-hung windows with cast stone surrounds and colonettes at the second and third stories. Secondary façades have round-arched, divided light wood sash casements at the first story; six-over-six, double-hung, divided light wood sash windows with stone sills and lintels at the second story; and round-arched, double-hung, divided-light wood sash windows with stone surrounds at the third story. The tower terminates in a belfry with arcades supported on spiral cast stone columns. Original copper and/or copper alloy flashings, gutters, scuppers, and rain leaders are present.

The eight historical stone figures adorning the clock tower were designed by sculptor Casper Gruenfeld and collectively comprise the "Progress of Civilization." The eight figures represent: John Wesley, founder of Methodism, and Mathew Simpson, Methodist bishop, friend of Abraham Lincoln, and the first President of DePauw University (east façade); Abraham Lincoln and Theodore Roosevelt (north façade); Cicero, Roman orator and statesman, and Greek

Philosopher Plato (west façade); Phillips Brooks, bishop of Massachusetts and best known for writing "Oh Little Town of Bethlehem;" and Borden Parker Browne, Professor of Philosophy at Brown University and outspoken advocate of Personalism (south façade).

The Bovard Administration Building originally housed administrative offices, the department of instruction, an auditorium, and numerous classrooms. It is currently used for high profile administrative offices, including the office of the President and the Provost. The interior spaces have been altered with new features and finishes over time, and the auditorium was renovated in 1979.

4. Stoops Education Library
Romanesque Revival
L.H. Hubbard, H.S. Gerity, and H.A. Kerton
1923

This two-story-plus-basement building was originally constructed in 1923 as a public library and is located near the northern edge of the campus, northeast of the intersection of Trousdale Parkway and West 34th Street. It is in the Romanesque Revival style with a rectangular plan and a side gabled roof with a bracketed cast stone eave cornice. The building is composed of a central two-story volume with one story, shed-roofed volumes along the west and east façades and a central two-story, cross-gabled projection on the east façade. The building is of steel frame construction with exterior walls veneered in brick laid in Flemish bond. The primary entrance is symmetrically located on the west façade and consists of a pair of paneled wood doors with round arched overdoor, recessed in a front-gabled projecting entrance porch with a round arch framed by cast stone pilasters and a decorative cast stone archivolt. Flanking the entrance arch are square engaged columns of cast stone with a decorative foliate pattern. The porch has a vaulted plaster ceiling and brick arches on cast stone columns along the side walls. Scored concrete steps ascend to the entrance doors. Fenestration consists of coupled, rectangular, divided light wood sash casement windows at the first floor; and coupled, round-arched, divided light wood sash windows at the clerestory. Each window couple is separated by a cast stone colonette. Each of the gable end walls on the north and south façades has a central round-arched recess with three tall, narrow round-arched, divided light wood sash windows.

5. John Hubbard Hall
Romanesque Revival
William Lee Woollett
1925

This three-story-plus-basement building was constructed in 1925, originally as a women's residence hall, and is located in the southeast portion of the campus, on the south side of Childs Way. It is Italian Romanesque Revival in style, with a U-shaped plan and a hipped roof with clay barrel tiles, tight eaves and a stepped eave cornice. The exterior walls are veneered in brick, laid in Flemish bond. The primary (north) façade is symmetrically composed with a slightly projecting central bay. The primary entrance is centered on the north façade and consists of three

pairs of divided light wood French doors with transom lights. The central door has a shouldered transom light and a quoined surround of cast stone that continues around the round-arched wood casement window above. Additional round-arched, divided light wood casement windows with cast stone surrounds flank the entrance doors. There are divided light, wood French doors at the second story with metal balconettes. Fenestration consists primarily of divided light, wood sash casement windows with projecting brick subsills. A concrete terrace with a parapet and cast concrete urns extends the width of the north façade and is accessed by concrete steps and a ramp.

6. Leventhal School of Accounting
Romanesque Revival
John and Donald Parkinson
1926

This three-story building is located in the southern portion of the campus on the east side of Trousdale Parkway. It was constructed in 1926 in the Romanesque Revival style with a square plan, and intersecting gable and shed roofs clad in clay barrel tile. The symmetrical primary (west) façade is organized into three bays. The central bay is finished in cast stone at the first two stories and features cast stone pilasters supporting three arched openings with divided-light, steel-sash glazing. The main entrance contains a pair of glazed, brass-frame doors at the central arched opening. The entrance is accessed by concrete steps and a concrete ramp ascending to a scored concrete stoop. The third story of the central bay is slightly recessed from the lower two stories, and has three pairs of divided-light, steel sash windows with cast stone lintels. The front-gabled north and south bays of the primary façade have divided-light steel sash windows with continuous cast stone lintels at the first story and recessed panels of lattice-patterned brickwork at the upper stories. A concrete walkway at the third story on the south façade connects the building to the neighboring Bridge Memorial Hall. Secondary façades feature arched window openings at the first story and divided-light, steel-sash awning windows at the second and third stories.

7. Stonier Hall
Italian Renaissance Revival
William H. Mead
1927

This three-story-plus-raised-basement office building was originally constructed as a dormitory in 1927 and is located in the central portion of the campus, on the north side of Downey Way between Trousdale Parkway and Watt Way. It is Italian Renaissance Revival in style, with an H-shaped plan and a flat roof concealed behind a partial mansard clad in clay barrel tiles, with a cast stone denticulated eave cornice. The building is of masonry construction, with load-bearing exterior walls of brick and an interior wood frame. The primary (south) façade is symmetrical and is divided into a base, middle, and top with cast stone veneer at the raised basement, common brick laid in running bond at the first and second floors, and brick laid in a decorative diamond-shaped pattern at the third floor. The third floor is further delineated by a continuous cast stone stringcourse under the windows. The corners of the primary façade have cast stone

quoins. The primary entrance is centered on the south façade and consists of a pair of fully glazed metal doors with a wood frame, in a blind arch with a decorative cast stone tympanum and voussoirs. The door is flanked by fixed, single-light sidelights in a quoined cast stone surround. It is accessed by concrete steps flanked by brick cheek walls with cast stone coping. Metal fire escapes line the second and third floors above the entrance. Fenestration consists primarily of paired, divided light, wood sash casement windows with projecting cast stone subsills. Some window openings have been filled with brick. Centered on the first story of each projecting wing are divided light, wood French doors with cast stone surrounds and flat, molded hoods supported on console brackets.

8. Bridge Memorial Hall
Romanesque Revival
John and Donald Parkinson
1928

This four-story-plus-basement academic building was constructed in 1928 and is located at the southern edge of the campus, on the east side of Trousdale Parkway. The building is Romanesque Revival in style, with a T-shaped plan and a front gable roof clad in clay barrel tiles. The exterior walls are veneered in brick, with cast stone revetment on the first two stories of the primary (west) façade and cast stone decorative features including denticulated stringcourses, corbels, pilasters, engaged columns, corbel tables, and eave cornice. Three story side wings at the west façade have side gable roofs and decorative lattice-patterned brickwork on their blank west façades. The primary entrance is centered on the symmetrical west façade and consists of a pair of fully glazed metal doors with sidelights and transom light, recessed within a large, semicircular arch supported on engaged clustered columns of cast stone, each supporting a cast stone archivolt. The tympanum of the arch is screened with a decorative pierced concrete grille. The entrance is accessed by concrete steps and flanked by decorative metal lanterns mounted on cast stone corbels. Fenestration consists primarily of six-over-six double hung wood sash windows with horns on the upper sash. On the primary (west) façade, the first floor windows are single-light wood casements and the fourth floor has paired, round arched wood sash windows. There are some fixed, divided light steel sash windows on the rear (east) façade. Fenestration at the basement level consists of both fixed, divided light steel sash windows and one-over-one double hung wood sash windows. Concrete pedestrian bridges at the second and third floors on the west façade connect the building to the neighboring Hoffman Hall.

9. Gwynn Wilson Student Union
Romanesque Revival
John and Donald Parkinson
1928

The Gwynn Wilson Student Union is prominently located in the campus' historic core, at the southwest corner of Trousdale Parkway and Childs Way. It is four stories in height over a basement. It is Romanesque Revival in style, with a square plan around an interior courtyard. The roof is hipped with clay barrel tiles and a decorative cast stone eave cornice. The exterior

walls are veneered in brick with extensive cast stone details including decorative banding, voussoirs, engaged columns, pilasters, stringcourses, door and window surrounds, and chimney pots. The primary entrance is centered on the symmetrical east façade and consists of a pair of paneled wood doors recessed in a round arch with decorative clustered cast stone columns, archivolt, and tympanum. Decoration in the round archway, designed by artist Peter Krasnow, is entitled "Seated Knowledge," and illustrates the classical Greek representation of knowledge flanked by two University students carrying the University seal. The archway was designed by artist Peter Krasnow. The entrance is accessed by a short flight of concrete stairs. Fenestration consists of divided light, wood sash windows, including round-arched, fixed windows at the first story; coupled, shouldered casement windows at the second story; and coupled casement windows in blind arches with decorative tympana at the third story. The fourth story is concealed behind a cast stone parapet supported on a modillion course. Decorative brick and cast stone chimneys project from the third story, supported on cast stone corbel tables. All decorative details on the exterior were produced by Gladding McBean & Company.

There are a series of small cast panels on the exterior. The carvings are credited to a sculptor by the name of Adolphe, who was hired by Gladding McBean & Company to execute the designs. They represent student activities including archery, chemistry, drawing, football, music, racing, singing, torch bearing, volleyball, wrestling, pole vaulting, baseball, dancing, fencing, jumping hurdles, reading, studying, star gazing, and surveying. A capital on the east façade features a portrait of University President Rufus B. Von KleinSmid; one of the adjacent corbels includes a carving of a monkey thumbing his nose in Von KleinSmid's direction. A portrait of University President George Bovard also decorates a capital on the east façade.

The Gwynn Wilson Student Union originally contained the print shop, ticket office, bookstore, soda fountain, ballroom, restaurant, administrative offices, social hall, and club spaces for men and women.[4] The building still houses the ticket office as well as the campus pharmacy and other student administrative services. In 1970, the building was remodeled by Samuel E. Lunden and Joseph L. Johnson. The interior spaces have been altered with new features and finishes over time, and the auditorium was renovated in 1979.

10. Zumberge Hall of Science
Romanesque Revival
John and Donald Parkinson
1928

This four-story-plus-raised-basement academic building was constructed between 1924 and 1928 and is located in the southern portion of the campus, at the northwest corner of the intersection of Trousdale Parkway and Downey Way. It is Romanesque Revival in style with a rectangular plan and multiple cross-gable roofs clad in clay barrel tile. The building originally had two interior courtyards, now enclosed with flat built-up roofs. It is of reinforced concrete construction with

[4] "Twelfth Century Art in Student Union," *Southern California Alumni Review*, December 1927. www.publicartinla.com/USCArt/12th_century_art.html (accessed October 2013).

exterior walls veneered in brick laid in common bond and accented with cast stone ornament including arched corbel tables, window and door surrounds, decorative banding and revetment, and griffins at the corners of the roof. The primary (east) façade is symmetrical with three projecting front-gabled pavilions. The central pavilion is four stories high and contains the building's primary entrance, which consists of a deeply recessed, round-arched opening framed by elaborately detailed cast stone clustered columns and archivolts. Fenestration consists primarily of coupled, six-over-six, wood sash double hung windows. There are large, round-arched steel sash windows at the first story and round-arched, wood sash double hung windows at the fourth story.

11. Seeley Wintersmith Mudd Hall of Philosophy
Romanesque Revival
Ralph Carlin Flewelling
1929

The Seeley Wintersmith Mudd Memorial Hall of Philosophy (Mudd Hall) is located in the campus' historic core at the southern edge of the campus, on the west side of Trousdale Parkway at Exposition Boulevard. Architect Ralph Carlin Flewelling designed Mudd Hall, completed in 1929, as part of the implementation of the new master plan. Mudd Hall is two stories in height, Romanesque Revival in style, with an irregular plan around a central courtyard. There are multiple gable roofs of clay Roman tile, with cast stone eave cornices and antefixes, and raked corbel tables at the gables. The building is of cast-in-place reinforced concrete construction. The exterior walls are veneered in brick, with alternating horizontal bands of brick and cast stone at portions of the first story. The building is composed of three wings around the courtyard, with the fourth side bounded by an arcaded cloister with cast stone columns on the asymmetrical primary (east) façade. The north wing terminates in a two-story, semicircular apse with single round-arched window at the first story, behind a decorative cast stone screen; and a second-floor blind arcade supported on cast stone colonettes framing leaded stained glass windows with arched tympana of decorative glazed tile. A clock tower with an arcaded belfry and an octagonal spire is located at the northwest corner of the courtyard. The courtyard is paved and has a central fountain. The primary entrance is located at the south end of the west arcade and consists of a rectangular opening onto the cloister, framed by cast stone piers and topped with a decorative cast stone tympanum. There is an entrance in the base of a clock tower consisting of a pair of paneled wood doors with a cast stone surround and a semicircular transom light screened with cast stone clathri. There is a secondary entrance on the north façade with a cast stone surround and an arched tympanum of glazed ceramic tile. There are decorative pendant and wall-mounted metal light fixtures. Fenestration consists of round-arched, fixed, divided light wood sash windows; rectangular and arched divided light wood sash casement windows; wood sash bull's eye windows; and leaded stained glass windows. Coupled casement windows on the north façade are separated by cast stone piers and topped with semicircular tympana set with glazed ceramic tile.

The words "Truth Shall Make You Free" are incised into the masonry below the windows on the northern portion of the primary (east) façade. A stone sculpture crowns the peak of the gable roof

over this wing of the building. In the arched colonnade there are several gargoyles, including the whimsical carved figure of Greek philosopher Diogenes, who holds a lamp over the entrance to the south wing. Diogenes is said to have carried a lamp even in daylight, in search of an honest man. The interiors consist of classrooms, a lecture hall, seminar room, and offices on the first floor; office and library space on the second floor; and a partial basement with classrooms and mechanical space. Mudd Hall houses the James Harmon Hoose Library, named for USC's first professor of philosophy. There is a mosaic in the main reading room of the Hoose Library designed by Flewelling depicting the succession of Eastern and Western philosophic ideas from the Greeks through the nineteenth century.

12. Town & Gown Building
Romanesque Revival
William Lee Woollett
1929

This one- and two-story building was constructed in 1929 and is located in the southeastern portion of the campus, on the north side of Downey Way between Trousdale Parkway and Pardee Way. It is Romanesque Revival in style with an irregular plan and hipped and side-gabled roofs clad in clay Roman tile. The exterior walls are veneered in brick laid in alternating horizontal bands of running bond and modified English bond with deeply raked joints. The primary (south) façade is asymmetrical and consists of a two-story entrance pavilion at the west with the one-story, double-height dining room wing projecting to the east. The entrance pavilion is rectangular in plan and has a hipped roof with a denticulated eave cornice. The primary entrance consists of a pair of divided light, glazed wood doors recessed under a blind arch with a semicircular hood supported on graduated corbels. The second story of the entrance pavilion is of painted board-formed concrete. The entrance is accessed by curved concrete steps. A small brick-veneered chapel projects from the northwest corner of the entrance pavilion. The chapel has an entrance door under a pointed arch, and stained glass windows in round and quatrefoil shapes. The dining room wing has a rectangular plan and a side-gabled roof with an eave cornice that continues around the entrance pavilion as a stringcourse under the second story windows. The dining room has divided light, wood French doors with sidelights and round-arched transom lights on both sides. A flat-roofed service wing projects from the northeast side of the dining room. Fenestration consists of divided light, wood sash casement windows and decorative leaded glass windows. A courtyard on the north side of the building is paved with brick and features a tiled wall fountain.

13. Physical Education Building
Romanesque Revival
John and Donald Parkinson
1930

This three-story building was constructed in 1930 and is located in the central portion of the campus, on the east side of Watt Way between Childs Way and Hellman Way. It is in the campus' historic core, at the southwest corner of Trousdale Parkway and Childs Way. The

Physical Education Building is Romanesque Revival in style, rectangular in plan with an interior courtyard. There is a hipped roof with clay barrel tiles and a cast stone eave cornice over the west portion of the building, and flat roofs with parapets over the remainder. The building is of reinforced concrete and steel frame construction. The exterior walls are veneered in brick laid in English cross bond with cast stone decorative details including stringcourses, corbels, columns, pilasters, lintels, subsills, and door surrounds. The primary entrance is centered on the symmetrical west façade and consists of three pairs of glazed wood doors with divided light, wood sash transom lights recessed within a two-and-one-half story round arch with a monumental, gable-fronted cast stone surround with brick inserts. The doors are separated by cast stone Ionic columns supporting a cast stone entablature and a pair of urns. Above the entablature is a thermal window composed of three fixed, divided light, wood sash units with cast stone mullions. The entrance arch is framed with elaborately decorated attached cast stone columns supporting an architrave with a keystone featuring the sculpted head of a Trojan soldier, with the University seal in cast stone above. The entrance is accessed by wide concrete steps flanked by raised planters with integral benches. Fenestration consists primarily of rectangular and round-arched, divided light, wood sash, double-hung and awning windows, and wood sash bull's eye accent windows at the third story. In the interior courtyard, decorative elements are of exposed board-formed concrete instead of cast stone, and include a two-story loggia giving access to the natatorium on the east. The courtyard is divided into formal parterres by intersecting concrete-paved paths with a central fountain.

The Physical Education Building is home to the 1,000-seat North Gym, the campus' first indoor swimming facilities, and several handball courts at the sub-basement level. In addition to the main pool, there is also a practice pool, previously used as a women's pool, which is intact but currently used for theatrical costume storage. Until 2006, the Trojans' basketball and volleyball teams held practice in the North Gym. It is now the home of USC's Air Force, Army, and Navy ROTC programs. The Physical Education Building has had little exterior alteration.

14. University United Church
Romanesque Revival
C. Raimond Johnson
1931

This four-story religious building was constructed in 1931 and is located on the northern edge of the campus, on the north side of West 34th Street between Trousdale Parkway and Watt Way. It is Romanesque Revival in style with an L-shaped plan and multiple gable roofs with clay barrel tiles and eave cornices of cast stone and brick. A small, square tower with a pyramidal roof projects from the main roof and supports a cross. The building is composed of two rectangular volumes, a three-story sanctuary projecting at a right angle from a four-story volume containing office and support spaces. A landscaped garden fills the angle between the two. The exterior walls are veneered in brick laid in Flemish and common bond, and are highlighted with cast stone ornament including decorative cast panels, roundels, columns, stringcourses, window and door surrounds, subsills, coping, and corbel tables. The primary entrance is located at the southeast corner of the sanctuary and consists of a pair of paneled wood doors with a decorative

cast stone surround and tympanum. The entrance is sheltered under a projecting portico with circular corner towers with conical cast stone caps, large arches with cast stone surrounds, decorative cast stone panels, and a stained wood ceiling. The portico is accessed by an L-shaped concrete staircase with metal railings and brick cheek walls with cast stone coping and arched openings. Fenestration consists of primarily of round- and pointed-arched leaded art glass windows in the sanctuary, and divided light, steel sash casement windows with transom lights in the office/support wing. There is an art glass rose window on the primary (south) façade of the sanctuary.

15. Doheny Memorial Library
Romanesque Revival
Cram & Ferguson with Samuel E. Lunden (architects)
A.E. Hanson (landscape architect)
1932

The Edward L. Doheny Jr. Memorial Library is located in the center of USC's historic core. It forms the eastern terminus of the campus' ceremonial central axis. Doheny Memorial Library faces the Bovard Administration Building, creating a quadrangle in the center of campus known as Alumni Park. The landscaped quadrangle and the surrounding gardens are integral features to the overall design and setting of the library, and were designed by landscape architect A.E. Hanson. Doheny Memorial Library was constructed in 1932. It is Romanesque Revival in style with an H-shaped plan and a flat roof. It is composed of a central four-story volume with projecting three-story wings at each end of the east and west façades. A central ventilation tower with louvered, arcaded vents rises above the roof at the west façade. The exterior is veneered in Roman brick and limestone with inset decorative panels and friezes of colored marble. At the primary (west) façade, stone steps ascend to a wide tiled terrace with grass *parterres* and palm trees, bounded by a decorative brick parapet with limestone piers and star-shaped cutouts. There is an enclosed courtyard on the rear (east façade) with two sculptural panels over the entrance depicting two students in scholars' gowns reading beneath a tree. The panels were designed by Holger Jensen and Helen Webster Jensen of Santa Monica and carved by Merrell Gage.

The primary entrance is centered in a projecting limestone surround on the symmetrical west façade and consists of a pair of paneled cast bronze outer doors recessed within a two-story-high circular arch with elaborately carved architraves supported on engaged columns of marble. The arched entryway is heavily decorated with decorative moldings, a 13-foot frieze of Porto Santo marble, and a pair of hand-chased bronze doors. The inner doors consist of two pairs of fully glazed bronzed doors with a band of mosaic in blues and golds depicting the constellations of the zodiac. The bronze doors were designed by artist Roger Hayward. A marble medallion, designed by Hayward and carved by sculptor Joseph Conradi, fills the tympanum above the doors. The Doors are flanked by tile mosaics, also designed by Hayward.

The arched entry is flanked by columned niches supporting statues of William Shakespeare and Dante Alighieri, carved by Conradi. Fenestration consists primarily of coupled, round arched steel sash windows, separated by engaged limestone colonettes and crowned with larger

encompassing archivolts. The landscaped gardens surrounding the building are an integral part of the overall design and setting for the library. The garden on the primary façade (known as Alumni Park) links the Doheny Memorial Library with the Bovard Administration Building, creating a landscaped quadrangle with a fountain and prominent sycamore trees.

The interior is equally decorative with Roman travertine finishes on floors and stairways, decorative ceiling finishes, and wood paneled doors with original hardware. There is a three-story rotunda in the main hall, with tall, arched, stained glass windows on both the north and south walls designed by Boston artist Wilbur Herbert Burnham. The windows contain decorative medallions that celebrate important foreign and American universities and noted scholars. The scholars depicted are: Socrates and a cup of hemlock; Plato with a scroll and book; Aristotle with a scroll and rule; Moses Maimonides, the Jewish philosopher with a book; St. Thomas Aquinas holding a book; and Francis Bacon holding an open book. The middle row features American Institutions of higher learning: Harvard University, College of William and Mary, Northwestern University, University of California, Stanford University, and Princeton University. The lower tier depicts foreign universities: University of Paris, Trinty College (Dublin), Oxford University, Heidelberg University, *Universidad Nacional Mayor de San Marcos* (Lima), and *Universidad Nacional de Mexico* (Mexico City).

The "Treasure Room," originally a rare book and manuscript space and now an exhibition space, includes a frieze by Santa Barbara artist Samuel Armstrong entitled "The Written Word Passeth on the Torch of Wisdom," and depicts the history of the printed word. The Treasure Room was regarded by the Doheny family as the memorial room, and contained a portrait bust of Edward L. Doheny, Jr. by sculptor Joseph Mario Korbel on a pedestal at the east end of the room.

The most prominent space in the Doheny Memorial Library is the Main Reading Room in the southeast wing of the first floor. The room is 131 feet long and 46 feet wide, and was designed to accommodate 400 students and over 6,000 books. The Main Reading Room is two-stories in height, with a deeply coffered ceiling designed by artist John B. Smeraldi.[5] The bookcases and decorative entrance arch are American walnut. There is a frieze running along the base of the ceiling that celebrates the major contributors to the history of bookmaking. The frieze includes fourteen early printers' marks, including those of Fust and Schäffer, William Claxton, and the Aldine family of Venice.

In 1967, Samuel Lunden and Joseph L. Johnson designed a well-integrated addition to the rear of the library. The library was rehabilitated and seismically retrofitted in 1999. The Current Periodicals Reading Room was rehabilitated in 2002.

[5] Smeraldi designed the ceilings of St. Vincent de Paul Church, also designed by Samuel Lunden and financed by the Doheny family.

16. Biegler Hall of Engineering
Moderne
C. Raimond Johnson
1939

This building is of three stories over a raised basement and is located in the western portion of the campus, on the south side of Downey Way between Watt Way and McClintock Avenue. It was constructed in 1939 and is Moderne in style with a rectangular plan and a flat roof. It is of board-formed concrete construction. The primary (north) façade is symmetrical with nine bays divided by full-height bowed, reeded concrete pilasters. The primary entrance is recessed in the central bay of the north façade and consists of a pair of partially glazed six-light paneled wood doors with a pierced concrete transom light in a pattern of repeating chevrons. The lintel above the recess has a sawtooth pattern along its bottom edge. The entrance is accessed by concrete steps with flanking plinths and metal pipe railings. The name of the building is spelled out in Art Deco-style lettering above the main entrance. Fenestration consists of triple-wide, divided light steel sash awning windows stacked in each bay, separated by spandrel panels veneered in Roman brick. The south façade, decorated with bands of Roman brick, has a rear entrance with concrete steps, low concrete cheek walls, and a pair of wood divided-light doors with a divided-light transom. The east and west façades have brick-clad concrete projections enclosing exterior stairs with metal pipe railing.

17. Harris Hall and Fisher Gallery
Romanesque Revival
Ralph Carlin Flewelling
1939

This two-story academic building was constructed in 1939 and is located on the southern edge of the campus between Bloom Walk and Exposition Boulevard. It is Moderne in style with an irregular plan and combination of flat and hipped roofs. It is of board-formed reinforced concrete construction with horizontal bands of Roman brick veneer. The building is composed of multiple rectangular volumes surrounding two interior courtyards. The primary (south) façade is composed of three rectangular volumes with hipped, clay barrel tile roofs, cast concrete eave cornices, and exterior walls with alternating horizontal bands of Roman brick and concrete. The primary entrance to Harris Hall is centered on the taller, central volume, which has a frescoed frieze under the eaves depicting the history of western civilization. The entrance consists of a pair of paneled wood doors with a paneled overdoor flanked by slabs of green marble, in a rectangular recess with a fluted concrete surround supporting an incised concrete lintel. The entrance is accessed by wide concrete steps flanked by concrete plinths. In front of the entrance is a rectangular fountain with a bronze sculpture. A volume projecting from the southwest corner contains the auditorium. The volume to the east forms the primary entrance to the Fisher Gallery, consisting of a pair of slab doors in a marble veneered recess, under a bowed portico supported on fluted, rectangular concrete piers. Fenestration consists primarily of groupings of steel sash awning windows. The west courtyard has concrete pavers, planter beds, and trees, and is wrapped on three sides by a colonnade of square, fluted concrete columns supporting a second-

floor walkway, accessed by twin concrete staircases on the courtyard's west wall. The east courtyard has a central lawn surrounded by walks of herringbone brick, with planters at the perimeter.

18. Allan Hancock Foundation
Romanesque Revival
C. Raimond Johnson and Samuel E. Lunden
1940

The George Allan Hancock Foundation is located at the southeast corner of the intersection of Trousdale Parkway and Childs Way. The Hancock Foundation is three stories above grade and two stories below. It is Moderne in style, and is of reinforced concrete construction, with an I-shaped plan and flat roof. The exterior walls are veneered in Roman brick with cast concrete bands at the first story forming a visual "base" to the building. The exterior also includes cast concrete mullions, sills, lintels, spandrel panels, and other decorative features. The primary (west) façade is three stories in height and is symmetrically composed with a taller, slightly projecting central section three bays wide. The primary entrance is centered on the west façade and consists of three pairs of glazed, wood and metal doors separated by large concrete piers and recessed within a splayed, decorative cast concrete surround. Wide concrete steps with tiled landings lead to the entrance. To either side, projecting rectangular brick piers define each window bay. Fenestration consists primarily of paired, divided light steel sash casement windows with awning transom lights.

The building's most notable ornamental features include the cast-stone bas reliefs at the top of each window bay depicting various zoological specimens. A large, cast relief of Pleistocene mammals discovered at La Brea Tar Pits is on the west facade. The bas reliefs were designed and carved by sculptor Merrell Gage. A secondary entrance to a lecture hall is located at the northern portion of the east façade. Mounted above the entryway is a bronze sculpture of a ship.

The interior contains laboratory, office, assembly, dining, and special collection spaces. The Hancock Foundation building houses the Hancock Memorial Museum, which contains four rooms from the Hancock family home. The home, known as the Villa Madama, was designed by John C. W. Austin in 1909 and originally stood at the intersection of Wilshire Boulevard and Vermont Avenue. It was demolished in 1938, and the Reception Hall, Dining Room, Music Salon, and Library were transported to USC and installed in the Hancock Foundation.

19. Tommy Trojan Statue (Trojan Shrine)
Roger Noble Burnham
1930

This life-size bronze statue of a Trojan soldier wielding a sword and shield is situated on a granite pedestal. It was installed near the southeast corner of the Bovard Administration Building in 1930.

Gallion Master Plan: 1946-1959

20. Elisabeth von KleinSmid Residence Hall
Mid-century Modern
Samuel E. Lunden
1950

This three- and four-story-plus-basement dormitory building was constructed in 1950 and is located in the northeast portion of the campus between West 34th Street and McCarthy Way. It is Mid-century Modern in style with an irregular plan wrapping an interior courtyard. It is composed of a three-story building with a U-shaped plan and a flat roof, and a four-story building with a T-shaped plan and a hipped roof with boxed eaves and asphalt composition shingles. The exterior walls are of painted concrete with panels of Roman brick veneer between the windows on the second, third, and fourth stories. The exposed edges of the floor plates create continuous bands along the façade. The primary entrance is recessed in the center of the south façade of the four-story wing and consists of a pair of fully glazed metal doors with a metal framed transom light and full-height sidelights. The doors are flanked by square, aluminum sash sliding windows, and the entrance recess is supported on square concrete columns. Fenestration consists primarily of large, rectangular, aluminum sash sliding windows. The building is connected at its northwest corner to Harris Residence Hall.

21. Harris Residence Hall
Mid-century Modern
Samuel E. Lunden
1950

This four-story-plus-basement dormitory building was constructed in 1950 and is located in the northeast portion of the campus between West 34th Street and McCarthy Way, and is connected on the east and south to Elisabeth von KleinSmid Residence Hall. It is Mid-century Modern in style with a rectangular plan and a low-pitched hipped roof with boxed eaves and asphalt composition shingles. The exterior walls are of painted concrete with panels of Roman brick veneer on the second, third, and fourth stories. The exposed edges of the floor plates create continuous bands along the façade. The primary entrance is recessed in the center of the north façade and consists of a pair of fully glazed metal doors with a metal framed transom light and full-height sidelights. The doors are flanked by square, aluminum sash sliding windows, and the entrance recess is supported on square concrete columns. Fenestration consists primarily of large, rectangular, aluminum sash sliding windows.

22. Neely Petroleum and Chemical Engineering Building
Mid-century Modern
Smith, Powell, and Morgridge
1958

This three-story building was constructed in 1958 and is located in the southwest portion of the campus, on the north side of Bloom Walk between McClintock Avenue and Watt Way. It is Mid-century Modern in style, with a rectangular plan and a flat roof. It is of reinforced concrete construction. Fenestration consists of rectangular groupings of metal-framed fixed and awning windows with cement plaster spandrel panels between painted concrete piers. Covered stair towers, screened with walls of brick veneer, project from the east and west façades. The building adjoins Hedco Petroleum and Chemical Engineering Building to the west, to which it is connected by concrete pedestrian bridges at the second and third stories. The primary entrance is located on the south façade in a shared first story lobby between the two buildings and consists of a pair of fully glazed, metal framed doors in a wall of glazed metal-framed storefront.

Pereira Master Plan and Update: 1960-1976

23. Ahmanson Center for Biological Research
Mid-century Modern
William Pereira
1962

This building complex was constructed in 1962 and is located in the southern portion of the campus, on the north side of Bloom Walk between Trousdale Parkway and Watt Way. The complex is comprised of three structures connected to each other by open-air, cast concrete pedestrian bridges on each level. The buildings are Mid-century Modern in style and of reinforced concrete construction, with rectangular plans, flat roofs, aluminum sash windows, and exterior walls finished with cast concrete and tile. The tallest central building is an eight-story research tower and contains both the service elevator and the passenger elevator for the complex. The east building primarily contains research labs and offices. The west building has undergone adaptive reuse, and the former lab space is now newly remodeled office areas. The east and west buildings have cast concrete window niches that are screened with curved concrete hoods. The central building is clad with rectangular clay tiles, laid vertically. Concrete steps and walkways flanked by concrete cheek walls lead from the street to form the building complex's main point of entry.

24. Birnkrant Residence Hall
Mid-century Modern
A.C. Martin and Associates
1962

This eight-story dormitory building was constructed in 1962 and is located in the northeast portion of the campus between West 34th Street and McCarthy Way. It is Mid-century Modern in

style with a T-shaped plan and a flat roof. It is composed of a narrow, rectangular eight-story tower with a one-story cafeteria wing centered on its rear (east) façade. It is of exposed reinforced concrete frame construction with infill walls of exposed aggregate concrete panels and rectangular, aluminum sash sliding windows. Each window is sheltered by a cantilevered, bow-fronted cast concrete awning, creating a scalloped effect along the east and west façades. The first floor bays are glazed with full-height anodized aluminum storefront and doors. There are enclosed stair towers with glazed east and west walls at the north and south façades of the tower.

25. College Residence Hall
Mid-century Modern
A.C. Martin and Associates
1963

This three-story dormitory building was constructed in 1963 and is located in the northeast corner of the campus, at the northwest corner of the intersection of Figueroa Street and McCarthy Way. It adjoins Elisabeth von KleinSmid Residence Hall to the west, to which it is connected by a three-story hyphen with wall panels of exposed aggregate concrete. The building was constructed in conjunction with University Residence Hall which is located to the north across a landscaped courtyard and which it mirrors in design. It is Mid-century Modern in style with a rectangular plan and a flat roof with overhanging boxed eaves. The exterior walls are of painted concrete with vertical panels of Roman brick veneer between the windows. The exposed edges of the floor plates create continuous bands around the building. Fenestration consists of wide, aluminum sash sliding windows. The primary entrance is asymmetrically located on the south façade, on the ground floor of the hyphen, and is sheltered under a projection of the second floor plate.

26. Olin Hall of Engineering
Mid-century Modern
William Pereira
1963

The Olin Hall of Engineering is located in the southwest portion of the campus, on the southeast corner of the intersection of McClintock Avenue and Downey Way. It is composed of a complex of four structures in a pinwheel configuration arranged around a courtyard, epitomizing Pereira's idea to create academic clusters or "quadrangles" throughout the campus. Olin Hall is Mid-century Modern in style. The complex of four buildings comprise two, five-story buildings with rectangular plans and flat roofs; and two, one-story buildings with square plans and flat roofs; all arranged around a central plaza. The buildings are connected at the first story by elevated concrete walkways with concrete and metal railings flanked by landscaped planting areas, and at the upper stories by a central vertical circulation tower and concrete pedestrian bridges and cantilevered exterior corridors with metal railings. The one-story buildings are veneered in brick. The circulation tower and the short (north and south) façades of the five-story buildings are veneered in clay tile; their long (east and west) façades are screened with precast concrete *brise-soleils* composed of repeating rectangular frames with lozenge-shaped apertures. Behind the

brise-soleils are walls of continuous glazed metal-framed storefront. A structural strengthening program to increase resistance to seismic forces was undertaken in 2013.

27. University Residence Hall
Mid-century Modern
A.C. Martin and Associates
1963

This three-story dormitory building was constructed in 1963 and is located in the northeast corner of the campus, at the southwest corner of the intersection of Figueroa Street and West 34th Street. It adjoins Elisabeth von KleinSmid Residence Hall to the west, to which it is connected by a three-story hyphen with wall panels of exposed aggregate concrete. The building was constructed in conjunction with College Residence Hall which is located to the south across a landscaped courtyard and which it mirrors in design. It is Mid-century Modern in style with a rectangular plan and a flat roof with overhanging boxed eaves. The exterior walls are of painted concrete with vertical panels of Roman brick veneer between the windows. The exposed edges of the floor plates create continuous bands around the building. Fenestration consists of wide, aluminum sash sliding windows. The primary entrance is asymmetrically located on the north façade, on the ground floor of the hyphen, and is sheltered under a projection of the second floor plate.

28. Booth Ferris Memorial Hall
Mid-century Modern
William Pereira
1964

This one-story musical rehearsal and recital building was constructed in 1964 and is located in the northern portion of the campus, on the south side of West 34th Street between Trousdale Parkway and Watt Way. The building is of pre-cast concrete and brick construction and is Mid-century Modern in style with a flat roof and an irregular plan that resembles a musical eighth note. It is composed of two volumes connected by a concrete canopy: a hexagonal recital hall with an exposed pre-cast concrete frame, and a curved wing of polygonal offices and practice rooms. The walls are of stack bond brick with a decorative in-and-out bond at the salient corners. Entrances to the recital hall, offices and practice rooms consist of fully glazed metal-framed doors and painted metal doors.

29. University Religious Center
Mid-century Modern/International Style
Killingsworth, Brady & Associates
1964

The University Religious Center is a two-story building. It is located in the northern portion of USC's campus, on the north side of West 34th Street between Trousdale Parkway and Watt Way. It was designed in 1964 by Killingsworth, Brady & Associates in 1964. It is Mid-century

Modern in style, with distinct Miesian inspired, International Style influences. It is steel post and beam construction with masonry planes and a double height volume, and exceptionally simple in its detailing. It rectangular in plan, with a flat roof. It is composed of four rectangular volumes arranged around a central, square courtyard. The volumes are linked by a two-story covered walkway supported on steel posts around the courtyard. Thin, attenuated proportions in posts and walls accentuate lightness and verticality, leading the eye upward. The exterior walls veneered in brick and cement plaster. The south façade is symmetrical, with a projecting central volume housing the chapel. Its south façade is a blank plane of brick, while its east and west façades consist of floor-to-ceiling glazed metal storefront. Flanking the chapel are planted areas under steel trellises supported on steel posts, and raised concrete terraces accessed by wide concrete steps. Open "floating" stairs located at the northwest and northeast corners of the courtyard provide access to second-story office areas. Fenestration consists of vertical strips of glazed aluminum storefront. The University Religious Center provides office space, meeting rooms, and a freestanding worship center. There are no significant exterior alterations.

30. John Stauffer Hall of Science
Late Modern
William Pereira
1965

This five-story building was constructed in 1966 and is located in the southern portion of the campus, between Trousdale Parkway and Watt Way. It is stylistically and functionally related to the Ahmanson Center for Biological Research immediately to the south, to which it is connected by open-air, cast concrete pedestrian bridges on each level. The building is Late Modern in style and of reinforced concrete construction, with a rectangular plan and a flat roof. The exterior walls are composed of cast concrete panels, with alternating panels of curved concrete hoods screening the windows. Fenestration consists of aluminum sash windows. Concrete steps and walkways flanked by concrete cheek walls lead from the street to form the building complex's main point of entry.

31. Hoffman Hall of Business Administration
Brutalist
I.M. Pei
1966

This eight-story academic building was constructed in 1966 and is located at the southern edge of the campus along Exposition Boulevard, between Trousdale Parkway and Pardee Way. It is Brutalist in style, with a rectangular plan and a flat roof, and is of exposed, cast-in-place reinforced concrete construction. The building is composed of a large rectangular volume to the north flanked by circulation towers, and a smaller rectangular volume to the south. The two are connected by recessed, glazed passages at each of the upper stories and by recessed entrances with projecting concrete canopies on the first story. A third entrance, consisting of a pair of fully glazed aluminum framed doors, is centered on the south façade. Exterior concrete wall surfaces have a bush hammered finish. Fenestration consists of small, rectangular windows punched into

a blank concrete wall at the first story, forming the building's base; and horizontal ribbons of glazed, metal framed curtain walls on the upper stories. Overhanging exposed floor plates at the third through eighth stories on the east and west façades have integral T-shaped concrete balusters. Concrete pedestrian bridges at the second and third stories on the west façade connect the building to Bridge Hall. The building has two full basements with mechanical rooms in the lower basement and a lecture hall in the upper.

32. Rufus B. von KleinSmid Center of International and Public Affairs
New Formalist
Edward Durell Stone
1966

The Rufus B. von KleinSmid Center of International and Public Affairs is three-stories in height, plus a basement level. It is located in the central portion of USC's campus, on the east side of Trousdale Parkway between West 34th Street and Child's Way. It was designed by Edward Durrell Stone in the New Formalist architectural style, and completed in 1966. It has a rectangular plan with an interior courtyard and a flat roof with an overhanging, perforated concrete soffit. The exterior walls are veneered in brick. The building sits on a raised podium and is accessed by concrete steps that wrap the west and south façades. The primary (south) façade is symmetrical and consists of a double arcade of round arches opening into the courtyard, which is paved in concrete with inset geometric patterns in brick. A tall bell tower with four concave sides is located in the northwest corner of the courtyard and supports a metal globe. The eastern portion of the courtyard is a sunken plaza with walls of aluminum-framed storefront that open to the basement level. Fenestration consists of tall, narrow rectangular openings recessed in stepped brick surrounds that span all three floors, with clear glazing and spandrel panels in metal frames. The Von KleinSmid Center is part of a small enclave of buildings designed by Stone for the campus, including Waite Phillips Hall of Education (1968), and the Social Science Building (1968). All three buildings were thoughtfully designed and sited in relation to one another, and are connected by the surrounding landscaped areas and paved courtyards. When the Von KleinSmid Center was completed, it was the tallest building on USC's campus.

33. Vivian Hall of Engineering
Mid-century Modern
William Pereira
1967

This eight-story academic building was constructed in 1967 and is located in the southwest portion of the campus, at the southwest corner of the intersection of Watt Way and Downey Way. It is Mid-century Modern in style and of reinforced concrete construction, with an I-shaped plan and flat roofs. It is composed of three volumes, two one-story, rectangular, brick-veneered volumes to north and south, spanned by an eight-story tower. The tower's ground floor is open and is supported on cruciform concrete *piloti* to create a tall, covered portico that connects Watt Way to the landscaped Archimedes Plaza. The tower's four corners are marked by rectangular circulation towers veneered in clay tile and extending above the roof. Ventilation flues have been

added to some of the towers. The façades between the circulation towers are screened with precast concrete *brise-soleils* composed of repeating rectangular frames with lozenge-shaped apertures. Fenestration consists of horizontal groupings of rectangular, aluminum framed windows.

34. Social Sciences Building
New Formalist
Edward Durell Stone
1968

This two-story-plus-basement building was constructed in 1968 and is located in the central portion of the campus, on the east side of Trousdale Parkway between Alumni Park and West 34th Street. It is New Formalist in style with a square plan and a flat roof. It is set back from Trousdale Parkway by an elevated plaza reached by wide concrete steps. The plaza is paved in concrete with brick inserts in a square-in-square pattern. In the center of the plaza is a sunken courtyard paved in concrete and brick, giving access to the basement. The courtyard is accessed by a double staircase of concrete and surrounded by an arcade of semicircular arches. The building has four identical façades veneered in brick laid in stack bond and is surrounded by a freestanding brick wall pierced with semicircular arches. Recessed, rectangular entrances are centered on the east and west façades. Fenestration consists of tall, narrow rectangular openings recessed in stepped brick surrounds that span all three floors, with clear glazing and spandrel panels in metal frames.

35. Waite Phillips Hall of Education
New Formalist
Edward Durell Stone
1968

This eleven-story-plus-basement building was constructed in 1968 and is located in the northern portion of the campus, on the east side of Trousdale Parkway between Alumni Park and West 34th Street. It is New Formalist in style with a square plan and a flat roof. It is set on an elevated podium reached by wide concrete steps. The building has four identical façades veneered in brick laid in stack bond and is surrounded by a freestanding brick wall pierced with semicircular arches. Landscaped beds occupy the space between the arcade and the building. Recessed, rectangular entrances are centered on the east and west façades. Fenestration consists of tall, narrow rectangular openings recessed in stepped brick surrounds that span the full height of the building, with clear glazing and spandrel panels in metal frames.

36. Heritage Hall
New Formalist
Grillias, Savage and Alves
1969

This two-story-over-raised-basement building was constructed in 1969 and is located in the west portion of the campus, on the west side of Watt Way between West 34th Street and Hellman Way. It is New Formalist in style, with a rectangular plan and a flat roof with wide overhangs forming a continuous coved soffit around the building. The exterior walls have rounded salient corners and are veneered in brick. The primary entrance is centered on the symmetrical east façade and consists of two pairs of glazed metal doors in a two-story metal-framed glazed curtain wall, recessed behind a wide, two-story concrete arcade. A concrete terrace stretches the width of the east façade, access by wide concrete steps flanked by raised planters. Similar arcades and recessed curtain walls are centered on the three secondary façades.

37. Frank R. Seaver Science Center
Late Modern
William Pereira
1969

This seven-story-plus-basement building was constructed in 1969 and is located in the southwest portion of the campus, on the south side of Bloom Walk between Watt Way and McClintock Avenue. It is Late Modern in style with a rectangular plan and a flat roof, and is of reinforced concrete column-and-waffle-slab construction. The building's four corners are marked by slightly projecting rectangular towers, veneered in brick. Between the towers on each façade, each floor level has horizontal bands of floor-to-ceiling, metal-framed glazed curtain walls, sheltered by cantilevered projections of the concrete floor slabs. The primary entrance is located in a one-story, flat-roofed lobby pavilion to the east, which connects the building to the Seaver Science Library, and consists of a pair of fully glazed metal doors in a metal-framed glazed curtain wall.

38. Seaver Science Library
Late Modern
William Pereira
1969

This three-story library building was constructed in 1969 and is located in the southwest portion of the campus, on the southwest corner of the intersection of Watt Way and Bloom Walk. It is Late Modern in style, with a roughly cruciform plan and a flat roof, and is of reinforced concrete post-and-waffle-slab construction. The second and third stories form a rectangular block that sits over the cruciform first story and is supported on exposed concrete beams and columns. The exterior walls are veneered in brick. The central bays at the second and third stories have horizontal bands of floor-to-ceiling, metal-framed glazed curtain walls, sheltered by cantilevered projections of the concrete floor slabs. The primary entrance is located in a one-story, flat-roofed

lobby pavilion to the west, which connects the building to the Seaver Science Center, and consists of a pair of fully glazed metal doors in a metal-framed glazed curtain wall.

39. Ethel Percy Andrus Gerontology Center
New Formalist
Edward Durell Stone
1972

This three-story-plus-basement academic building was constructed in 1972 and is located at the southwest edge of the campus, on the northwest corner of the intersection of West 37th Place and McClintock Avenue. The building is New Formalist in style and has a rectangular plan with a central courtyard, and a flat roof with a wide, continuous overhang of cast concrete. The exterior and courtyard walls are veneered in Norman brick. Squat round arches encircle the ground floor at the exterior and courtyard, with floor-to-ceiling glazed metal curtain walls recessed behind them. Fenestration at the upper floors consists of tall, narrow rectangular openings in stepped brick surrounds that span the second and third floors, with clear glazing and spandrel panels in metal frames. The courtyard is accessed through a double open arcade on the building's east façade, creating a ground-floor vestibule with concrete paving, brick interior columns, and a plaster ceiling. The primary entrance is located on the west façade of the courtyard and consists of two pairs of fully glazed metal storefront doors. The courtyard has a central rectangular fountain, concrete paving with decorative insets of concentric brick rectangles, trees, and concrete benches.

40. Charles Lee Powell Hall
Mid-century Modern
William Pereira
1973

This six-story-plus-basement building was constructed in 1973 and is located in the southern portion of the campus, on the northwest corner of the intersection of Watt Way and West 37th Place. It is Mid-century Modern in style with an irregular plan and flat roof. It is of reinforced concrete construction with corner towers veneered in brick and extending above the roof. Between the towers are rows of metal framed windows sheltered by projecting concrete awnings. The central bays are on each façade are separated from the corner towers by recessed, vertical strips of metal-framed glazing. A one-story projection on the ground floor wraps the north and west façades and is veneered in brick. The primary entrance is asymmetrically located on the north façade and consists of a pair of fully glazed metal doors with fixed, metal-framed sidelights and transom light.

41. Virginia Ramo Hall of Music
Late Modern
William Pereira
1975

This three-story building was constructed in 1975 and is located in the northern portion of the campus between Trousdale Parkway and Watt Way. It is Late Modern in style with an irregular plan and a flat roof. The exterior is composed of alternating vertical segments of brick veneer panels, angled plaster bays, and metal storefront with dark tinted glazing. There is a recessed open stairwell on the east façade and a projecting open stairwell on the west façade, framed with vertical panels of brick veneer. The primary entrance is located on the west façade, behind the projecting stairwell, and consists of a pair of glazed metal storefront doors.

42. Davidson Conference Center
New Formalist
Edward Durell Stone
1976

This two-story-plus-basement building was constructed in 1976 and is located at the northeast corner of the campus, at the southwest corner of the intersection of S. Figueroa Street and W. Jefferson Boulevard. It is New Formalist in style with a rectangular plan and a flat roof with a wide, continuous overhang of cast concrete. It is of steel frame construction with a curtain wall of Roman brick. The primary entrance is centered on the symmetrical east façade and consists of an arcade of five circular arches accessed by a wide flight of concrete steps and opening to a paved and landscaped courtyard. A clock tower with a square plan and flat roof is asymmetrically located in the north portion of the courtyard, its four faces detailed with a stepped pattern in Roman brick. A secondary entrance is centered on the symmetrical west façade and consists of three fully-glazed metal doors recessed in an arcaded loggia and accessed by a flight of concrete steps. Fenestration consists primarily of tall, narrow rectangular openings in stepped brick surrounds that span the entire height of the building, with clear glazing and spandrel panels in metal frames. Fenestration at the entrances consists of fixed, rectangular floor-to-ceiling windows with metal frames.

43. Albert S. Raubenheimer Music Faculty Building
Late Modern
William Pereira
1975

This four-story building was constructed in 1975 and is located in the northern portion of the campus, on the south side of West 34th Street between Trousdale Parkway and Watt Way. It is Late Modern in style with a rectangular plan and a flat roof. It is composed of a central four-story block flanked on either side by two-story wings. The exterior walls are veneered in brick. The central bay of each façade consists of narrow, full-height vertical panels of cement plaster alternating with strips of tinted glazing in metal frames. There are polygonal, plaster projections

asymmetrically located on the north and south façades. The primary entrance is recessed on the south façade and consists of a pair of fully glazed metal doors with metal-framed sidelights and transom light.

44. Annenberg School of Communication
Late Modern
A. Quincy Jones and Associates
1976-1979

The Annenberg School of Communications is located in the central portion of the campus, at the northeast corner of the intersection of Watt Way and Hellman Way. It is of reinforced concrete column-and-waffle-slab construction. It is Late Modern in style, with an elongated, irregular plan, and a flat roof. It is characterized by its symmetrical composition, along a central axis, of various volumes and planes, including overhanging projections at the second and third stories, cantilevered circulation balconies, and exterior stairs. The eastern portion of the building is elevated on pilotis. The exterior walls are composed of a variety of materials and textures, including solid panels of cast concrete; vertical concrete channels alternating with narrow, full-height fixed windows with aluminum frames; and glazed, aluminum framed curtain walls. The primary entrance is asymmetrically located on the south façade and consists of fully glazed metal doors in a glazed metal framed curtain wall, sheltered under a projecting, overhanging volume with coffers at the second floor level. The entrance is accessed by a concrete pedestrian bridge with metal railings. An outdoor seating area above the first story is located at the north facade. The overhanging volume above the main entrance creates meeting places for students. The interior of the building was renovated in 1982; there are no significant exterior alterations.

45. Bing Theatre
Late Modern
William Pereira
1976

This two-story theater building was constructed in 1976 and is located in the central portion of the campus, at the southeast corner of the intersection of Watt Way and West 35th Street. The building is Late Modern in style with an irregular plan and a flat roof, and is composed of a trapezoidal auditorium volume on the east, veneered in brick, and a rectangular stage house on the west, veneered in cement plaster. The primary entrance is symmetrically located on the bowed east façade between two projecting towers with rounded corners and consists of pairs of fully glazed metal doors in a glazed metal storefront system, sheltered under a projecting concrete canopy. The theatre's name is spelled out in projecting metal letters on the canopy fascia. The entrance is accessed by concrete stairs flanked by brick cheek walls ascending to a wide concrete terrace. There are no window openings. The theatre's main floor houses the lobby, auditorium, and stage. The upper floor contains sound rooms and control rooms. A partial basement houses the costume shop, orchestra pit, theatrical dressing areas, and various mechanical areas.

46. Hazel & Stanley Hall Financial Services Building
Late Modern
Samuel E. Lunden and Joseph Johnson
1976

This three-story building was constructed in 1976 and is located in the central portion of the campus on Downey Way between Watt Way and Trousdale Parkway. It is Late Modern in style, with a rectangular plan and a low-pitched hipped roof with clay tile and wide boxed eaves forming a continuous soffit around the building. The exterior walls are clad in heavily textured cement plaster with a regular pattern of metal channel reveals. The primary (south) façade is symmetrical, with a central projecting bay veneered in brick and flanked by tall, narrow, vertically stacked rectangular windows with continuous projecting plaster surround. The primary entrance is recessed on the secondary (east) façade under a projecting canopy. Fenestration consists primarily of rectangular, metal framed, vertically stacked windows with projecting plaster surrounds.

47. Eileen Norris Cinema Theatre
Mid-century Modern
A.C. Martin and Associates
1976

This two-story-plus-basement motion picture theater was constructed in 1976 and is located in the central portion of the campus, north of Founders Park. It is Late Modern in style, with a rectangular plan and a flat roof with an overhanging soffit and a continuous fascia of square copper panels. The building is of painted, reinforced cast-in-place concrete construction with wall panels of stone tiles. The primary (west) façade is symmetrically composed with a three-bay portico of cruciform concrete columns, each fitted with four copper lanterns, supporting a waffle-slab roof. The wider central bay behind the portico is fully glazed with a metal storefront system. The primary entrance is located in this bay and consists of two pairs of fully glazed metal storefront doors. Secondary entrances consist of glazed metal storefront doors with full-height plaster transom panels. There is no fenestration.

48. Henry Salvatori Computer Science Center
Late Modern
William Pereira
1976

This three-story-over-basement building was constructed in 1976 and is located in the southwest portion of the campus, on the north side of West 37th Street between Watt Way and McClintock Avenue. It is Late Modern in style with a rectangular plan and flat roofs. It is composed of two volumes, a three-story volume to the south and a one-story volume to the north. It is of cast-in-place reinforced concrete construction. The end bays on each façade are veneered in brick, forming towers at each corner of the building. The central bays on each façade consist of floor-

to-ceiling, metal-framed glazing sheltered by cantilevered concrete awnings at each floor level. The primary entrance is located on the asymmetrical east façade, in the one-story volume, and consists of two pairs of fully glazed metal doors in a metal-framed glazed curtain wall.

Non-contributing Buildings

49. Dosan Ahn Chang Ho Family House
American Foursquare
Architect unknown
Pre-1907

This two-story academic building is located near the north edge of campus on West 34th Street and was originally constructed prior to 1907 as a single-family residence. It was moved to its present location in 2004. It is of wood frame construction on a brick foundation. It is American Foursquare in style and has a rectangular plan and a hipped roof with wide, overhanging boxed eaves, decorative wood eave brackets, and hipped dormer vents. The roof is clad in composition shingles. The exterior walls are clad in narrow wood clapboard siding and flair out slightly at the bottom at each floor level. The primary (south) façade is asymmetrical. There is a recessed porch carved out of the southwest corner, with square wood columns on a wood parapet and a hipped shed roof with wide overhanging boxed eaves and decorative wood brackets. The porch is accessed by wood steps with metal pipe railings. The primary entrance consists of a wood slab door with an eight-light viewport and wood plank surround. Fenestration consists primarily of individual and paired one-over-one double hung wood sash windows with horns on the upper sash, projecting wood sills, and wood plank surrounds. There is a large plate glass picture window on the primary (south) façade. There is a smaller single-light window to the west of the entrance door. The rear (north) façade has been altered at the first story with T1-11 siding, and at the second story with fixed single- and multi-light windows. There is a concrete access ramp on the north façade. The Dosan Ahn Change Ho Family House was not associated with USC until 2004, after the end of the USC Historic District's period of significance. Therefore, it is a non-contributor to the USC Historic District.

50. College House (Freshman Writing House)
American Foursquare
Architect unknown
c. 1905

This two-story academic building is located near the north edge of the campus on West 34th Street and was originally constructed c. 1910 as a single-family residence. It was moved to its current location in 2004. It is of wood frame construction on a brick foundation. It is American Foursquare in style and has a rectangular plan and a hipped roof with wide, overhanging open eaves with exposed rafter tails. The roof is clad in composition shingles. The exterior walls are clad in narrow wood clapboard siding at the first floor and wood shingles at the second. The second floor overhangs the first across the asymmetrical primary (south) façade. There is a recessed porch carved out of the southeast corner, with paired, fluted square wood columns on a

wood parapet supporting the overhanging second floor above; a wood knee brace supports the second floor at the southwest corner. The porch is accessed by concrete steps with metal pipe railings. The primary entrance consists of a wood slab door with a three-light viewport and wood plank surround. There is a bay window to the west of the porch with fixed wood sash picture windows topped with divided-light transom lights. Fenestration at the second floor consists of individual and paired twelve-over-one and nine-over-one double hung wood sash windows in projecting bays, with horns on the upper sash, projecting wood sills supported on decorative wood brackets, and wood plank surrounds. Fenestration on the secondary façades consists of one-over-one double hung wood sash windows. An exterior wood stair at the rear of the building accesses the second floor. The Freshman Writing House was not associated with USC until 2004, after the end of the USC Historic District's period of significance. Therefore, it is a non-contributor to the USC Historic District.

51. College Academic Services
Utilitarian
Stanton and Stockwell
c. 1930

This two-story academic building is located on the southeast corner of the intersection of Trousdale Parkway and West 34th Street and was originally constructed c. 1930 as a commercial building. It is of brick construction and is utilitarian in style with an irregular, roughly triangular plan and a flat roof with parapet. The brick exterior walls have been painted. The primary (west) façade is asymmetrical and has large rectangular storefront openings at the first floor. The openings have glazed metal storefront systems and have been partially blocked with infill walls veneered in smooth plaster. Entrances consist of recessed, fully glazed metal storefront doors with transom lights. Fenestration at the second story consists of rectangular, tripartite, wood sash windows with fixed central units flanked by narrow divided light casements. There are rectangular screens of perforated bond brick on the northwest corner and on the east façade. There is an adjoining one-story brick building to the south, with a rectangular plan and a flat roof. The primary (west) façade has two rectangular storefront openings with glazed metal storefront and wood framed elliptical transom lights. The transom lights have been painted out. Due to extensive alterations and a lack of evidence to suggest a clear and direct historical association with the University of Southern California, this building is a non-contributor to the USC Historic District.

52. Center for Electron Microscopy and Microanalysis
Mid-century Modern
C. Raimond Johnson
1943

This two-story academic building is located in the southern portion of the campus between Downey Way and Bloom Walk, and is bounded on the east by Zumberge Hall, on the north by the Organic Chemistry Wing, and on the west by Stauffer Hall and Ahmanson Center. It is Mid-century Modern in style with a rectangular plan and a flat roof, and sits on a low concrete

podium. On the primary (south) façade the second floor overhangs the first to create a sheltered entrance, accessed by partial width concrete steps with metal pipe railings. The entrance is asymmetrically located on the south façade and consists of a pair of fully glazed aluminum storefront doors with transom light, set within a fully glazed aluminum framed curtain wall. The exterior walls are veneered in brick panels and smooth plaster. The overhanging second floor is symmetrically arranged with vertical strips of floor-to-ceiling aluminum framed windows alternating with panels of brick veneer. Since its original construction, a substantial addition was constructed on the main (south) façade, altering the original design and footprint. As a result, the building no longer retains sufficient integrity to convey its historic significance and is a non-contributor to the USC Historic District.

53. Mark Taper Hall of Humanities
Mid-century Modern
Marsh, Smith, and Powell
1950

This four-story academic building is located in the northern portion of the campus at the southwest corner of the intersection of Trousdale Parkway and West 34th Street. It was originally constructed in 1950 in the Mid-century Modern style and consisted of a long, narrow, rectangular, four-story main block with a two-story rectangular projection at the northeast. A large three-story addition was constructed at the southeast corner in 1981, creating a landscaped entrance court in front of the east façade. The building has a flat roof and the exterior walls are veneered in brick and pre-cast concrete. Fenestration consists primarily of large, wide rectangular windows composed of multiple steel sash, divided light awning units. There is a large figural bas-relief to the west of the secondary entrance on the south façade and smaller, square bas-relief panels embedded in the brick pilasters on the west façade and at the roofline. As a result of the 1981 addition, the building no longer retains sufficient integrity to convey its historic significance and is a non-contributor to the USC Historic District.

54. Belle D. Vivian YWCA Building
Mid-century Modern
Vincent Palmer and Associates
1950

This two-story institutional building is located in the central portion of the campus on the northeast corner of Watt Way and Downy Way, and was originally constructed in 1950. It is Mid-century Modern in style with an L-shaped plan and a low-pitched hipped roof with overhanging boxed eaves. The exterior walls are veneered in running bond brick. There is a one-story, flat roofed projection to the west. A brick garden wall encloses a patio at the southwest corner. The primary entrance is asymmetrically located on the south façade and consists of a pair of non-original, fully glazed aluminum doors with sidelights. Above the door is a tripartite metal-framed window with a fixed central light flanked by casements; solid spandrel panels fill the space between the bottom of the window and the top of the door. Fenestration consists primarily

of steel sash casement windows. There is a one-story, flat roofed volume at the northeast corner with fixed full-height windows and glazed sliding doors with transom lights. There is an exterior metal stair on the north façade. Recently, the building had an addition to its west façade, as well as alterations to the windows and entrances. Due to these additions and alterations, the building no longer retains sufficient integrity to convey its historic significance and is a non-contributor to the USC Historic District.

55. Harold E. & Lillian M. Moulton Organic Chemistry Wing
Mid-century Modern
Heitschmidt and Matchum
1951

This two-story academic building is located in the southern portion of the campus on Downey Way, and is bounded on the east by Zumberge Hall, on the south by the Center for Electron Microscopy and Microanalysis, and on the west by Stabler Hall. It was originally constructed in 1951 and is Mid-century Modern in style, with a rectangular plan and a flat roof. The primary entrance is asymmetrically located on the north façade, and consists of a pair of metal doors in a rectangular recess framed by a projecting concrete canopy. There are full-height panels of brick veneer at either end of the north façade with bands of painted concrete panels between. Fenestration consists of horizontal ribbon windows at each floor, composed of continuous steel sash fixed and awning units. In 1964, the Laird J. Stabler Memorial Laboratories were constructed adjacent to the Moulton Organic Chemistry Wing, abutting its west facade. This diminished the building's integrity of design and setting, and therefore the Moulton Organic Chemistry Wing is a non-contributor to the USC Historic District.

56. Robert Glen Rapp Engineering Research Building
Mid-century Modern
Smith, Powell and Morgridge
1958

This two-story academic building is located in the southern portion of the campus at the southeast corner of the intersection of Downey Way and Watt Way, and is adjoined on the east by Stabler Hall. It was originally constructed in 1958 and is Mid-century Modern in style, with a rectangular plan and a flat roof. The primary (west) façade is veneered in brick. There are full-height panels of brick veneer at either end of the north façade with bands of painted concrete panels between. Fenestration consists of horizontal ribbon windows at each floor, composed of continuous metal sash units. The primary entrance is asymmetrically located at the north end of the west façade, and consists of a pair of fully glazed metal storefront doors set in a full-height strip of metal-framed glazing. The entrance is accessed by wide concrete steps. There is a metal roll-up door and a concrete loading dock at the south end of the west façade. There is a two-story addition constructed along the south façade with a rectangular plan, flat roof, and exterior walls veneered in brick. There are projecting shed-roofed bays on the south façade, and fenestration consists of recessed horizontal rectangular metal-framed windows with sloping sills. After 1980, a large addition was constructed on the south façade. Therefore, the building no longer retains

sufficient integrity to convey its historic significance and is a non-contributor to the USC Historic District.

57. John Stauffer Science Lecture Hall
Mid-century Modern
William Pereira
1965

This two-story academic building is located in the southern portion of the campus between Downy Way and Bloom Walk, and is adjoined on the west and south by the Loker Hydrocarbon Institute. The building was originally constructed in 1965 as a free-standing building but was completely altered when it was connected to the Loker Hydrocarbon Institute in 1995. It is square in plan with a flat roof. The exterior walls are veneered in horizontal bands of brick, with wide, continuous bands of pre-cast concrete at the second floor and roof levels. There is a recessed portico along the north façade at the ground floor level, with square precast concrete columns with decorative brick bands. The portico contains two metal stairways that lead to the second floor. There is limited fenestration consisting of rectangular, metal-framed windows with cast concrete surrounds. Due to the 1995 alterations, the building no longer retains sufficient integrity to convey its historic significance and is a non-contributor to the USC Historic District.

58. Ray & Nadine Watt Hall of Architecture & Arts
Brutalist
Killingsworth, Brady and Associates
1974

This three-story-plus-basement academic building is located near the southern edge of the campus on Watt Way, between Bloom Walk and Exposition Boulevard. It was originally constructed as a two-story building, with basement, in 1974 in the Brutalist style, with a rectangular plan and a flat overhanging roof with parapet. It is of exposed cast-in-place concrete column and waffle slab construction, with glazed metal-framed curtain walls spanning between the structural members. Cast concrete *brise-soleils* cover the upper portions of the first floor curtain walls. Twin entrances, consisting of glazed metal doors, are recessed on the east façade, their locations marked by concrete bridges at the second floor that connect the building to Harris Hall to the east; a paved, landscaped courtyard, achieved by shallow concrete steps, separates the two buildings. The basement library was expanded in 1990, its flat roof adorned with geometric light monitors. The third story was added in 2007 and features a continuous band of glazed metal-framed windows alternating with open balconies. Due to the 1990 and 2007 additions, the building no longer retains sufficient integrity to convey its historic significance and is a non-contributor to the USC Historic District.

59. Donald & Katherine Loker Hydrocarbon Institute
Late Modern
William Pereira
1979

This two-story academic building is located in the southern portion of the campus, at the northeast corner of the intersection of Watt Way and Bloom Walk. It is Late Modern in style with a rectangular plan and a flat roof. The primary entrance is asymmetrically located on the west façade and consists of fully glazed metal doors flanked by projecting towers of scored concrete with rounded corners. The entrance is accessed by concrete steps. The exterior walls are veneered in brick. Concrete bands wrap the building at the second floor and roof levels. Fenestration consists of individual and grouped rectangular metal-framed windows set in concrete frames; some second floor windows have projecting concrete surrounds. A large, three-story addition on the east was constructed in 1995 that connects the Loker Hydrocarbon Institute to Stauffer Science Lecture Hall. Due to the 1995 addition, the building no longer retains sufficient integrity to convey its historic significance and is a non-contributor to the USC Historic District.

60. Hedco Petroleum and Chemical Engineering
Late Modern
Samuel E. Lunden
1982

This three story academic building was constructed in 1982 and is located in the southwest portion of the campus, on Bloom Walk between Watt Way and McClintock Avenue. It adjoins Neely Petroleum and Chemical Engineering Building to the east, to which it is connected by pedestrian bridges. The building is Late Modern in style with a roughly square plan and a flat roof. The exterior walls are clad in smooth plaster. Projecting wing walls on the north, west, and south façades are veneered in brick and support louvered metal *brise-soleils* at each floor level. Fenestration consists of horizontal ribbon windows with clear glazing and dark metal frames. Hedco Petroleum and Chemical Engineering was constructed outside the period of significance for the district, and therefore is a non-contributor to the USC Historic District.

61. Pertusati University Bookstore
Contemporary
Grillas, Pirc, Rosier, Alves
1989

This four-story building is located in the central portion of the campus on Childs Way and was constructed in 1989. It is flanked by a surface parking lot to the west. The building is contemporary in style with a rectangular plan and a flat roof, and sits on a high podium. Wide concrete steps extend across the primary (north) façade and wrap the building's northwest corner, and ascend to a first floor entrance portico with square, pre-cast concrete columns. The primary entrance consists of a series of fully glazed aluminum doors set within a glazed curtain

wall recessed behind the columns. The remaining exterior walls are veneered in brick and are almost completely blank. The third floor is cantilevered over the second on the west, north, and east façades. Full-height rectangular projections on the east and west façades are clad in pre-cast concrete panels. The University Bookstore was constructed outside the period of significance for the district, and therefore is a non-contributor to the USC Historic District.

62. Hughes Aircraft Electrical Engineering Center
Late Modern
Grillas, Pirc, Rosier, Alves
1990

This five-story academic building is located in the southwest portion of the campus, at the northeast corner of the intersection of McClintock Avenue and West 37th Place, and was constructed in 1990. It is Late Modern in style, and has a rectangular plan with rounded corners and a flat roof. The primary entrance is centered on the symmetrical north façade in a projecting bay. The east and west façades have smaller projecting bays and rectangular towers the project above the roof level. There is an equipment penthouse on the roof. The exterior walls are veneered in brick. Fenestration consists of horizontal ribbon windows with dark tinted glazing and metal frames. Hughes Aircraft Electrical Engineering Center was constructed outside the period of significance for the district, and therefore is a non-contributor to the USC Historic District.

63. Leavey Library
Postmodern
Shepley, Bulfinch, Richardson, and Abbott
1993

This four-story building is located in the northeast portion of the campus, on the south side of West 34th Street, and was constructed in 1993. It is Postmodern in style with an L-shaped plan and a side gable roof clad in clay barrel tile. It is composed of a long, narrow, four-story volume with a projecting base at the first story; a one-story wing with a front gable roof projecting from the west end of the primary (south) façade; and a polygonal tower on the north façade. The exterior walls are veneered in alternating bands of running bond brick and cast concrete. The primary entrance is asymmetrically located on the south façade and consists of fully glazed aluminum doors under a projecting portico with a front gable roof supported on brick and concrete columns. Above and behind the entrance is a three-story bay window under a secondary front-facing gable. Fenestration consists primarily of paired and grouped rectangular metal framed windows. Leavey Library was constructed outside the period of significance for the district, and therefore is a non-contributor to the USC Historic District.

64. Ronald Tutor Hall of Engineering
Contemporary
A.C. Martin Partners
2003

This five-story building is located in the southwest portion of the campus, at the southeast corner of the intersection of McClintock Avenue and Bloom Walk. It was constructed in 2003 and is contemporary in style with a rectangular plan and flat roof. The exterior walls are veneered in various combinations of brick and cast concrete. The primary entrance is asymmetrically located on the north façade and consists of a two pairs of glazed metal doors in a metal framed glazed curtain wall, recessed in a two-story rectangular opening. The entrance is accessed by concrete steps and a ramp with metal pipe railings. Fenestration consists primarily of paired rectangular metal-framed windows and bays of metal-framed glazed curtain walls. Ronald Tutor Hall of Engineering was constructed outside the period of significance for the district, and therefore is a non-contributor to the USC Historic District.

65. Tutor Campus Center
Contemporary Romanesque Revival
A.C. Martin Partners
2009

This four-story building is located in the center of the campus at the northwest corner of the intersection of Trousdale Parkway and Downey Way, and partially fronts as well onto Childs Way. It was constructed in 2009 in a contemporary interpretation of the Romanesque Revival style, with an L-shaped plan and both flat and clay tile mansard roofs. The building is composed of two structures at right angles to each other, joined by enclosed pedestrian bridges at the second and third floors, that define the west and south sides of a central plaza, with the Gwynn Wilson Student Union defining the east side and Childs Way the north. There is a conical-roofed cylindrical volume on the south façade. The exterior walls are veneered in brick with horizontal bands and decorative details in cast stone. There are glazed, two-story ground floor arcades along the east and north façades facing the plaza, and open loggias at the fourth floor. A monumental staircase of cast concrete at the northwest corner of the plaza leads to a second floor balcony. There are multiple entrances consisting of pairs of fully glazed metal doors in glazed arched openings. Fenestration consists of individual, paired, grouped, and stacked metal framed rectangular windows with clear glazing. Tutor Campus Center was constructed outside the period of significance for the district, and therefore is a non-contributor to the USC Historic District.

66. Wallis Annenberg Hall
Neo-Gothic Revival
Harley Ellis Devereaux
2014

This four-story academic building is scheduled for completion in 2014 and is located near the center of campus at the southeast corner of the intersection of Childs Way and Watt Way. It is Neo-Gothic Revival in style. It has a rectangular plan and a flat roof surrounded by a false mansard with clay barrel tile. Projecting bays on the north and west façades have front gable roofs. The exterior walls are finished in brick veneer with decorative quoins, eave cornice, sill courses, and surrounds in cast stone. The primary entrance is asymmetrically located at the northwest corner of the building and consists of pairs of glazed storefront doors set within a pointed arch with Gothic-style tracery and a ribbed surround of cast stone. Fenestration consists of clustered rectangular windows, some with pointed arches, set within projecting bays and decorative Neo-Gothic surrounds of cast stone. Wallis Annenberg Hall is currently under construction, and therefore is a non-contributor to the USC Historic District.

67. Verna and Peter Dauterive Hall
Neo-Romanesque Revival
HKS Architects, Inc.
2014

This five-story academic building is scheduled for completion in 2014 and is located in the southwest portion of the campus, on the northwest corner of the intersection of Downey Way and Pardee Way. It is Neo-Romanesque Revival in style, meant to complement the historic Parkinson-era buildings on campus. It has a rectangular plan and a flat roof surrounded by a false mansard with clay barrel tile. The exterior walls are finished in brick veneer with decorative banding and sill courses in cast stone. The primary entrance is asymmetrically located on the south façade and consists of a two-story, round arched opening cased in cast stone. Above the entrance is a six-story tower with a square plan, arcaded belfry, and hipped roof. Fenestration consists primarily of paired and stacked, round-arched and rectangular, divided-light metal windows with cast stone surrounds. Dauterive Hall is currently under construction, and therefore is a non-contributor to the USC Historic District.

Integrity

The period of significance for the USC Historic District encompasses the earliest period of development, through the completion of a significant building campaign in the 1970s. Although there has been infill construction completed outside the period of significance, the district overall retains integrity and continues to convey its historic significance. The buildings, both individually and collectively, retain significant character-defining features of their original designs. Seventy-one percent of the buildings within the historic district boundary are contributors to the historic district. The USC Historic District retains all seven aspects of historic integrity:

Location: The USC campus remains in its original location, which was established in 1880. All of the buildings within the historic district are in their original locations, with the exception of Widney Hall, which has been moved three times since its original construction. However, Widney Hall remains part of the USC campus and continues to convey its significance as the oldest extant building associated with USC.

Design: The USC campus reflects the original design intent of the master plan architects, beginning with John Parkinson in 1919 and continuing through the implementation of the Pereira plans in the 1960s. The circulation patterns, relationship of the buildings and the landscape, and the consistent use of building materials are important design characteristics of the district. The USC Historic District retains integrity of design.

Setting: Although there have been changes to the neighborhoods surrounding USC, the setting within the campus reflects the historic development of the University. The relationship of the buildings to their surroundings remains intact, and the district overall retains integrity of setting.

Materials and Workmanship: Contributing buildings retain all of their original exterior materials and reflect the physical evidence of period construction techniques. Therefore, the USC Historic District retains integrity of materials and workmanship.

Feeling: The USC Historic District retains the significant physical features that convey the district's character as a college campus that was originally established in the 1880s and experienced several periods of subsequent growth. It therefore retains integrity of feeling.

Association: The USC Historic District continues to convey its historic association with the University of Southern California. It retains the physical features that convey the University's historic character, and therefore retains integrity of association.

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.)

[X] 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.

[X] 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

[X] 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

[X] **G.** Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Education
Architecture

Period of Significance
1880 - 1979

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Cram & Ferguson; Flewelling, Ralph Carlin; Grillias, Savage & Alves; Hubbard, L.H., H.S. Gerity, and H.A. Kerton; Johnson, C. Raimond; Johnson, Joseph; Jones, A. Quincy; Killingsworth, Brady & Associates; Kysor, E.F.; Lunden, Samuel E.; Martin, A.C.; Mead, William H.; Morgan, Octavius; Parkinson, Donald; Parkinson, John; Pei, I.M.; Pereira, William; Smith, Powell & Morgridge; Stone, Edward Durell; Woollett, William Lee

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 University of Southern California Historic District is eligible for listing in the National Register at the local level of significance under Criterion A as a significant and early private institution of higher education in Southern California. Originally established in 1880, the historic district represents the growth and development of the University over time, guided by master plans adopted in 1919, 1945, and 1960. The district is eligible at the local level of significance under Criterion C, as an excellent collection of institutional architecture designed by prominent Southern California architects. The period of significance under both Criteria A and C is 1880-1979. The period represents the construction of the earliest extant building on campus, through each major period of historic development, culminating with the construction of several significant Late Modern buildings under the auspices of the Pereira master plan.

The University of Southern California Historic District is exceptionally important in terms of early institutional development in Los Angeles, twentieth century campus planning, and architecture. It therefore meets Criteria Consideration G for properties that have achieved significance in the last 50 years. The contributing buildings that are less than 50 years old were constructed as part of the implementation of the 1960 master plan by William Pereira that represents a critical period in the University's growth and development. Campus architecture from this period includes important works by significant Southern California architects, many of whom studied and/or taught at the University.

There is one contributing property within the USC Historic District that has been relocated. Widney Hall, the first building constructed on USC's campus, has been moved three times in its history. Although the property has been relocated, it meets Criteria Consideration B required for moved properties. It has been relocated within USC's University Park campus, and it remains a part of the historic core of the campus. Its location and character recall the basic qualities of the historic environment and setting, and it retains its historic association with the University. The building has been rehabilitated, and it retains significant historic features.

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

Criterion A

The University of Southern California Historic District reflects the establishment and subsequent growth of a significant Southern California educational campus. Contributing resources reflect the establishment of the University in the late nineteenth century, through each significant period of growth. The original axes established by John Parkinson in his 1919 campus plan are still evident, along with important landscape features that help to unify the campus as a whole.

Early History[6]

USC is one of Southern California's earliest private educational institutions, and one of the most significant early institutions in Los Angeles. According to historian Kevin Starr, "in the institutional life of the emerging city, two institutions, USC and the Department of Water and Power, fully expressed and served the ambitions of Anglo-American Los Angeles in its expansionist exuberance."[7] The current campus is a physical reflection of USC's long history and its development into one of the country's leading research institutions. Originally established in 1880, there are four distinct periods of development in the University's history, encompassing the construction of the earliest campus buildings through the post-World War II period.

In the 1870s, Judge Robert Maclay Widney envisioned a Methodist college in Southern California. In 1879, USC was established by the Southern California Conference of the Methodist Episcopal Church, and in 1880 it welcomed its first students.[8] Widney, along with an active group of local citizens and a board of trustees, secured 18 acres for the future University south of downtown Los Angeles, near what was then called Agricultural Park (now known as Exposition Park). Although now an integral part of Los Angeles' metropolitan center, USC's location was originally considered remote, and the land to the west and south of campus was primarily composed of ranchland. By the 1890s the area had become part of the rapidly growing city core. This growth was spurred in part by the development of the University Line of the Los Angeles Electric Railway, which was completed in 1894 and led south from downtown Los Angeles to Exposition Park.

When it officially opened in 1880, USC contained a single building, named Widney Hall in honor of its founder.[9] Widney Hall housed all of the needs of a combined student and faculty population of 63 (53 students and ten faculty members). The first class graduated in 1884, with a female valedictorian. A second academic building, known as "Old College," was constructed on campus between 1884 and 1887.[10] For the first few decades, USC was confined to a relatively small campus with only a handful of small buildings. The early University was located on an approximately one-block area between 34th Street to the north, 35th Place to the south, Hoover Street to the west, and University Avenue (Trousdale Parkway) to the East, which became the center of what is now the University Park campus. The Bovard Administration Building was located on the corner of University Avenue (Trousdale Parkway) and 35th Place. As the University grew, buildings were constructed on nearby streets among neighboring residences and businesses. In the late nineteenth century, USC began to establish schools outside of the

[6] Narrative history based in part on Architectural Resources Group, *Historic Resources Evaluation: University of Southern California University Park Campus Specific Plan*, prepared for the University of Southern California, December 2009.
[7] Kevin Starr, *Material Dreams: Southern California through the 1920s*, New York: Oxford University Press, 1990, 151.
[8] USC has been non-sectarian since 1926 and ended all religious affiliation in 1952.
[9] Although this two-story Italianate building has been moved from its original location, it is still in use as an educational facility on campus.
[10] Old College was demolished in 1948.

University Park campus, with the College of Fine Arts, and the College of Medicine located on land adjacent to downtown Los Angeles.

Prominent Example from this Period

Widney Hall was the first building constructed for the nascent University of Southern California, and is the only extant building from the nineteenth century on USC's campus. It has been in continuous use by USC since its construction. It was designed by master architects E.F. Kysor and Octavius Morgan, and it was designed to be compatible with the surrounding residential neighborhoods. The design of Widney Hall represents the transitional period from the Late Victorian Italianate style, to Colonial Revival styles that became popular following the U.S. Centennial in 1876. It is an excellent example of Italianate/Georgian Revival architecture, and it exhibits quality of design, distinctive design details, high-quality workmanship, and significant character-defining features of its original design. Kysor and Morgen were two of the most prominent and influential local architects of the late nineteenth century. Although the property has been relocated, it meets Criteria Consideration B required for moved properties. It has been relocated within USC's University Park campus, and it retains its historic association with the University.

Widney Hall was designated California State Historical Landmark No. 536 in 1955 as the "original building of the University of California." It was designated as Los Angeles Historic-Cultural Monument No. 70 in 1970.

Parkinson Master Plan

When USC opened in 1880, the population of Los Angeles was 11,183. By 1919, it had grown to nearly 600,000, and Los Angeles had replaced San Francisco as the largest city on the West Coast. By this time, the number of students on campus had grown from the original class of 53 to over 4,000.[11] George Finley Bovard was hired as USC's president in 1903, and the University Park campus continued to expand its enrollment and academic programming. To accommodate the rapid growth, Bovard initiated a campaign to expand the campus; however, those efforts were interrupted by World War I. Following the war, there was enough funding available to begin construction of a new administration building, and the University embarked on its first major period of expansion.

President Bovard envisioned a grand new plan for the USC campus to accommodate growth and create a campus befitting both the University's and the city's growing reputations. In 1919, USC hired renowned local architect John Parkinson to create a cohesive plan to the guide future development of the burgeoning University. By this time, Parkinson had already established himself as one of the most important architects working in Los Angeles, and he had completed a number of high profile commissions. Parkinson also had significant experience designing

[11] Stephen Gee, *Iconic Vision: John Parkinson Architect of Los Angeles*, Santa Monica, CA: Angel City Press, 2013, 104.

educational facilities, including over 30 schools in his role as School Board Architect in Seattle (1891-1894), and the nearby Manual Arts High School in Los Angeles (1910).[12] Parkinson played a significant role in introducing the modern urban planning concepts of the City Beautiful Movement to Los Angeles. In 1903, Parkinson became a charter member of the Los Angeles Municipal Art Commission.[13] The act of creating this commission signaled a transition in Los Angeles from a nineteenth century pueblo to a mature, urban metropolis.[14] The major force behind this civic improvement program was the City Beautiful Movement, inspired by Daniel Burnham's "White City" at the 1893 Columbian Exposition in Chicago.

As an original member of the Commission, Parkinson helped direct the development of Los Angeles according to the tenets of the City Beautiful Movement during the formative years of modern city planning.[15] During Parkinson's tenure on the commission, a height limit was instituted in downtown Los Angeles that remained in effect from 1905 until 1957. The height limit was intended to guide development "along broad and harmonious lines of beauty and symmetry."[16] In 1907, Parkinson assisted noted planner Charles Mumford Robinson in revising plans for the beautification and improvement of Los Angeles.[17] In 1920, Parkinson had a role in the establishment of the city's first planning commission, and in 1923 helped with the formation of a county-wide organization.[18]

The plan that Parkinson designed for USC drew heavily on Beaux Arts traditions of formal planning and classicism taught at the *École des Beaux Arts* and popularized during the City Beautiful Movement. During this period, complex universities began to replace the traditional college model across the United States. University campuses became more like cities, occupying large expanses of land, with a wide variety of building types and functions in a unified environment. As a result, organized campus planning became increasingly important, and "campuses, like cities, took up the idea of planning in a swell of Progressive Era enthusiasm."[19] Charles McKim's 1894 plan for Columbia University was the first campus plan to illustrate how Beaux-Arts symmetry could meet the needs of a multi-structure university. In California, the University of California, Berkeley, abandoned a park-like campus plan designed by Charles Law Olmsted in favor of a new plan designed by Emile Bénard, an École-trained architect. Bénard's plan was arranged around a central east-west axis with a minor cross-axis. The buildings were to be monumental structures in classical styles built of uniform materials.[20]

[12] William Scott Field, "1894-1994: Parkinson Centennial," brochure, March 1994.
[13] Robert H. Tracy, *John Parkinson and the Beaux-Arts City Beautiful Movement in Downtown Los Angeles, 1894-1953*, Ph.D. Dissertation, University of California, Los Angeles, 224-225, as quoted in James H. Charleton, "Los Angeles Memorial Coliseum National Register Nomination Form," June 21,1984.
[14] Raymond Girvigian, "Los Angeles Memorial Coliseum, California State Landmark Application," April 30, 1984.
[15] Ibid.
[16] Paul Gleye, *The Architecture of Los Angeles*, Los Angeles: Rosebud Books, 1981, 97-99.
[17] Tracy, 204, as quoted in Charleton.
[18] Ibid.
[19] R. Stephen Sennott, ed., *Encyclopedia of Twentieth Century Architecture*, Volume 1, A-F, Chicago, IL: Fitzroy Dearborn, 2003, 206.
[20] University of California, Berkeley, "Campus Architecture," http://archives.ced.berkeley.edu/campus-architecture (accessed January 2014).

Characteristics of Beaux Arts campus planning include formality, symmetry, and grand buildings arranged along a central axis. Campus plans often included a quadrangle, or central courtyard, another key concept drawn from Beaux Arts traditions. In addition to order and unity, Beaux Arts architecture expressed a monumentality and permanence that appealed to university benefactors during this period. Beaux Arts campus planning remained popular through the first half of the twentieth century.

Under Parkinson's guidance, the plan for the USC campus followed Beaux Arts planning concepts. Parkinson's plan included a linear arrangement along University Avenue (now Trousdale Parkway), a broad street that connected Exposition Park to downtown Los Angeles. Imposing campus buildings were situated along University Avenue (Trousdale Parkway), their façades fronted by broad plazas crisscrossed with lawns and diagonal walkways. The formal arrangement of University buildings along a busy street created an automobile, rather than a pedestrian, oriented campus, considered appropriate for Los Angeles' ascent into the automobile age. Parkinson selected the Romanesque Revival style for the campus, which he felt was more appropriate for the Southern California climate than Gothic Revival precedents used on campuses on the East Coast. He also felt the style gave the University the most flexibility for future expansion.[21] The Parkinson campus is still identifiable today along Trousdale Parkway, and serves as USC's historic core.

In 1920, President Bovard embarked on a $5 million fundraising campaign; half of the proceeds were intended for the construction of additional buildings on campus in accordance with Parkinson's plan, with the other half earmarked for an endowment fund.[22] Bovard told the *Los Angeles Times* "we are faced by the fact that we must either enlarge our plant in order that we may adequately serve those who come to us for accommodations, or, in the very near future, refuse to admit hundreds of new students."[23] The first donation was $25,000 from Edward L. Doheny, Jr. In 1921, Bovard announced his retirement due to poor health. In recognition of his work, the board of trustees decided to name the new administration building in his honor.

In April 1922, Rufus von KleinSmid was inaugurated as Bovard's replacement. While Bovard played an important role in the University's early development, it is Von KleinSmid who is credited with being "the man who inextricably melded the fortunes of USC to the rise of Los Angeles."[24] By this time, the school's enrollment had grown to over 5,600 students and it was composed of eight schools and colleges, making USC the second largest educational institution in California.[25] Von KleinSmid immediately launched another capital campaign. As a result of Von KleinSmid's efforts, there were nine buildings constructed on USC's campus in the 1920s,

[21] Gee, 106.
[22] Gee, 107.
[23] Ibid.
[24] Starr, 151.
[25] Gee, 107.

including six by Parkinson.[26] All six of the Parkinson buildings from the 1920s are located along University Avenue (Trousdale Parkway), and form the nucleus of the campus' historic core. In addition to the Bovard Administration Building, these include the Science Building and Science Building Extension (1924 and 1928), the Law Building (now the School of Accounting, 1925), the Commerce Building (now Bridge Hall, 1927), and the Gwynn Wilson Student Union (1928). The Parkinson Plan guided campus growth through World War II, when a new plan was developed by Arthur Gallion to direct expansion in the postwar era.

The implementation of the Parkinson Plan represents the first prolific building campaign of USC's history, and in 1930 numerous buildings constructed throughout the 1920s were dedicated in a ceremony commemorating USC's fiftieth anniversary. Part of the fiftieth anniversary festivities included the unveiling of the Trojan Shrine (better known as "Tommy Trojan"), which remains an important campus feature. Enrollment had nearly tripled in the nine years since President Von KleinSmid took office. However, the University was not immune to the effects of the Great Depression. By 1932, enrollment declined, and President Von KleinSmid asked the faculty to take a ten-percent reduction in salary to help make ends meet. The commencement of World War II took an additional toll on USC, with hundreds of students and faculty leaving to join the armed forces. As a result, there was little campus construction in the 1930s and early 1940s.

Prominent Examples from this Period

Bovard Administration Building

The Bovard Administration Building, completed in 1921, represents the establishment of USC as a prominent Southern California educational institution in the early twentieth century. It was the first building constructed under the auspices of the Parkinson Master Plan of 1919, and designed by the architect of that plan. The implementation of the Parkinson Plan represents the first prolific building campaign in USC's history, and it was during this time that an overarching campus architectural style was established. Serving as the western terminus of the campus' ceremonial central axis, it was intended to be the focal point of the campus. The Bovard Administration Building is identified as one of the iconic campus buildings, exemplary of the style, quality of design, and materials envisioned by Parkinson to unify the campus. The Bovard Administration Building was designated a City of Los Angeles Historic-Cultural Monument in 2013.

Gwynn Wilson Student Union

The Gwynn Wilson Student Union, designed by John Parkinson and completed in 1928, is identified as one of the iconic campus buildings, exemplary of the style, quality of design, and materials envisioned by Parkinson to unify the campus. It is prominently located in the campus'

[26] Parkinson's son, Donald, joined the firm in 1921 forming the firm Parkinson & Parkinson. The firm designed over 20 campus projects, although some were never realized. There are eight buildings designed by the Parkinson firm on USC's campus, six from the 1920s, one from the 1930s, and one dating to 1940.

historic core, at the southwest corner of Trousdale Parkway and Childs Way. The Gwynn Wilson Student Union was designated a City of Los Angeles Historic-Cultural Monument in 2013.

Seeley Wintersmith Mudd Memorial Hall of Philosophy

The Seeley Wintersmith Mudd Memorial Hall of Philosophy is prominently located in USC's historic core. The clock tower was the tallest structure on USC's campus until the 1966 construction of Edward Durell Stone's Von KleinSmid Center. Mudd Hall was completed in 1929 and designed by architect Ralph Carlin Flewelling, son of Ralph Tyler Flewelling, the first Director of USC's School of Philosophy. Mudd Hall is identified as one of the iconic campus buildings, exemplary of the style, quality of design, and materials envisioned by Parkinson to unify the campus. The construction of a library, the "laboratory of the philosopher," was a crucial goal for the School of Philosophy. Mudd Hall originally housed a distinguished library collection of 10,000 volumes. The library grew into one of the premier philosophical library collections west of the Mississippi River after the addition of 12,000 volumes from the collection of Dr. Heinrich Gomperz, who taught at the School of Philosophy from 1936 to 1942.

Mudd Hall was awarded the American Institute of Architects' Gold Medal for America's Most Beautiful Building in 1931, and the AIA Southern California Chapter Honor Award in 1934. It was published in *California Arts & Architecture* in 1931. Mudd Hall was designated a City of Los Angeles Historic-Cultural Monument in 2013.

Physical Education Building

The Physical Education Building was designed by Parkinson & Parkinson and completed in 1930. It is identified as one of the iconic campus buildings, exemplary of the style, quality of design, and materials envisioned by Parkinson to unify the campus. It is prominently located in USC's historic core, and represents the development of USC as an institution in the 1920s. It is USC's oldest on-campus athletic building. The Physical Education Building was designated a City of Los Angeles Historic-Cultural Monument in 2013.

Edward L. Doheny, Jr. Memorial Library

The Edward L. Doheny, Jr. Memorial Library is located in USC's historic core and forms the eastern terminus of the campus' ceremonial central axis. The decision to construct a new library was made in 1930, and the Doheny family, important Southern California philanthropists, provided the funding. In 1930, University President Von KleinSmid, in conjunction with the Doheny family, settled on the Boston firm of Cram and Ferguson to design the library.[27] Construction began with groundbreaking June 6, 1931 and the building was dedicated September 12, 1932.

[27] The Doheny family had worked with Cram and Ferguson on the design of the interiors of St. Vincent de Paul Church in Los Angeles, which they had helped fund. The exterior of St. Vincent de Paul was designed by A.C. Martin. The church was dedicated in 1925.

The Doheny Library became an important focal point from which the University campus expanded in the 1930s, and it remains one of USC's iconic landmarks. It is one of the most prominent and cohesive examples of Romanesque Revival style on campus. Architect Ralph Adams Cram, an expert in Gothic church architecture, believed the primary goal in the design of institutions of higher learning was to instill in visitors a sense of reverence for a building's purpose.[28] The Pasadena-based architect Samuel Lunden was chosen to fashion the interiors and create the final working drawings for the building. The architects said that they aimed to "create an original expression in brick and stone that would harmonize with the other buildings on the campus. Round arches in groups, walls of pale Roman brick with cream colored limestone trim enlivened with colored marbles are suggestive of the Romanesque styles of Northern Italy, though the Romanesque has been taken only as a point of departure."[29] Significant works of decorative art on the interior and exterior were created by noted artists and artisans of the period, and the landscape design was undertaken by noted landscape architect A.E. Hanson.

Edward Laurence Doheny, Sr. (1856-1935) was a surveyor turned prospector.[30] Born in Wisconsin, he moved to Kansas to work for the US Geological Survey, and then, after quitting his job, began prospecting for gold and silver in the Southwest. He met and married Carrie Wilkins (1863-1900) in 1883, and they had a daughter two years later. The family moved to Los Angeles in 1892, where Doheny reunited with an old friend, Charles Canfield and formed the Pacific Gold and Silver Extracting Company. After a few unprofitable months prospecting in San Diego, Doheny and Canfield embarked on a new venture – oil. However, a few days after they began digging a well, Doheny's daughter passed away of heart trouble. His daughter's death put strain on his already tenuous marriage. Doheny returned to the oil fields immediately after the funeral, and, on April 20, 1893, struck oil. In November 1893, Carrie Doheny gave birth to their only son, Edward L. "Ned" Doheny, Jr.

Between 1893 and 1898, Doheny drilled eighty-one wells in Southern California, and sold approximately 350,000 barrels of oil. Doheny then petitioned the executives at the Atchison, Topeka and Santa Fe Railway to substitute oil for coal in their locomotives, and was eventually successful. He supplied oil for the Railway's Orange and Kern county locomotives, concomitantly becoming a significant stockholder of the railway. Canfield and Doheny joined forces again in the late 1890s to convert a locomotive to an oil burning engine, and, by 1899, both the Atchison, Topeka and Santa Fe Railway and the Southern Pacific Railway had converted all of their locomotive engines from coal- to oil-burning. In 1899, Carrie Doheny abruptly left Doheny, taking their son Ned with her to San Francisco, and within a few months, filed for divorce. In the summer of 1900, Edward Doheny met Carrie Estelle Betzold (1875-1958), a telephone operator, over the phone as she placed a call for him.[31] They were married in August 1900. Doheny continued to drill for oil, and by the 1920s had become on the most

[28] Edward L. Doheny, Sr. biography excerpted from Margaret Leslie Davis, *Dark Side of Fortune: Triumph and Scandal in the Life of Oil Tycoon Edward L. Doheny*, Los Angeles: University of California Press, 1998, 27-32.
[29] Ibid.
[30] Ibid.
[31] Carrie Estelle Betzold went by Estelle.

successful oil producers in Southern California. The Dohenys were active philanthropists, and both Edward and Estelle contributed significantly to Southern California institutions.

Ned Doheny studied at USC and had remained involved in the university after his graduation in 1916. He was elected to the USC Board of Trustees in 1920 and served as president of the USC Alumni Association from 1924 to 1926. Tragically, he was murdered at his home in Beverly Hills in February 1929. As a memorial to their son, the Dohenys contributed the entire $1.1 million needed to build the Edward L. Doheny, Jr. Memorial Library and actively participated in the design and construction of the facility.[32]

When the library had been completed, there was just over $5,000 remaining in the budget. At a meeting with Mrs. Doheny and President Von KleinSmid, she was advised of the balance. She said that this was one of the few times that they had not been called on to come up with much more money to complete a project. Pleased with this turn of events, Mrs. Doheny decided to donate an additional $50,000 to design the landscape in front of the building that is known as Alumni Park.[33]

The Doheny Memorial Library was designated a City of Los Angeles Historic-Cultural Monument in 2013.

George Allan Hancock Foundation

The George Allan Hancock Foundation was one of the final buildings constructed under the auspices of the USC 1919 Master Plan. The Hancock Foundation is an excellent example of the Moderne style of architecture. It was designed by C. Raimond Johnson with consulting architect Samuel E. Lunden, and contains bas relief sculptures by Merrell Gage. The building's design successfully bridges the stylistic rigors of the Romanesque Revival style associated with the Parkinson Plan of 1919 and foreshadows the modern direction of campus architecture following World War II. The Hancock Foundation is located in USC's historic core, on the east side of Trousdale Parkway. It represents the establishment of a significant research facility on campus, and reflects Hancock's commitment to scientific exploration. The Hancock Foundation was originally intended to become "a west coast center for intensive research in zoology, botany, and related branches of science."[34] It was also the first home to USC's radio station, KUSC, which went on air in 1946. Groundbreaking took place on January 5, 1939. Construction was completed in 1940, and the building was formally dedicated on January 3-4, 1941.

Captain George Allan Hancock (1875-1965) was an accomplished businessman, musician, sailor, explorer, and philanthropist. He was born in San Francisco on July 26, 1875 to Major Henry Hancock and Ida Haraszthy, daughter of Agoston Haraszthy, who founded California's

[32] USC Libraries, "Doheny Memorial Library," http://www.usc.edu/libraries/locations/doheny/history/ (accessed July 2014).
[33] "The Edward L. Doheny Jr. Memorial Library," http://www.publicartinla.com/USCArt/Doheny/heart_university.html (accessed July 2014).
[34] Curtis Roseman et al., *A University and A Neighborhood* (Los Angeles: Figueroa Press, 2006), 171.

first winery, Buena Vista Winery, in Sonoma County. In 1863, Hancock's father, Major Henry Hancock, purchased the 4,438-acre Rancho La Brea land grant near Los Angeles for $2.50 per acre.[35] The area comprising the Rancho La Brea was first recorded in the diaries of Gaspar de Portolá and Father Juan Crespi, who noted the bubbling pools of asphalt (*brea* in Spanish) during their expedition north in 1769. The asphalt was later used by residents of the nearby pueblo of Los Angeles, founded in 1781, to waterproof the flat roofs of their houses. In 1828, the Rancho La Brea was granted to Antonio Rocha, a Portuguese blacksmith, who settled the land and built an adobe house, although the grant stipulated that the citizens of Los Angeles retain access to and use of the asphalt, who then sold it to Henry Hancock.[36]

Major Henry Hancock was San Francisco attorney and Mexican War veteran who had settled in Los Angeles in 1850 and became a prominent government land surveyor and member of the State Assembly. Hancock began excavating and selling asphalt from Rancho La Brea, large quantities of which were used to pave the streets of San Francisco.[37] Henry Hancock died in 1883, leaving his wife, Ida, to run the family ranch and raise their two young sons. In 1900, Ida granted a 20-year lease to the Salt Lake Oil Company for 1,000 acres of Rancho La Brea, resulting in the production of millions of barrels of oil each year. Shortly thereafter, Hancock drilled 71 wells of his own near the family's ranch house. Every well produced oil, and the Rancho La Brea Oil Company was born, and the family fortune was established. As the city expanded westward in the early twentieth century, Hancock began to subdivide the ranch land and sell parcels to land speculators who developed new residential communities including Hollywood and Windsor Square.[38] In 1913 he donated the family adobe and the adjacent tar pits to the newly-formed Los Angeles County Museum of History.[39] Hancock subdivided and developed the neighborhood of Hancock Park in the 1920s.[40]

In 1908, Hancock's mother commissioned architect John C. Austin to design an Italian Renaissance Revival mansion on the northeast corner of Wilshire and Vermont Boulevards. The house became known as "Villa Madama," and was reportedly based on the Villa Medici in Florence. When Ida died in 1913, Hancock moved to Villa Madama, where he lived until 1938.

In 1920, he founded the California Bank, which became United California Bank, and by the mid-1920s Hancock also had significant holdings in railroads and communications. Hancock's many interests include music – he was an accomplished cellist – and an appreciation for transportation.

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[35] George Allan Hancock biography derived from "Captain G. Allan Hancock," http://www.hancockcollege.edu/public_affairs/capt-hancock.php (accessed July 2014), and John Fowler and Sue Luftschein, "2012 Finding aid for the Allan Hancock Foundation Archive," Mayhttp://www.usc.edu/libraries/finding_aids/records/finding_aid.php?fa=0257 (accessed July 2014).
[36] Florence Josephine Seaman, "A Brief History of Rancho La Brea," *Annual Publication of the Historical Society of Southern California*, Vol. 9, No. 3, 253-254.
[37] Seaman, 254.
[38] Kevin Roderick, *Wilshire Boulevard: Grand Concourse of Los Angeles* (Santa Monica: Angel City Press, 2005), 43.
[39] "Capt. G. Allan Hancock," *Allan Hancock College*, www.hancockcollege.edu/public_affairs/capt-hancock.php (accessed May 20, 2014).
[40] "A Brief History of Hancock Park."

He was the second person in Los Angeles to buy an automobile, and one of nine founders of the Automobile Club of Southern California. He also was a locomotive engineer. During his youth, Hancock rowed a flatboat on lakes at the tar pits, and later designed and built several elite ocean-going vessels. After he bought his first yacht, he passed the exam in San Francisco for a master mariner's license, which authorized him to captain a vessel of any size and allowed him to use the title "Captain."

Four of his ships, all named *Velero* (Spanish for sailboat), were used for scientific expeditions along the coasts of Central and South America, among other areas, over the span of several decades. Some of the earliest expeditions to the Galapagos Islands were made aboard *Velero III*, while *Velero IV*, built in 1948, was used to pioneer some of the first deep-sea photography and test runs for the first deep-diving benthoscope, a device developed for deep undersea exploration.

Hancock had a long association with USC, serving for many years on the University of Southern California's Board of Regents. In 1937, he was granted an honorary doctoral degree in Business Administration by the University. In 1939, he funded the University's Allan Hancock Foundation, museum, and library for the study of marine biology and zoology.[41] Hancock also donated to USC the last remaining undeveloped piece of Rancho La Brea, an almost one-mile-long, approximately 176-acre parcel on Fairfax Avenue extending from 3rd Street to 6th Street.[42] Construction of the Hancock Foundation was completed in 1940, and the building was dedicated in 1941. With the dedication of the new building, Hancock also donated the *Velero III* to USC for oceanographic studies. In 1948, the *Velero IV* was commissioned exclusively for the use of the Foundation; it remained in service until the mid-1980s.

While the plans were being developed for the construction of the Hancock Foundation, it was determined that Villa Madama would be razed. Before demolition, the Reception Hall, Dining Room, Music Salon, and Library were dismantled and relocated to USC, where they were installed as the Hancock Memorial Museum. Hancock died on June 1, 1965.

The Hancock Memorial Museum (housing the remnants of Villa Madama) was designated City of Los Angeles Historic-Cultural Monument 128 in 1974. The George Allan Hancock Foundation was designated a City of Los Angeles Historic-Cultural Monument in 2013.

[41] "Allan Hancock Foundation Archive," *University of Southern California Libraries*, www.usc.edu/libraries/finding_aids/record/finding_aid.php?fa=0257 (accessed May 20, 2014).
[42] "Vast Housing Project Nears for West Side," *Los Angeles Times*, December 15, 1940, D1.

Gallion Master Plan

Few changes were made to USC's campus in the years between the two World Wars; with fluctuating enrollment and finances, the University was able to sustain its existing facilities but made few major advances. In the years following the conclusion of World War II, however, it was clear that a new campus plan was an essential step in leading the University into the postwar era. The years that followed World War II were a period of monumental growth for universities, due principally to veterans taking advantage of the Servicemen's Readjustment Act of 1944, better known as the G.I. Bill. The G.I. Bill invested billions of dollars in education and training for millions of veterans. The country's existing educational infrastructure could not accommodate the sudden growth, and universities were forced to expand. Between 1945 and 1947, USC's student population nearly tripled from 8,500 to 24,000.

In 1946, the University initiated a new master plan to update the 1919 campus plan. Henry C. Burge, Arthur B. Gallion, and C. Raimond Johnson were selected to prepare the new campus plan and provide guidance in the broader geographic expansion of the University. As part of this plan an analysis of required space needs was undertaken, and based on the projected space deficit, recommendations were offered to both expand the total area of the campus and construct new facilities. Rather than predetermine the physical form, the 1946 plan (which was approved by University Trustees in 1950) emphasized flexibility in the design and siting of new facilities. The plan offered generalized recommendations, such as locating certain facilities in a specific campus region, but it did not provide specific detail regarding how the buildings should look and how their design should interact with existing buildings and spaces. In this way, the 1946 plan is a point of departure from the Parkinson plan that prescribed a specific architectural style for campus buildings. The 1946 plan did, however, direct the use of concrete and brick as building materials in order to maintain a sense of coherence among disparate architectural styles on the expanding campus.

The 1946 campus plan also undertook a basic analysis of parking demands for the campus. It proposed utilizing portions of land acquired in the proposed campus boundary expansion for use as surface parking lots. The plan also recommended closing the internal campus street network to through traffic, resulting in the closure of University Avenue (Trousdale Parkway) to public traffic in 1953. As recommendations made in the 1946 Campus Plan came to fruition, the University Park campus began to take on a new appearance. The campus was no longer a core linear campus with educational facilities scattered among neighboring residential buildings. Instead, by the end of the 1950s, the expanding campus begun to adopt clear boundaries: Exposition Boulevard to the south, Figueroa Street to the east, Jefferson Boulevard to the north, and McClintock Avenue to the west. A pedestrian-oriented campus became more fully realized in the subsequent master plans authored in the 1960s.

The selection of Arthur Gallion as one of the authors of the 1946 master plan reflects the significance of the USC School of Architecture during that period. USC was the first architecture school in Southern California, founded in 1916. It rose to prominence following World War II,

largely due to Gallion's leadership. Gallion became Dean in 1945 and transformed the program. He recruited notable local architects and landscape architects to lecture and teach design classes, including: A. Quincy Jones, Gregory Ain, Robert Alexander, Harwell Hamilton Harris, Carl Maston, Edward Killingsworth, Craig Elwood, Richard Neutra, Pierre Koenig, and Garret Eckbo. Gallion also added a department of Industrial Design, which was headed by Raymond F. Loewy. During this period USC was much more than just the local architecture school; it was "the region's flashpoint for the agile curiosity... [during] a heady, exhilarating time."[43] The circumstances in postwar Southern California provided these young, eager, and mutually-supportive architects the opportunity to develop a new design direction and construction system that continues to influence architecture today.[44]

Pereira Master Plan and Update

The 1946 plan provided much-needed guidance for campus planning in the immediate post-World War II era; however, continued expansion and growth necessitated additional planning for the University. In 1960, USC President Norman Topping employed preeminent architect and planner William L. Pereira to create a new master plan for USC, which was expanded in 1966. Unlike the 1946 plan, the 1960 plan focused more overtly on design as a means for shaping future growth. The goals of Pereira's plan included the determination of the desirable physical size of the campus, the development of a vision for the relationship between existing and future buildings, and the determination of a proper area of University influence within the context of the surrounding community. The implementation of the Pereira plan represents the fourth significant period of development in USC's history; the completion of the Annenberg School of Communications symbolizes the culmination of that period in the late 1970s.

Working with an existing campus and disparate architectural styles, Pereira relied heavily on landscaping and pedestrian pathways to create a unified park-like campus within an urban setting. According to historian James Steele, "Pereira's vision of an integral, tranquil park-like setting within the campus was crucial to the appearance of the University today."[45] Pereira believed that landscape treatments could establish individual identity for different parts of campus and yet connect existing facilities to new ones with a network of park-like lawns and pathways. His vision of the USC campus was one that "in the future could present the same green, shady, cool and cared-for quality to passers-by, visitors, students, faculty and staff."[46] With the implementation of the 1960s master plan came an increase in the campus's acreage and a massive expansion of its physical plant.

Until the mid-1940s, William Pereira's career was characterized mainly by his work in architecture and design, with little evidence of the overall planning efforts for which he would later become known. World War II, however, prompted a dramatic shift in his thinking about the

[43] Barbara Lamprecht, "Pasadena Modern," Pasadena Heritage tour brochure, March 2005.
[44] Shelly Kappe, "Idiom of the Fifties: What Really Happened in Los Angeles," *Architecture California*, November/December 1986, 15.
[45] James Steele, ed., *William Pereira*, Los Angeles: USC Guild Press, 2002, 106.
[46] Ibid.

built environment. During the war, Pereira worked as a civilian camouflage expert for the United States Army. "Camofleurs," as they were known, were typically civilians engaged in the arts – sculptors, painters, designers, and architects – who had a good eye for color and pattern. The work required Pereira to fly up and down the coast from Canada to Mexico. What he observed from the air on those trips changed the way he viewed architecture and planning. "I got a view then of the tragedies of helter-skelter planning, of the impossible traffic, the sprawling disorganization," he explained in a 1963 interview for *Time* magazine. The plans of the cities were turned over to him and, as he recalled, "suddenly there I was staring at the veins and arteries of our cities, looking for the flaws, looking for the mistakes."[47]

Following the war, he recommitted himself to practicing architecture. His goal, he later explained, was to eradicate the planning mistakes of the recent past and instead, design plans to "satisfy the future."[48] For the first time, he expanded the scope of his work. With a few notable exceptions, such as the Lake County Tuberculosis Sanatorium (1938), his early architectural career was comprised of projects for the entertainment industry. He now began to seek out commissions for large-scale, mixed-use projects with more challenging planning requirements, such as shopping centers, medical centers, and military sites, including the aircraft test site at Edwards Air Force Base. In 1949, he joined the faculty of the USC School of Architecture.

Throughout his career, Pereira was well-known for the depth and breadth of the research the firm conducted prior to submitting a planning proposal, including studies of the economic, environmental, and cultural contexts of the surrounding community. A keen historian, Pereira frequently looked to the planning principles of ancient cities, including Rome and Athens, in order to understand and implement modern-day development trends. "History forms the very foundation of what we know about the urbanization process," he declared. "What has happened here has happened throughout the centuries."[49] As he observed in a 1972 *Los Angeles Times* interview, "There are architects who build buildings. But not me. I'm interested in planning in the multidisciplinary sense…not only road systems, which used to determine city planning, but the art of planning in the largest sense of environment."[50]

In addition to his plans for USC, Pereira developed master plans for the City of Newport (1960), Catalina Island (1963), Pepperdine University (1967), and San Francisco International Airport (1972). Perhaps the most significant and ambitious urbanization project of Pereira's career was his master plan for Irvine Ranch. Developed for a 93,000-acre parcel of open land in Orange County, the Irvine Ranch project was one of the largest land development programs in the United States. Pereira's overall plan, presented in 1960, called for a University of California campus for approximately 27,000 students, along with a town with a population of 100,000 people. The project garnered national attention and resulted in other significant commissions for Pereira, including master plans for the cities of Honolulu (1969), Denver (1972), and Doha, Qatar (1976).

[47] "The Man With the Plan," *Time*, September 6, 1963, 70.
[48] "Pereira, Architect Whose Works Typify L.A., Dies," *Los Angeles Times*, November 14, 1985.
[49] *Orange County Today*, p. 20, as quoted in US Army Corp of Engineers, "Determination of Eligibility Report: Buffalo Ranch/Urbanus Square," August 1993, p. 12.
[50] Digby Diehl, "Q&A: William Pereira," *Los Angeles Times*, August 20, 1972.

Pereira's plan for the University of Southern California needed to complement the existing campus and coexist harmoniously with the buildings of the Parkinson- and Gallion-era campaigns. A firm believer in the planning principles of Ebenezer Howard's Garden City, Pereira relied heavily on his landscape plan to unify the campus. Pereira used the quadrangle as a central feature in his 1960 master plan. Its use as an organizing feature can be traced to the medieval English college, and was resurrected in American campus planning in the early twentieth century as a response to growing and increasingly impersonal universities. The quadrangle was viewed as a design unit that promoted more intimate educational communities. Pereira & Associates found prototypes for USC's quadrangles at Oxford, Cambridge, and Yale. Rather than focus on the "community-making" aspects of quadrangles, the Pereira plans emphasize their role in creating "places," public spaces that were functional and memorable.

The 1960s plans underscore the idea that the architecture of buildings should serve to create and define the outside space, as well as to make it memorable by creating a “jewel” that acts as a focal point in the space. The quadrangles act as nodes, places that become memorable both for their concentration of activity, as well as physical definition by the surrounding buildings. In his master plan report for USC, Pereira cites the importance of creating a sense of place on the modem university campus. He writes: “The university is more than a place to teach and learn. It should be a place that is pleasant, memorable and inspiring. The high purpose and responsibility of the university should be matched in its setting.”[51]

Despite the use of traditional quadrangles, the Pereira & Associates plans for USC were also a product of their time, with an emphasis on automobile and pedestrian circulation, parking, and the use of projections in enrollment, housing, and parking needs as a basis for planning. They are also particularly reflective of important movements in twentieth century city planning, relying on the principles of the Garden City Movement, concepts of urban renewal, and increasingly automobile-oriented design.

Pereira concentrated academic functions at the core of the site, surrounded by ample public space. He called for a “ring road” that separated the core campus from a peripheral band of non-academic functions. Pereira’s idea for landscaped, radiating boulevards extending from the campus to provide pedestrian links to the surrounding community is based on Garden City concepts, as is the particular emphasis on separating vehicular and pedestrian traffic. The 1960 and 1966 master plans called for the expansion of the campus’ western boundary to include all property to the east of Vermont Avenue, increasing the size of the campus from 95 to 153 acres.

The City had concurrently been working on the Hoover Redevelopment Project, which targeted areas of “blight” for urban renewal and in part paved the way for the expansion of USC’s campus. The plan was adopted in 1965, which facilitated the acquisition by USC of parcels bounded by McClintock Avenue, Exposition Boulevard, Vermont Avenue and Figueroa Street,

[51] William L. Pereira & Associates, *A Master Plan Report for the University of Southern California*, Los Angeles: William L. Pereira & Assoc. Planning and Architecture, 1960.

as well as parcels fronting west on Figueroa Street between Jefferson and Exposition Boulevards. These acquisitions allowed for the next wave of expansion of the USC University Park core campus boundaries illustrated in the 1966 plan.

Since USC's founding, campus growth had been characterized by incremental development on prior commercial and residential parcels as lands were acquired and funds became available for new construction. As such, the campus grew out of its surrounding neighborhood. Under Pereira's vision, the campus was shut off from the external vehicular traffic and access to the interior of the campus was limited to four entrances, or "gateways." Large parking structures were constructed near each of the gateways, with a desire to keep vehicular traffic on the campus periphery.

More than twenty buildings were constructed on campus in the 1960s, with an additional thirty new buildings or complexes completed after 1970.[52] USC was able to recruit some of the country's leading architects to design new buildings on campus, and each worked to establish designs that were modern and innovative while adhering to the USC vernacular of Romanesque arches and brick and concrete façades. In addition to drafting the master plans of 1960 and 1966, William Pereira designed a number of buildings on campus and much of its landscape plan. Pereira's buildings dating between 1960 and 1966 include Olin Hall (1963), the Ahmanson Center (1964), Stauffer Hall (1965), Stauffer Science Lecture Hall (1965), Booth Ferris Rehearsal Hall (1965), and Vivian Hall of Engineering (1966). He went on to design several more buildings on campus in the 1970s.

Prominent Examples from this Period

Olin Hall of Engineering

The Olin Hall of Engineering was one of the first buildings designed by William Pereira as part of his new master plan for USC's campus. The implementation of the Pereira plan represents the fourth significant period of development in USC's history. William L. Pereira, FAIA, is a master architect and urban planner, and certainly among the best known and most influential Los Angeles architects of the post-World War II period. Pereira's work as a planner earned him an appearance on the cover of *Time* magazine on September 6, 1963. Of the fifteen Pereira-designed buildings on the USC campus, Olin Hall is considered Pereira's most successful. Using pre-cast concrete sunscreens and elevated walkways, Pereira tied the four distinct buildings together in a functional yet highly aesthetic way. reflecting the tenets established for the campus' development during this period. Olin Hall of Engineering is a series of buildings connected by a network of elevated walkways and landscaping treatments, reflecting Pereira's desire to create academic clusters or related groupings of structures forming "quadrangles" on campus. The dynamic nature of these buildings draws from their various façade treatments; uninterrupted

[52] These numbers reflect total number of buildings constructed during this period, in order to represent the significance of this building campaign. Some of these are located outside historic district boundaries, or are non-contributors to the district.

expanses of thin red brick veneer sit adjacent to buildings clad with a vast grid of projecting window shades of white concrete.

Olin Hall reflects the emphasis on innovative design and quality architecture that were important components of Pereira's plan for the campus, and represents USC's ability to recruit some of the country's leading architects to work, teach, and design new buildings on campus during this period. The Olin Hall of Engineering was designated a City of Los Angeles Historic-Cultural Monument in 2013.

Von KleinSmid Center

The development and implementation of the 1960-1966 master plan by William Pereira represents an important period in the University's growth and development, and reflects the importance of USC and its architecture in the post-World War II period. The Von KleinSmid Center was completed in 1966, and designed by master architect Edward Durell Stone. It is an excellent example of Stone's institutional architecture in Southern California. Stone's designs are some of the most distinguished post-World War II buildings on the USC campus, and the Von Kleinsmid Center is the most prominent and fully realized expression of his work at USC.

The origin of the Von KleinSmid Center Library dates to the founding of the World Affairs Collection, first housed in Doheny Memorial Library in 1932.[53] The World Affairs Collection consisted of materials acquired by the fifth President of the University, Dr. Rufus B. Von KleinSmid. He recognized the need for a collection of such works and began acquiring documents from the League of Nations. Over time, the USC Libraries acquired a significant collection of published works from the United Nations, SEATO (Southeast Asia Treaty Organization), NATO (North Atlantic Treaty Organization), the European Union, and other international organizations in support of the School of International Relations, a program founded in 1924 and the third oldest school in the world devoted to the study of international affairs, also created under the leadership of Dr. Von KleinSmid. In 1966, the Von KleinSmid Center for International and Public Affairs was dedicated to the former president of the University. The Von KleinSmid Center reflects the importance of international studies to USC during the post-World War II, and the library housed one of the most significant collections of publications on world affairs in the United States. It was designated a City of Los Angeles Historic-Cultural Monument in 2013.

[53] USC Libraries, "Von KleinSmid Center Library for International and Public Affairs," http://www.usc.edu/libraries/locations/vkc/history/ (accessed July 2014).

University Religious Center

The University Religious Center is an excellent example of Mid-century Modern institutional architecture designed by the notable architectural firm of Killingsworth, Brady & Associates. Both Edward Killingsworth and Jules Brady studied architecture at USC. It is the only intact example of the firm's work on campus.[54] It reflects the emphasis on innovative design and quality architecture that were important components of Pereira's plan for the campus, and represents USC's ability to recruit some of the country's leading architects to work, teach, and design new buildings on campus during this period. The University Religious Center was featured in *Arts & Architecture* magazine in January 1967. It was designated a City of Los Angeles Historic-Cultural Monument in 2013.

Annenberg School of Communications

The Annenberg School of Communications represents the culmination of this important period of growth and transformation on USC's campus in the post-World War II period. It reflects tenets established by the Pereira master plan for the campus, including an emphasis on innovative design and quality architecture, and represents USC's ability to recruit some of the country's leading architects to work, teach, and design new buildings on campus during this period. It was designed by A. Quincy Jones while Jones was the Dean of the USC School of Architecture, and it is the only extant example of his work on campus. It is also one of the last buildings designed by Jones before his death in 1979.

The Annenberg School for Communication was established in order to develop interdisciplinary programs on campus. The building was funded by Ambassador Walter Hubert Annenberg, who envisioned a collaboration between Los Angeles, a national center for the communications and entertainment industries, and USC's existing programs in telecommunications, journalism, speech communication, performing arts and related fields. The Annenberg School of Communications was designated a City of Los Angeles Historic-Cultural Monument in 2013.

[54] Killingsworth, Brady & Associates designed Watt Hall in 1973, which has been altered.

Criterion C

The USC Historic District is eligible under Criterion C as an excellent collection of institutional architecture in Southern California. Contributors to the district represent a variety of architectural styles from each major period of development, designed by prominent architects of the era. Landscape features on the campus are important character-defining features of the district, and help to unify the campus overall.

The first major phase of development and expansion occurred with the 1919 master plan by John Parkinson. Parkinson selected the Romanesque Revival style for the campus, which he felt gave the University the most flexibility for future expansion. There are sixteen contributing buildings within the district designed between 1920 and 1940; of these, six were designed by Parkinson, either alone or in partnership with his son Donald. Other architects who designed buildings on campus during this period include Ralph C. Flewelling, C. Raimond Johnson, Cram & Ferguson, and Samuel Lunden. These buildings comprise USC's historic core and represent the establishment of the USC brick vernacular.

The next major period of development occurred after World War II, concurrent with a major expansion of the campus' student population and educational offerings. The 1946 master plan, developed by Arthur Gallion, recognized a need for new buildings on campus, but continued the campus vernacular established by Parkinson of red brick and concrete to provide a consistent appearance for the campus. Architects who designed buildings during this period include Samuel Lunden, Smith, Powell & Morgridge, and Ralph C. Flewelling. Arthur Gallion was Dean of the School of Architecture at this time, transforming the program after World War II and in many ways setting the stage for campus architecture under Pereira's plans in the 1960s.

Subsequent planning efforts, spearheaded by master planner and architect William Pereira in the 1960s, resulted in a widespread building campaign and campus expansion, resulting in the construction of twenty-six contributing buildings between 1960 and 1979. Buildings constructed under the Pereira plan embraced Modern styles popular in the postwar era, and represent the work of significant Southern California architects of the period. USC was able to recruit some of the country's leading architects to design new buildings on campus, and each worked to establish designs that were modern and innovative while adhering to the USC vernacular of Romanesque arches and brick and concrete façades. Pereira designed twelve contributing buildings in the 1960s and 1970s. Joining Pereira, notable architects designing on campus after 1960 include A.C. Martin; A. Quincy Jones; Edward Durell Stone; Killingsworth, Brady & Associates; and I. M. Pei. Several had ties to the USC School of Architecture: A. Quincy Jones taught at the School from 1951-67 and served as Dean from 1975 to 1978; A.C. Martin, Jr., Edward A. Killingsworth, and Jules Brady were all alumni.

Architectural Styles

Prominent architectural styles of contributors within the USC Historic District include:

Italianate

Italianate architecture became popular in the United States in the mid-nineteenth century. The Italianate style, along with the Gothic Revival style, first became popular in England as part of the Picturesque movement, which was a reaction to the formal classical ideals in art and architecture fashionable for the previous two hundred years. Andrew Downing Jackson featured the Italianate style, along with the Gothic Revival style, in his influential pattern books *Cottage Residences* and *The Architecture of Country Houses* which helped popularize the styles in the United States in the mid-nineteenth century.[55] The popularity of Italianate architecture was relatively short-lived, however, as other Late Victorian styles such as Queen Anne, became more widespread. Character-defining features of the style include a low-pitched, hipped roof with wide overhanging eaves and decorative brackets; symmetrical façade; tall, narrow windows, frequently; and paired doors with hoods. Windows and doors usually feature elaborate hoods or pediments.

Georgian Revival

The Georgian style was the predominant architectural style in Great Britain and her North American colonies throughout the eighteenth century. It takes its name from the three kings – George I, George II, and George III - whose successive reigns (1714-1820) encompassed the period, but its stylistic elements were probably fixed by the end of the 17th century. The Georgian style combined traditional elements of late medieval English architecture, such as steeply-pitched roofs, towering chimneys, and dormers, with the strict proportions, symmetrical composition and Classical detailing of the Italian Renaissance as well as a recent invention, the vertical sliding sash (double hung) window. Inspired by pattern books and constructed by prosperous merchants and planters, the Georgian houses of the American Colonies were smaller and less ornate, but no less stately, than their British counterparts and projected the same aura of dignity and gentility.

The U.S. Centennial Exposition of 1876 inspired a sense of patriotism in Americans and fostered an interest in the styles of the Colonial era. Early examples in the late nineteenth century were rarely accurate reproductions, but rather took elements of Georgian architecture and applied them to Victorian buildings. In the early twentieth century architects began to produce more accurate interpretations that featured historically correct proportions and details. The Georgian Revival style is characterized by a rectangular plan and a formal, symmetrical, five-bay composition; exterior walls veneered in brick or wood siding; restrained use of Classical ornament; hipped or side gable roof with eave cornice, sometimes with dormers; tall chimneys; and double hung, divided light wood sash windows.

[55] Virginia McAlester and Lee McAlester, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 2000, 212.

Contributors to the USC Historic District representing the style include: Widney Hall (which is Italianate with Georgian Revival influences).

American Foursquare

The American Foursquare was one of the most popular house types in the United States from about 1890 well into the 20th century. The compact, sparsely ornamented Foursquare was an antidote to the ornate Queen Anne and, because of its simplicity, affordability, and ease of construction, was a popular mail-order "kit home." It is thus found on small urban and suburban lots throughout the country. The American Foursquare style is characterized by a square or rectangular plan and compact, two-story massing; hipped or pyramidal roof, sometimes with wide boxed eaves and eave brackets or dentil molding; central hipped dormer; exterior walls finished in horizontal wood siding; projecting one-story porch across front, sometimes extending over driveway as a *porte-cochère*; and wood double-hung windows.

Contributors to the USC Historic District representing the style include: Joint Education Project Building.

Romanesque Revival

The Romanesque Revival in the United States America was inspired in part by medieval Romanesque buildings, popular in Europe during the eleventh and twelfth centuries as a revival of earlier classical Roman forms. Romanesque Revival architecture in the United States can be divided into two distinct periods. The first period dates to the 1840s, when European Romanesque models were used in pubic and commercial buildings. In many ways, Romanesque Revival was a reaction to the high Gothic Revival that preceded it. Romanesque Revival was seen as less pretentious than Gothic, and more suitable for civic uses like libraries, train stations, and institutional buildings. The most prominent example from this period is the Smithsonian Institution in Washington, D.C., designed by James Renwick and completed in 1855.

Romanesque Revival did not gain widespread popularity in the United States until the second phase, which was the result of the work of Henry Hobson Richardson (1838-1886). Richardson studied at Harvard University and the *École des Beaux Arts*. He returned to the United States following the Civil War, and opened an office in New York and then Boston. During the 1870s, Richardson developed his personal style, which incorporated Romanesque forms with other stylistic elements and became known as Richardsonian Romanesque. His works incorporated Gothic Revival polychromed walls, Syrian arches, and unusual, sculpted shapes. Other characteristics include heavy massing, which often utilized rough-hewn boulders and native building materials. Prominent works by Richardson that helped to spread the popularity of the style include Trinity Church, Boston, 1877; the Allegheny County Courthouse, Pittsburgh, 1888; and Marshall Field's in Chicago, 1887.

In 1919, John Parkinson decided that the Romanesque Revival style was appropriate for the grand new buildings he planned along University Avenue (Trousdale Parkway) on USC's

campus. The Romanesque Revival Style as advocated by Parkinson for the USC campus is characterized by high arches, banded belt courses, and windows and entrances with round-arched openings. Buildings on campus constructed in the 1920s and 1930s are unified by brick exteriors and clay tile roofs.

Contributors to the USC Historic District representing the style include: Bovard Administration Building, Stoops Library, John Hubbard Hall, Leventhal School of Accounting, Bridge Memorial Hall, Gwynn Wilson Student Union, Zumberge Hall of Science, Mudd Hall of Philosophy, Town & Gown, Physical Education Building, University United Church, and Doheny Memorial Library.

Moderne

The Moderne style developed during the Depression as a stripped-down version of the Art Deco style that originated in France in the early twentieth century. Moderne is a produce of its time, reflecting the influences of the Modern movement, while retaining and simplifying many of the classically-inspired motifs of Art Deco. Hallmarks of Moderne architecture include symmetrical composition; simplified classical elements such as pilasters and cornices; smooth exterior surfaces finished in plaster, cast concrete, or brick; and steel casement windows.

Art Deco originated in France in the early twentieth century as an experimental movement in architecture and the decorative arts. It developed into a major style when it was first exhibited in Paris at the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, from which it takes its name. The Exposition's organizers had insisted on the creation of a new, modern aesthetic. The architecture of the Art Deco movement adapted the rigid organizational methods and classical ornamentation of the Beaux Arts style. It emphasized a soaring verticality through the use of stepped towers, spires, and fluted or reeded piers, and embraced highly stylized geometric, floral, and figurative motifs as decorative elements on both the exterior and interior. Ornate metalwork, especially aluminum, glazed terra cotta tiles, and bright colors were hallmarks of the style. Art Deco was the first popular style in the United States that consciously rejected historical precedents. It was instead a product of the Machine Age and took its inspiration from industry and transportation.

The constraints of the Great Depression cut short the development of Art Deco architecture, but replaced it with more pure expressions of modernity, the Moderne and Streamline Moderne styles. Influenced by the Modern movement, the Moderne style can be considered a transitional style between the highly decorative, classically-influenced Art Deco and the stripped down simplicity of the Streamline Moderne. Common characteristics of the Streamline Moderne include smooth surfaces, curved corners, and sweeping horizontal lines with little to no applied ornamentation. Unlike the highly-ornamental Art Deco style, Moderne and Streamline Moderne were perceived as expressing an austerity more appropriate for Depression-era architecture. Art Deco, Moderne, and Streamline Moderne were not necessarily opposites, as each style frequently incorporated elements of the others.

Contributors to the USC Historic District representing the style include: Biegler Hall of Engineering, Harris Hall & Fisher Gallery, and Allan Hancock Foundation.

Italian Renaissance Revival

The Italian Renaissance Revival style was based upon the classically-inspired architecture developed in Italy during the artistic, architectural, and literary movement of the 14th through 16th centuries that was spurred by the rebirth of interest in the ideals and achievements of imperial Rome. Italian Renaissance architecture was familiar to late 19th-century American architects who were trained at the École des Beaux Arts, and the style was first interpreted for monumental, elaborately decorated public buildings such as the Boston Public Library (McKim, Mead, and White, 1887) and lavish mansions such as the Breakers (Richard Morris Hunt, 1893), the Vanderbilt "summer cottage" in Newport, Rhode Island. By the early 20th century a more restrained, more literal interpretation of the style developed as a larger number of American architects, as well as their clients, visited Italy and thus gained first-hand knowledge of original examples of Italian Renaissance architecture. This knowledge was further disseminated through extensive photographic documentation. Italian Renaissance Revival buildings are often characterized by formal, usually symmetrical façades with recessed entrances, open loggias, and restrained use of classical details including quoins, roofline balustrades, pedimented windows, molded cornices and stringcourses, and rusticated stone work. The style was frequently used for imposing civic buildings.

Contributors to the USC Historic District representing the style include: Stonier Hall.

Mid-Century Modern/International Style

In 1932, the Museum of Modern Art hosted its first architecture exhibit, titled simply "Modern Architecture." The exhibit included buildings from around the world that shared a stark simplicity and vigorous functionalism. The term International Style was coined by Henry Russell Hitchcock and Philip Johnson in their catalog for the exhibit. The 15 architects featured in the exhibit included several from Germany's Bauhaus, an interdisciplinary design school. Until the 1950s, the International Style had been applied mostly to small residential and commercial buildings.

Within the International Style, two trends emerged after World War II. In the first postwar trend, the emphasis was on the expression of the building's function. These buildings have more in common with the early work of Walter Gropius than Mies van der Rohe. Gropius created innovative designs that borrowed materials and methods of construction from modern technology. His advocacy of industrialized building carried with it a belief in teamwork and an acceptance of standardization and prefabrication. Gropius introduced a screen wall system that utilized a structural steel frame to support the floors and which allowed the external glass walls to continue without interruption.

The second postwar trend is represented by Mies van der Rohe and his followers. Within the Miesian tradition there are three subtypes: the totally glass curtain wall skyscraper like his design for the Seagram Building (1954) in New York, the glass and steel pavilion like his design for the Barcelona Pavilion (1929), and the modular office building like his design for Crown Hall (1955) at the Illinois Institute of Technology (IIT). While "form follows function" was the mantra of Gropius, "less is more" was the aphorism of Mies. He focused his efforts on the idea of enclosing open and adaptable "universal" spaces with clearly arranged structural frameworks, featuring pre-manufactured steel shapes infilled with large sheets of glass.

In post-World War II Southern California, the characteristics of the International Style were often used in combination with regional influences. Mid-century Modern is a term generally used to describe the post-World War II iteration of the International Style. Mid-century Modernism typically represents the adaptation of International Style elements to the local climate and topography, as well as to the postwar need for efficiently-built, moderately-priced buildings. Mid-century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plan.

Contributors to the USC Historic District representing the style include: Elisabeth von KleinSmid Residence Hall, Harris Residence Hall, Neely Petroleum & Chemical Engineering Building, Ahmanson Center for Biological Research, Birnkrant Residence Hall, College Residence Hall, Olin Hall of Engineering, University Residence Hall, Booth Ferris Memorial Hall, University Religious Center, Vivian Hall of Engineering, and Charles Lee Powell Hall.

New Formalism

New Formalism developed in the mid-1950s as a reaction to the International Style's strict vocabulary and total rejection of historical precedent. New Formalist buildings are monumental in appearance, and reference and abstract classical forms such as full-height columns, projecting cornices, and arcades. Traditional materials such as travertine, marble, or granite were used, but often in a panelized, non-traditional form. In Southern California, the style was applied mainly to public and institutional buildings. On a larger urban design scale, grand axes and symmetry were used to achieve a modern monumentality. Primary in developing New Formalism were three architects: Edward Durrell Stone, who melded his Beaux Arts training with the stark Modernism of his early work; Philip Johnson; and Minoru Yamasaki.

Contributors to the USC Historic District representing the style include: Rufus B. von KleinSmid Center of International & Public Affairs, Social Sciences, Waite Phillips Hall of Education, Heritage Hall, Ethel Percy Andrus Gerontology Center, and Davidson Conference Center.

Brutalism

Brutalism developed in the 1950s in response to the International Style. In contrast to the International Style's often light and skeletal appearance, Brutalism created massive, monolithic structures that stretched the limits of concrete construction. More properly known as "New Brutalism," the name was derived from *béton brut* ("raw concrete"), the concrete casting technique that left a roughly finished surface bearing the imprint of the formwork, used by Le Corbusier in the *Unité d'Habitation*, Marseille, France (1952). Brutalist buildings often reveal the texture of the rough wooden formwork as an expression of the nature of the material. Originating with the work of English architect Peter Smithson, the style is characterized by an appearance of weight and massiveness. The sense of permanence conveyed by the style made it popular for governmental, educational, and financial buildings throughout the 1960s and 1970s. One of the style's most significant American promoters was John Portman, who designed several enormous atrium hotels and office clusters known for their spectacular spatial effects, including the Bonaventure Hotel in Los Angeles. The style was particularly popular in the construction of government, educational, and financial buildings. Other well-known examples of the style in Southern California include the Salk Institute in La Jolla (1959) by Louis Kahn and the Geisel Library at the University of California, San Diego (1969) by William Pereira.

Character-defining features include rough, unadorned poured concrete construction, heavy blockish shapes, bold geometrical patterns (can be repetitious or irregular), prefabricated concrete panels with exposed joinery, sculptural façade articulation, windows as voids in an otherwise solid volume, and raised plazas and base articulation.

Contributors to the USC Historic District representing the style include: Hoffman Hall of Business.

Late Modernism

Late Modern is a term used to describe the evolution of Modern architecture in the 1960s and 1970s, and is typically applied to commercial and institutional buildings. Unlike the straightforward, functionalist simplicity of Mid-century Modernism, Late Modern buildings exhibit a more deliberate sculptural quality with bold geometric volumes, uniform surfaces, and a sometimes exaggerated expression of structure and systems. Significant architects who produced works in the style include Marcel Breuer, Philip Johnson, Cesar Pelli, Piano and Rogers, and John Portman. Whereas Modern architecture from earlier periods rejected historic references and relied on purely functionalist ideals, Late Modernism incorporates contemporary technological advances, and seeks to integrate systems, environment, and function into a seamless cohesive form. Late Modernism reflects a trend away from the sterility of the International style and an emphasis on structural unity. It can be argued that Late Modernism, especially the work of California Modernists, takes regional expression into strong consideration.

Contributors to the USC Historic District representing the style include: Stauffer Hall of Science, Frank R. Seaver Science Center, Seaver Science Library, Virginia Ramo Hall of Music, Albert S. Raubenheimer Music Faculty Building, Annenberg School of Communications, Bing Theatre, Hall Financial Services, Eileen Norris Cinema Theatre, and Henry Salvatori Computer Science Center.

Architects & Landscape Architects

Architects who designed contributing buildings within the USC Historic District are:

Cram & Ferguson

Ralph Adams Cram (1863-1942) was born in 1863 in Hampton Falls, New Hampshire. When he was 18, Cram moved to Boston, and apprenticed for five years with the architecture firm of Rotch and Tilden. During his apprenticeship, Cram published his designs in magazines and art criticism in *The Boston Evening Transcript*. In 1886, he went to work for *The Boston Evening Transcript* and over the next few years made trips to Europe that shaped his career.[56]

Cram established his own architecture practice in Boston with colleague Charles Francis Wentworth in 1889. Bertram Grosvenor Goodhue joined the firm later that year as draftsman. In 1891, they received their first major commission from All Saints Episcopal Church in the Ashmont section of the Dorchester neighborhood in Boston. In 1902, the firm, then Cram, Goodhue & Ferguson, opened an office in New York. All Saints was the first of many churches

[56] University of Richmond, "Ralph Adams Cram," http://urhistory.richmond.edu/milestones/ralphadamscram.html (accessed July 2014).

to be built in Cram's Gothic style that would ultimately, in 1907, earn Cram, Goodhue & Ferguson the commission of Saint Thomas Church in New York.[57]

From the formation of Cram & Wentworth in 1889 to his death in 1942, Cram was America's most distinguished Gothic revivalist. His works include New York's still-unfinished Cathedral of Saint John the Divine (1911), the United States Military Academy at West Point, New York, (with Bertram Goodhue, 1902), and numerous buildings on the campus of Princeton University, where Cram served as the supervising architect from 1907 to 1929. He was a professor of architecture and a dean at the Massachusetts Institute of Technology (MIT) for seven years. While teaching at MIT, Cram met Samuel Lunden, and hired him to work as a project manager for his firm.[58]

Cram was widely known for his ecclesiastical and academic designs. He was a strong proponent of the collegiate Gothic style as seen on the Princeton campus, but utilized the Romanesque Revival style in designs for the campus of Rice University in Houston, Texas. Cram was the first important American architect to seriously study Japanese architecture, publishing his *Impressions of Japanese Architecture* (1905), as well as designing Tsuda University in Hokkaido (1919). His last great works were St. George's Chapel (with John Nicolas Brown, 1923-29), the plan for the Cathedral (1931) and the Monastery for the Cowley Fathers next to Harvard Yard (1938). He died in Boston, Massachusetts on September 22, 1942, after a brief bout with pneumonia, leaving behind 26 books and close to 500 commissions.[59]

Frank W. Ferguson was born in Portsmouth, New Hampshire in 1861. He formed a partnership with Ralph Adams Cram and Bertram Grosvenor Goodhue in 1898, and the firm operated a New York office in from 1903-1914. In 1914, Goodhue left the partnership, and the Boston-based firm became known as Cram & Ferguson. Ferguson died in Boston, Massachusetts on October 4, 1926.[60]

At USC, Cram & Ferguson, along with Samuel E. Lunden, designed the Doheny Memorial Library.

[57] University of Richmond, "Ralph Adams Cram," http://urhistory.richmond.edu/milestones/ralphadamscram.html (accessed July 2014).
[58] Michael Lewis, "Book Review: A Life in Architecture: Ralph Adams Cram and His Office," *Sacred Architecture* 15, no. 1 (2009): 43, http://urhistory.richmond.edu/milestones/ralphadamscram.html.
[59] http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=240 (accessed July 2014).
[60] Alan Michelson, "Cram and Ferguson, Architects," Pacific Coast Architecture Database, December 9, 2005, https://digital.lib.washington.edu/architect/partners/641/; Alan Michelson, "Cram, Goodhue and Ferguson, Architects," Pacific Coast Architecture Database, December 9, 2005, https://digital.lib.washington.edu/architect/partners/182/; Alan Michelson, "Ferguson, Frank W.," Pacific Coast Architecture Database, December 9, 2005, https://digital.lib.washington.edu/architect/architects/791/ (accessed July 2014).

Ralph Carlin Flewelling

Ralph Carlin Flewelling was born in Saint Louis, Michigan, on May 4, 1894. He received a Bachelor's degree in Architecture from the Massachusetts Institute of Technology in 1917, and moved to Los Angeles in 1920. Once in Los Angeles, he worked as a draftsman for Henry M. Patterson, Architect until 1923, and then as a draftsman for William Lee Woolett, Architect, until 1925.

Flewelling perfected his craft and established a reputation in home and educational design with the founding of his own firm in 1925. During Flewelling's first years in business, he produced designs that received widespread attention, along with awards for their aesthetic and functional value. He was named a Fellow of the American Institute of Architects in 1941, and in 1953, Flewelling partnered with Walter Moody to create the firm of Flewelling & Moody, which still exists today. In addition to Mudd Hall, Flewelling's prominent commissions include Hawthorne Elementary School, Beverly Hills (1931), the Electric Fountain at the intersection of Santa Monica and Wilshire Boulevards in Beverly Hills (1931), and the Beverly Hills Post Office (1933). Flewelling died in Los Angeles on December 30, 1975.[61]

At USC, Flewelling designed the Seeley Wintersmith Mudd Hall of Philosophy, and the Harris Hall and Fisher Gallery.

Grillias, Savage & Alves

Founded in 1959, this firm is currently known as Grillias, Pirc, Rosier, Alves, and is based in Santa Ana, California. It specializes in childcare, colleges and universities, military facilities, offices, religious facilities and sports facilities. Their projects include the McFadden Branch of the Santa Ana Public Library (1971), the Master Plan for Mt. San Antonio College, and projects on the campuses of Mt. San Jacinto College, College of the Sequoias, and the University of California, Irvine.

At USC, *Grillias, Savage & Alves* designed Heritage Hall.

L.H. Hubbard, H.S. Gerity, and H.A. Kerton

Little is known of these architects, who designed the Stoops Education Library.

C. Raimond Johnson

Charles Raimond Johnson (1889 – 1979) attended college at University of California at Berkeley, earning a two-year special Architecture degree (1909). He received his BS in

[61] Alan Michelson, "Flewelling, Ralph Carlin," Pacific Coast Architecture Database, December 9, 2005, https://digital.lib.washington.edu/architect/architects/711/; "1928-1949," *Flewelling & Moody 75th Celebration: 1928-2003 Scrap Book*, http://flewelling-moody.com/resources/75th%20web/cover.html (accessed July 2014).

Architecture and MS in Education from USC in 1926 and 1928, respectively, and went on to be a lecturer at the USC School of Architecture. Johnson was the University Architect for USC from 1937 to 1955 and designed some of the campus' notable buildings. He was a University Supervising Architect during the implementation of the Parkinson Campus Master Plan.

At USC, Johnson designed University United Church, Biegler Hall of Engineering, and the Allan Hancock Foundation (with Samuel E. Lunden).

Joseph Johnson

Joseph Johnson (1911-1987), formerly of Ain, Johnson & Day, architects from 1946-1951, trained as a draftsman under prominent architect William Wurster in the 1930s and 1940s. Together with Samuel E. Lunden, he designed the Hazel and Stanley Hall Financial Services Building on USC's University Park campus.

A. Quincy Jones

Archibald Quincy Jones[62] was one of Southern California's most important Modern architects. Born in Kansas City, Missouri in 1913, his parents divorced before he was seven. Following his parents' divorce, Jones moved with his maternal grandparents to Gardena, which at that time was an agricultural town northeast of Los Angeles. The rural environment imbued in Jones a sensitivity to nature, while his boyhood friendship with the Kobata family, the owners of a local nursery, fostered his appreciation of the Japanese aesthetic. He developed an interest in architecture while in high school, working for an architect after school. In 1931, he enrolled in the architecture school at the University of Washington.

After graduating from college in 1936, Jones returned to Los Angeles, where he worked in the offices of several local architects: Douglas Honnold and George Vernon Russell (1936-1937), Paul R. Williams (1939-1940), and Allied Engineers, Inc. (1940-1942). Allied Engineers, Inc. was a joint venture of Paul R. Williams, Adrian Wilson, and engineer Donald R. Warren. While working for Allied, Jones was responsible for the development of the layout of Roosevelt Base in San Pedro and the Naval Reserve Air Base at Los Alamitos. Jones obtained his architectural certification in 1942, the same year that he began his service in the United States Navy. He served as a lieutenant commander, and was stationed in the Pacific Ocean on the aircraft carrier *Lexington*. Jones returned to Los Angeles after his discharge from the Navy in 1945, and opened his own architectural office in one of the two houses he and his former wife, Ruth Schneider, had built in 1938 in Laurel Canyon. This marked the start of a career that would last almost four decades and included residential, commercial, and institutional projects throughout California and the West.

Post-World War II Southern California was a fertile ground for innovative architecture, and Jones was busy designing homes, restaurants, housing developments, and academic buildings

[62] Biographical information adapted from Cory Buckner, *A. Quincy Jones*, London: Phaidon Press Limited, 2002.

during this period. Jones designed 80 private residences in California from the late 1940s to the early 1970s. One of his designs is the Eichler Steel House X-100 (1956). Early in his career, Jones was recognized for his developer-built housing designs that utilized new building materials, economical building systems, and sensitive site planning to provide middle-income families a similar environment to that afforded the occupants of custom-built homes. His 1946 designs for the Mutual Housing Association (MHA) in Los Angeles, a collaboration with architect Whitney R. Smith and structural engineer Edgardo Contini, featured modestly-sized, single-story, post-and-beam houses with open floor plans and glass walls that extended the interior space out to generous side and rear yards. Small lot sizes allowed for a "green belt" communal area featuring a community center, park and nursery school. The MHA designs, published in *Arts & Architecture* magazine, significantly influenced residential design in Southern California and won an AIA Award of Merit in 1952.

In 1950, Jones met Bay Area builder Joseph Eichler and began a collaboration that lasted nearly 25 years. Jones worked with Eichler in both Northern and Southern California until 1974, designing glass-walled, post-and-beam houses set on cul-de-sacs in developments which included community centers, parks, and swimming pools. It was due to the Eichler workload that in 1951 Jones formed his partnership with Frederick E. Emmons, whom he met while working for Allied Engineers, Inc. This partnership lasted until Emmons retired in 1969. The firm was known for sensitive site design, integrated structural systems, and innovation with both materials and design. In addition to residential developments, Jones and Emmons produced designs for custom homes, apartment buildings, churches, commercial and civic projects, and university buildings. Each project provided an opportunity for the architects to experiment with construction materials and building systems. In two of his university projects, the Graduate Library at the University of Hawaii (1968) and the Annenberg School of Communications at USC (1976-1979), Jones developed an air distribution system integrated into the concrete floor slabs.

Jones taught at the USC School of Architecture from 1951 to 1967, and served as Dean from 1975 to 1978. His association with the Annenbergs started when he was hired by Walter and Leonore Annenberg in 1963 to design their palatial estate known as Sunnylands in Rancho Mirage. Jones designed several academic buildings, including Campbell Hall Private School (1951), the Biological Sciences Building, University of California, Santa Barbara (1959), and the Chemistry Building, University of California, Riverside (1967). Jones also worked with William Pereira on the planning and design of the University of California Irvine (1965). Jones died in Los Angeles in 1979 at the age of 66.

At USC, Jones designed the Annenberg School of Communications. The Annenberg School of Communications is a prominent example of Jones' institutional work, representing the latter part of his lengthy and illustrious career. It reflects his interest in integrated structural systems, and innovation in both materials and design.

Killingsworth, Brady & Associates

Edward Abel Killingsworth (1917-2004) was born in Taft, California in 1917. His father's career in the oil industry brought the family to Long Beach, California, in 1921, where Killingsworth lived for the rest of his life. He attended the University of Southern California, where he began his academic career studying painting. However, after a year, he decided to switch his course of study to architecture. Killingsworth graduated cum laude with a Bachelor of Architecture degree in 1940. He earned a special award from the American Institute of Architects (AIA) for his outstanding academic record. Following graduation, Killingsworth entered the U.S. Army Corps of Engineers. He served in World War II as a Captain in the Army Corps of Engineers, where he supervised the production of more than eight million photo-maps in preparation of the allied invasion of Europe.

After being discharged from the military in 1946, Killingsworth began work as a draftsman at the Kenneth S. Wing architectural firm in Long Beach, California. By 1950, Killingsworth designed and built his first independent project, a combination home and office for his in-laws in nearby Los Alamitos, which received an Honor Award from the AIA in 1952.[63] That project attracted the attention of John Entenza, editor of *Arts & Architecture* magazine. As a result, Entenza would later commission Killingsworth to contribute to the innovated Case Study House program.

In 1953, Killingsworth left Wing's firm, and opened his own practice with partners Jules Brady and Waugh Smith, both of whom also came out of Wing's office. In 1955, Killingsworth, Brady and Smith designed their own office in Long Beach, which was published in *Architectural Forum* and won an AIA Honor Award in 1956.

The Killingsworth, Brady, and Smith partnership lasted until the early 1960s when Waugh retired.[64] Killingsworth and Brady continued their partnership as Killingsworth, Brady & Associates. They are perhaps best known for their work in the influential Case Study Program instituted by John Entenza of *Arts & Architecture* magazine, designing Case Study Houses 23, 25, and 26. Institutional commissions include the master plan for California State University, Long Beach (1966), and Pitzer College's McConnell Center (1967). Over his career, Killingsworth won over 42 American Institute of Architects' awards. Killingsworth died on July 6, 2004, at the age of 86.[65]

Jules Brady (1908-1996) was born in Long Beach, California, in 1908. He received a Bachelor of Architecture degree from the University of Southern California in 1940. He worked for Kenneth Wing before entering the partnership with Killingsworth and Smith in 1953.[66] Notably, Brady was a designer, city and regional planner for cities of Honolulu and Long Beach.

The firm's buildings on USC's campus include the University Religious Center.

[63] "National Honors Won By Southland Designers," *Los Angeles Times* July, 6, 1952, E2.
[64] Sources are inconsistent about the dates. Some sources list the Killingsworth, Brady, and Smith partnership lasting until 1962, while other sources list Smith's retirement as 1964.
[65] "Edward A. Killingsworth, FAIA," Long Beach Heritage Coalition Annual Awards Banquet program, January 28, 1993.
[66] Esther McCoy, *Case Study Houses, 1945-1962* (Hennessey and Ingalls: Los Angeles, 1977), ed. 2, 206.

E.F. Kysor

Ezra Frank Kysor (1835-1907) was a pioneer of the building boom that helped transform Los Angeles from a frontier town into a metropolitan city in the late nineteenth century. He was born in Cattaraugus, New York on June 8, 1835. Little is known of his training or early career, though by 1861 he was a practicing architect in Sacramento, California. Kysor came to Los Angeles in 1868, setting up a practice in the Temple Block, one of the main office buildings in the city at the time. Kysor approached civic leaders with plans for buildings that would attract more cultivated settlers, designed in an Italianate style entirely new to the region. The commission that made his name, the 33-room Pico House (1870) in the original Downtown area, was the city's first three-story structure, and the most luxurious hotel south of San Francisco.[67] Kysor followed the Pico House with the neighboring Merced Theatre (1870), the city's first purpose-built playhouse. He established a partnership with E.J. Weston before 1876, and in 1876, he selected his chief draftsman, Octavius Morgan, Sr., as a partner in a new office, Kysor & Morgan. After over a decade of partnership, Kysor retired from active participation in the firm in 1887, and by 1890, he was fully retired. Kysor died in Los Angeles on July 29, 1907.[68]

Kysor is best known for his design of the Pico House (1870), the Merced Theatre (1870), the B'nai Brith Temple, the first synagogue in Los Angeles (1873, demolished 1896), St. Elmo Hotel (1875, demolished 1921), St. Vibiana's Cathedral (1876), and the William H. Perry Residence (1876), the Mount Pleasant House (1876, now part of the Heritage Square Museum), USC's Widney Hall (1880, the earliest university building in Southern California), the Nadeau Hotel (1882, demolished 1931), and the Garnier Block (1883). [69] Most of Kysor's buildings were razed in the 1920s and 1930s, and those that remain have been granted National, State, or City Landmark status. The Cathedral of St. Vibiana suffered serious structural damage in the 1994 Northridge Earthquake and was saved from demolition only after a heated campaign by preservationists. Deconsecrated in 1996, it has been restored as an events center.

E.F. Kysor and Octavius Morgan, Sr. began a partnership in 1876, and for over ten years, Kysor & Morgan spearheaded the creation of Los Angeles' first commercial district. At its peak, Kysor & Morgan averaged $1.6 million in commissions per year. From 1883 to 1884 alone, the firm erected 32 business blocks, five churches, 46 private residences, and the 1200-seat Grand Theatre (1884, demolished 1936). In 1887, Kysor and Morgan entered into a partnership with John A. Walls, creating the firm of Kysor, Morgan & Walls, and Kysor retired from active practice. By 1890, Kysor was fully retired. Morgan took over the firm, and built it into one of the city's premiere architectural practices. Morgan's son, Octavius Weller Morgan, joined the firm in 1910, creating the firm of Morgan, Walls & Morgan.

[67] "Ezra F. Kysor," Find A Grave, http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=89255768 (accessed August 2014).
[68] Ibid.
[69] "Ezra F. Kysor," Find A Grave; Henry F. Withey and Elsie Rathburn Withey, "Kysor, Ezra," *Biographical Dictionary of American Architects (deceased),* (Los Angeles: Hennessey and Ingalls, 1970), 356.

E.F. Kysor and Octavius Morgan designed Widney Alumni House.

Samuel E. Lunden

Samuel Eugene Lunden (1897-1995) was a well-known Los Angeles architect. He was born in Chicago, Illinois on July 15, 1897, and moved with his family to Los Angeles in 1907 for his father's health.[70] Lunden's father owned a building contracting business, and his brothers worked at the company. Lunden designed a few buildings for his father while he was in high school, when he started to learn mechanical drawing. He speculated that he was subconsciously interested in pursuing architecture as a career by his last year of high school (1914-1915), because he found a note in Gothic lettering that read, "Architecture is frozen music," in his school file from that time. His first job with an architecture firm was as an office boy for Pasadena architect Reginald D. Johnson, and there he learned to be a draftsman. After a few years working for Johnson's firm, Lunden decided to go to college, and enrolled at CalTech.

After his freshman year at CalTech, Lunden decided that he would try to transfer to MIT. He took a train across the country to take a physics exam required for entrance, and got one of six questions correct, thus disqualifying him from admission. When he explained to the dean of MIT that he did not have enough money to travel back to California, however, he was admitted on a conditional basis and went on to have a successful college career. During his time in Massachusetts, Lunden worked with Ralph Adams Cram at Cram & Ferguson in Boston, which fostered his early interest in Gothic architecture. Cram put Lunden in charge of working drawings for a church in Georgia, and offered him a full-time job with the firm after he graduated MIT in 1921 with his B.S. in Architecture.[71]

Before Lunden began working for Cram & Ferguson in 1921, he was offered an opportunity to accompany a team of architects and engineers to rebuild France after World War I "We were told to find Verdun under the rubble," he related in a speech to MIT classmates at their 50th reunion, "and to re-establish the lines of the city."[72] After the project ended, Lunden began working for Cram & Ferguson full-time, collaborating on Holy Cross Monastery in West Park, New York, and the Provident Mutual Life Insurance Complex in west Philadelphia, among others, during his tenure there as a project architect. In early 1925, Lunden informed Cram that he planned to marry in March of that year, and, following his honeymoon, to move to Los Angeles and open his own office. However, while on his honeymoon, Cram & Ferguson called Lunden back to work on a $4 million project that included a master plan, an administrative building with a Georgian tower, and an athletic field, which prompted Lunden and his new wife to postpone their move until 1927.[73]

[70] Samuel E. Lunden, "Personal Service to the Client," transcript of interview by Martha Valentine, Los Angeles: Regents of the University of California, 1989, https://archive.org/details/personalservicet00lund (accessed July 2014).
[71] Samuel E. Lunden, "Personal Service to the Client."
[72] Myrna Oliver, "Samuel E. Lunden; Veteran L.A. Architect," *Los Angeles Times*, June 16, 1995.
[73] Lunden, "Personal Service to the Client."

When he moved out to Los Angeles, Lunden brought with him Cram & Ferguson's renderings of the reredos (altarpiece) and high altar for the St. Vincent de Paul Church at Figueroa Street and Adams Boulevard in Los Angeles.[74] Acting as proxy for Cram & Ferguson, Lunden persuaded Mrs. Doheny, the client, to embellish the entire interior of the church, including the nave, the windows, the dome, and all of the chapels. Cram appreciated the commission, "which involved a great deal of beautiful work."[75] When this commission was received in 1928, Lunden had just received his license to practice architecture in Los Angeles. He was thus appointed associate architect for the project. After he completed this project, Lunden worked on the 1928 wing of the Biltmore Hotel in Los Angeles, and was also asked to work on a dormitory at Scripps College in Claremont, CA.

In 1930, when Cram & Ferguson were selected to design the Doheny Memorial Library for USC, Lunden negotiated to do the preliminary design for twenty-five percent of the commission, and then his own firm, Samuel E. Lunden, Architect, would prepare the working drawings and inspect construction as it developed. In 1967, Lunden, along with Joseph L. Johnson, was commissioned to design an addition to the Doheny Memorial Library in order to expand its capacity.

Lunden was well-versed in the Art Deco and Moderne aesthetic, and designed both the 1928 wing of the Biltmore Hotel and the old Pacific Stock exchange. Lunden designed the 1960 Las Palmas School for Girls, later renamed the Dorothy Kirby Center. The school complex, situated under the intersection of the I-710 and the I-5 freeways in East Los Angeles, was a "prototype for correctional institutions."[76] According to the *Los Angeles Times* "Lunden listed public buildings, office buildings, space planning, interior design and master and city planning as among his talents. His urban planning projects included some that were never completely developed, such as the 'Carveyor' he suggested in 1956. The plan was to move six-passenger cars on conveyor belts 15 feet above street level at 15 m.p.h. through Downtown Los Angeles [sic]."[77] Lunden became Fellow of the American Institute of Architects in 1945, and served as the organization's national president in 1965. Lunden received the Edward C. Kemper Award for "significant contributions to the Institute and the architectural profession," in 1963. After holding an office on Spring Street in Los Angeles for about fifty years, he sold his business to Lyon Associates in 1985, continuing to work as a consultant into his nineties.[78] Lunden died at his home in Rancho Palos Verdes, CA, on June 10, 1995.[79]

At USC, Lunden designed the Doheny Memorial Library (with Cram & Ferguson), the Allan Hancock Foundation (with C. Raimond Johnson), Elisabeth von KleinSmid Residence Hall,

[74] Lunden, "Personal Service to the Client."
[75] Ibid.
[76] Oliver, "Samuel E. Lunden."
[77] Ibid.
[78] Ibid.
[79] Alan Michelson, "Lunden, Samuel," Pacific Coast Architecture Database, December 9, 2005, https://digital.lib.washington.edu/architect/architects/980/ (accessed July 2014).

Harris Residence Hall, and the Hazel & Stanley Hall Financial Services Building (with Joseph Johnson).

A.C. Martin & Associates

The firm that became A.C. Martin & Associates (now known as AC Martin), was originally established by Albert Carey Martin, Sr. (1879-1960), and is the oldest continuously operational architectural firm in Southern California. Martin, Sr. completed his formal education in architecture and engineering at the University of Illinois in 1902. Established in Los Angeles in 1908, the firm designed some of the most significant buildings in Southern California in the early twentieth century: Ventura County Courthouse (1911-1912), St. Vincent de Paul Catholic Church in Los Angeles (1923-1925), St. Monica's Catholic Church in Santa Monica (1925), the Boulevard Theater in Los Angeles (1925), Los Angeles City Hall (1926-1928; with John C. Austin, John Parkinson, and Austin Whittlesey).

Albert C. Martin, Jr. (1913-2006) received his B.Arch in 1936 from the USC School of Architecture; between 1938 and 1940 he studied at the California Institute of Technology. In 1956, he was inducted as a Fellow of the American Institute of Architects. Martin, Jr. worked as chief designer in his father's firm from 1936-1945, before becoming a partner in 1945. At that time, the firm's name was changed to A.C. Martin & Associates. A.C. Martin & Associates designed numerous commissions for public, private, and institutional clients in the postwar period. One of their most notable designs is the Department of Water and Power in downtown Los Angeles (1965), which received the Architectural Grand Prix as the best Los Angeles architecture created between the years 1947-1967.

At USC, A.C. Martin & Associates designed Birnkrant Residence Hall, College Residence Hall, University Residence Hall, and the Eileen Norris Cinema Theatre.

William H. Mead

Little information is known about this architect, who designed Stonier Hall.

Octavius Morgan

Octavius Morgan was born in 1850 near Canterbury, England. He studied architecture at the Sydney Cooper Art School in Canterbury, and at the architectural offices of F.A. Gilhaus, prior to 1870, when he moved to Denver, Colorado. After working as a miner for three years in the Rocky Mountains, he came to California and worked a mining claim in San Bernardino County. Shortly thereafter, he moved to Los Angeles and began working as a carpenter. In 1875, Morgan was hired to work as a draftsman for E.F. Kysor. In 1876, he entered into a partnership with Kysor, creating the firm of Kysor & Morgan. Octavius Morgan, Sr. became one of the leading architects in Los Angeles after 1910. Morgan is best known for designing Los Angeles' first high school, Child's Opera House, the Nadeau Hotel (razed), the Bullard Building, the M.A. Newman Building, the Farmers' & Merchants Bank Building, the Kerchoff Building, Sisters of Charity

Hospital (razed), the Bank of Italy Building, the original Title Insurance Co. Building, the W. P. Story Office Building, the Savoy Hotel, and the Van Nuys Building. He died on March 29, 1922.[80]

E.F. Kysor and Octavius Morgan, Sr. began a partnership in 1876, and for over ten years, Kysor & Morgan spearheaded the creation of Los Angeles' first commercial district. At its peak, Kysor & Morgan averaged $1.6 million in commissions per year. From 1883 to 1884 alone, the firm erected 32 business blocks, five churches, 46 private residences, and the 1200-seat Grand Theatre (1884, demolished 1936). In 1887, Kysor and Morgan entered into a partnership with John A. Walls, creating the firm of Kysor, Morgan & Walls, and Kysor retired from active practice. By 1890, Kysor was fully retired. Morgan took over the firm, and built it into one of the city's premiere architectural practices. Morgan's son, Octavius Weller Morgan, joined the firm in 1910, creating the firm of Morgan, Walls & Morgan.

Octavius Morgan and E.F. Kysor designed Widney Alumni House.

Parkinson & Parkinson

John Parkinson (1861-1935) is one of Los Angeles' most prominent and accomplished architects. He was born in Scorton, Lancashire County, England on December 12, 1861. At the age of 16, he was apprenticed for six years to a contractor/builder in nearby Bolton. Simultaneously, he attended night school where he develop architectural, drafting, and engineering skills. Parkinson graduated from the Mechanics' Institute at Bolton, and received his diploma in architecture and building construction in 1882. At age 21, he immigrated to North America as an adventure, where he built fences in Winnipeg and learned to build staircases in Minneapolis. He briefly returned to England where he discovered that the English construction trades required more time and service for advancement.[81] He decided to return to North America, this time to Napa, California. He continued to build staircases in Napa, when he was approached by the head of the Bank of Napa, who had observed Parkinson's drawing skills, and commissioned to design a new bank building.[82] In 1890, news of a building boom inspired Parkinson to move to Seattle, where he speculated in real estate and designed houses. In 1891, he was appointed as Seattle's school board architect, a position he held until 1894. During that time, he oversaw the construction of 32 schools.[83]

In 1893, an economic depression in Seattle forced Parkinson to consider relocating. The following year, he moved to Los Angeles and opened an office downtown on Spring Street between Second and Third Streets. He arrived in the city in the midst of a construction boom. Parkinson worked on his own from 1894-1904, and then in partnership with Edwin G. Bergstrom from 1905-1915. He worked briefly as a sole practitioner again prior to 1920 when his son,

[80] Withey and Withey, "Morgan, Octavius," *Biographical Dictionary of American Architects (deceased)*, (Los Angeles: Hennessey and Ingalls, 1970), 425-426.
[81] William Scott Field, "1894-1994: Parkinson Centennial," brochure, March 1994.
[82] Linda Arntzenius, "The City that John Built," *USC Trojan Family*, Autumn 1994.
[83] Ibid.

Donald, joined the firm and it became known as Parkinson & Parkinson. Donald B. Parkinson (1895-1945) was born in Los Angeles in 1895. He is formally trained in architecture, studying at the Massachusetts Institute of Technology, and the American Academy in Rome. In 1920, upon his return from Rome, Donald joined his father's firm. The partnership of John and Donald Parkinson lasted until John Parkinson's death on December 9, 1935. The firm produced approximately 400 buildings in Los Angeles, and had a profound effect on the city's development in the early twentieth century.

In 1896, John Parkinson designed the city's first Class A fireproof steel-frame structure: the Homer Laughlin Building at Third Street and Broadway. This commission established Parkinson as the foremost architect in Los Angeles. In 1904, he designed the Braly Block at Fourth and Springs Streets, which was the tallest building in Los Angeles until City Hall was completed in 1928. In association with Bergstrom, Parkinson designed numerous buildings in downtown Los Angeles, concentrated primarily in and around Spring Street, then the city's financial center. Other prominent commissions from the first two decades of the twentieth century include the Alexandria Hotel (1906), the Security Trust and Savings (1907), the Pacific Mutual Life Insurance Company (1909), the Pacific Southwest Bank (1910), the Rowan Building (1910), the Crocker Bank (1914), the Broadway Department Store (1915), and the President Trading Company (1916).

In 1921, in partnership with his son, Donald, John Parkinson embarked on a series of high profile commissions in Los Angeles. In addition to the buildings they designed for USC, Parkinson & Parkinson's notable projects from this period include the Los Angeles Memorial Coliseum (1923), the Title Insurance and Trust Building (1928), Bullock's Wilshire (1929), the Pacific Coast Stock Exchange (1930), the Banks and Huntley Building (1930), the Los Angeles Branch of the Federal Reserve Bank of San Francisco (1930), and Union Station (1939). Most notably, the Parkinson firm, along with John C. Austin and Albert C. Martin, designed Los Angeles' City Hall in 1928.

The Parkinson firm, and in particular John, played a significant role in introducing the modern urban planning concepts of the City Beautiful Movement to Los Angeles. In 1903, John became a charter member of the Los Angeles Municipal Art Commission.[84] The act of creating this commission signaled a transition in Los Angeles from a nineteenth century pueblo to a mature, urban metropolis.[85] The major force behind this civic improvement program was the City Beautiful Movement, inspired by Daniel Burnham's "White City" at the 1893 Columbian Exposition in Chicago.

As an original member of the Commission, Parkinson helped direct the development of Los Angeles according to the tenets of the City Beautiful Movement during the formative years of

[84] Robert H. Tracy, *John Parkinson and the Beaux-Arts City Beautiful Movement in Downtown Los Angeles, 1894-1953,* Ph.D. Dissertation, University of California, Los Angeles, 224-225, as quoted in James H. Charleton, "Los Angeles Memorial Coliseum National Register Nomination Form," June 21,1984.
[85] Raymond Girvigian, "Los Angeles Memorial Coliseum, California State Landmark Application," April 30, 1984.

modern city planning.[86] During Parkinson's tenure on the commission, a height limit was instituted in downtown Los Angeles that remained in effect from 1905 until 1957. The height limit was intended to guide development "along broad and harmonious lines of beauty and symmetry."[87] In 1907, Parkinson assisted noted planner Charles Mumford Robinson in revising plans for the beautification and improvement of Los Angeles.[88] In 1920, Parkinson had a role in the establishment of the city's first planning commission, and in 1923 helped with the formation of a county-wide organization.[89]

John Parkinson designed the George F. Bovard Administration Building. Parkinson & Parkinson designed the Leventhal School of Accounting, Bridge Memorial Hall, the Gwynn Wilson Student Union, Zumberge Hall of Science, and the Physical Education Building.

I.M. Pei [90]

Ieoh Ming Pei (1917-) was born in China in 1917, the son of a prominent banker. In 1934, he came to the United States to study architecture, and received his Bachelor of Architecture degree from MIT in 1940. Upon graduation, Pei was awarded the Alpha Rho Chi Medal, the MIT Traveling Fellowship, and the AIA Gold Medal. In 1942, he enrolled in the Harvard Graduate School of Design, where he studied under Walter Gropius. Six months later, he volunteered for the National Defense Research Committee in Princeton. Pei returned to Harvard in 1944, and completed his M.Arch in 1946, simultaneously working as an assistant professor (1945-1948). Awarded the Wheelwright Traveling Fellowship by Harvard in 1951, he traveled extensively in England, France, Italy and Greece. Pei became a naturalized citizen of the United States in 1954.

In 1948, William Zeckendorf invited Pei to accept a newly-created post, Director of Architecture, at Webb & Knapp, a real estate development corporation, resulting in many large-scale architectural and planning projects across the country. In 1955, Pei formed I. M. Pei & Associates, which became I. M. Pei & Partners in 1966, and Pei Cobb Freed & Partners in 1989. The partnership received the 1968 Architectural Firm Award of the American Institute of Architects.

Pei's architectural style began with his design for the National Center for Atmospheric Research in Boulder, Colorado (1961–67). He subsequently gained broad national attention with the East Building of the National Gallery of Art in Washington (1968-1978), and the John Fitzgerald Kennedy Library in Boston (1965-1979), two of some thirty institutional projects executed by Pei. Others include churches, hospitals, and municipal buildings, as well as schools, libraries, and over a dozen museums, most notably the Louvre in Paris (1989), Miho Museum in Shiga, Japan (1997), Suzhou Museum in Suzhou, China (2006), and the Museum of Islamic Art

[86] Raymond Girvigian, "Los Angeles Memorial Coliseum, California State Landmark Application," April 30, 1984.
[87] Paul Gleye, *The Architecture of Los Angeles*, Los Angeles: Rosebud Books, 1981, 97-99.
[88] Tracy, 204, as quoted in Charleton.
[89] Ibid.
[90] Adapted from Pei Cobb Freed & Partners, Architects, LLP, http://www.pcf-p.com/a/f/fme/imp/b/b.html (accessed July 2014).

in Doha (2008). Among Pei's skyscraper designs are the 72-story Bank of China Tower in Hong Kong and the Four Seasons Hotel in midtown Manhattan.

Pei is a Fellow of the American Institute of Architects and a Corporate Member of the Royal Institute of British Architects, and was also elected to the American Academy of Arts and Sciences, the National Academy of Design, and the American Academy and Institute of Arts and Letters. In 1975, he was elected to the American Academy itself, which is restricted to a lifetime membership of fifty. Three years later, he became Chancellor of the Academy, the first architect to hold that position, and served until 1980. Pei was inducted a *Membre de l'Institut de France* in 1984, and decorated by the French government as a Commandeur in the *Ordre des Arts et des Lettres* in 1985. On July 4, 1986, he was one of twelve naturalized American citizens to receive the Medal of Liberty from President Ronald Reagan. Two years later, French president François Mitterrand inducted Pei as a Chevalier in the *Légion d'Honneur*, and in November 1993 he was raised to *Officier*. Also in 1993 he was elected an Honorary Academician of the Royal Academy of Arts in London. In 1997 the Académie d'Architecture de France elected him Foreign Member.

The many professional honors accorded to Pei include the Gold Medal for Architecture of the American Academy of Arts and Letters and the Gold Medal of the American Institute of Architects (both 1979), the Grande Médaille d'Or of the Académie d'Architecture de France (1981), the Pritzker Architecture Prize (1983), the Royal Gold Medal of the Royal Institute of British Architects (2010), and the Gold Medal of the International Union of Architects (UIA, 2014). He was awarded the Medal of Freedom by President George H. W. Bush in 1993 and received the Medal of Arts from the National Endowment for the Arts in 1994 and the Lifetime Achievement Award from the Smithsonian Institution's Cooper-Hewitt, National Design Museum in 2003.

At USC, Pei designed the Hoffman Hall of Business Administration.

William Pereira

William Leonard Pereira (1909-1985) was born in Chicago, Illinois, on April 25, 1909. In later years, Pereira said that he could not recall a time when he didn’t want to be an architect, and he honed his drawing skills as a child by sketching whatever buildings he found interesting. As a teenager, he parlayed these skills into part-time jobs as an architect’s assistant and illustrator, and helped build elaborate theatrical sets for noted stage designer Frank Cambria, the director of productions for Chicago-based theater chain Balaban and Katz. After graduating from high school, Pereira attended the University of Illinois, where he majored in architecture. He also took courses in physics, with a special emphasis on the relationships between light and color. As a student, his design for a sports palace won the first medal of the New York Beaux Arts School of Design.

In 1930, several months after graduating with a degree in architecture, Pereira found a job with noted Chicago architectural firm Holabird & Root. His success in securing the position is particularly notable given that he graduated during the early years of the Depression, when

opportunities for emerging architects were severely limited. He was assigned to work on plans for a multi-billion-dollar public redevelopment project and assisted in drafting the master plan for the 1933 Chicago World's Fair.

Pereira's work on the World's Fair significantly influenced his approach to architecture and planning. The Fair's architectural commission consisted of some of the country's most prominent architects, including Daniel Burnham and John Holabird; collaborators on exhibit design included noted architects Louis Skidmore and Nathaniel Owings. Attending the atelier sessions held by the commission exposed Pereira to new theories of planning and architecture which would shape his design philosophy throughout his career. He was especially intrigued by the work of Frank Lloyd Wright, Louis Sullivan, and Andrew Rebori. In 1932, Pereira left Holabird & Root to launch his own architectural firm, and subsequently worked directly on several Fair buildings for Armour and Company. He also garnered widespread recognition for his individual participation at the Fair, where he won 22 of the 25 industrial design competitions he entered. For a time, Pereira also partnered with his brother, Hal Pereira, a theatrical designer who would later go on to become an Oscar-winning art director.

Although Pereira struck out on his own at the height of the Depression, his work as a solo architect was remarkably prolific. His early work with Frank Cambria led to an $18 million commission from Balaban and Katz to design theaters across the Midwest. By the age of 25, Pereira had designed buildings in 26 states. Barney Balaban was named president of Paramount Pictures in 1936, and Pereira began traveling to Los Angeles on business. He was immediately impressed with the Southern California landscape. As he later recalled, "I looked around at the colors, the terrain, the architectural opportunities, and I knew this was going to be the place."[91] While visiting Los Angeles on business, Pereira was asked to submit sketches for a new Paramount studio in Hollywood. He refused to do so without first making a study of the studio's needs. His insistence on thorough preparation so impressed the Paramount executives they awarded him the commission and also offered him a job as an art director.

Pereira moved to Los Angeles in 1938, and for a while, he maintained his architectural practice in Chicago. However, he eventually began to focus increasingly on his work in Los Angeles. The start of World War II prevented the construction of his designs for the Paramount studio, but he worked steadily as an art director and production designer throughout the 1940s on films such as *This Gun for Hire*, *Jane Eyre*, and *Since You Went Away*. In 1942, he shared an Oscar with other special effects experts for their work on Cecil B. DeMille's *Reap the Wild Wind*. Pereira also continued to work as an architect, and won awards from the American Institute of Architects for his designs for the Motion Picture Country Home (1942) and the Pan Pacific Theatre (1943).

Until the mid-1940s, William Pereira's career was characterized mainly by his work in architecture and design, with little evidence of the overall planning efforts for which he would later become known. World War II, however, prompted a dramatic shift in his thinking about the built environment. During the war, Pereira worked as a civilian camouflage expert for the United

[91] "The Man With the Plan," *Time*, September 6, 1963, 70.

States Army. "Camofleurs", as they were known, were typically civilians engaged in the arts – sculptors, painters, designers, and architects – who had a good eye for color and pattern. The work required Pereira to fly up and down the coast from Canada to Mexico repeatedly. What he observed from the air on those trips changed the way he viewed architecture and planning. "I got a view then of the tragedies of helter-skelter planning, of the impossible traffic, the sprawling disorganization," he explained in a 1963 interview for *TIME* magazine. The plans of the cities were turned over to him and, as he recalled, "suddenly there I was staring at the veins and arteries of our cities, looking for the flaws, looking for the mistakes."[92]

Pereira produced his last movie, *From This Day Forward*, in 1946. Following the war, he recommitted himself to practicing architecture. His goal, he later explained, was to eradicate the planning mistakes of the recent past and instead, design plans to "satisfy the future."[93] For the first time, he expanded the scope of his work. With a few notable exceptions, such as the Lake County Tuberculosis Sanatorium (1938), his early architectural career was comprised of projects for the entertainment industry. He now began to seek out commissions for large-scale, mixed-use projects with more challenging planning requirements, such as shopping centers, medical centers, and military sites, including the aircraft test site at Edwards Air Force Base. In 1949, he also joined the faculty of the University of Southern California's School of Architecture.

Pereira's emphasis on urban planning would become the hallmark of his work as an architect. He eschewed individual residential design, having decided early on that the "average house buyer" would be too difficult to work with.[94] Aside from a few rare exceptions, including the design of his own home and the Otis Chandler Residence in San Marino, Pereira limited his residential work, preferring instead to adopt a more holistic approach that emphasized a balance between open space and urban development. As he observed in a 1972 *Los Angeles Times* interview, "There are architects who build buildings. But not me. I'm interested in planning in the multidisciplinary sense…not only road systems, which used to determine city planning, but the art of planning in the largest sense of environment."[95]

In 1950, Pereira joined forces with a former classmate from his days at the University of Illinois, Charles Luckman, to form a new professional partnership. The two men established the architectural firm Pereira and Luckman, which began as a $15 million-dollar business employing twelve architects. Within five years, however, the firm had grown into a $500 million-dollar entity with over 400 employees, easily overtaking other regional firms such as A. C. Martin and Welton Becket. Some of the firm's most significant projects in Southern California included CBS Television City (1953), Disneyland Hotel (1958), Firestone Tire and Rubber Company Headquarters (1958), IBM Corporation Headquarters (1958), Marineland of the Pacific (1958), and the Signal Oil and Gas headquarters (1958). Pereira and Luckman also garnered recognition for their expertise in urban planning, designing the master plans for the California Institute of

[92] "The Man With the Plan," 70.
[93] "Pereira, Architect Whose Works Typify L.A., Dies," *Los Angeles Times*, November 14, 1985.
[94] "The Man With the Plan," 71.
[95] Digby Diehl, "Q&A: William Pereira," *Los Angeles Times*, August 20, 1972.

Technology (1953), Camp Pendleton (1954), the University of California, Santa Barbara (1958), and most notably, Los Angeles International Airport (1958).

The conflicting personalities and professional styles of the two men led to the dissolution of Pereira and Luckman in 1958. Charles Luckman purchased Pereira's interest in the company, and in 1959 Pereira launched his own planning and architectural firm, William L. Pereira & Associates. His first project was a $50 million-dollar commission for the Lockheed Aircraft Company research campus in Saugus, California. Other large-scale commissions soon followed, including those for the Los Angeles County Zoo (1959), Union Oil Corporate Headquarters (1960), the Metropolitan Water District building (1963), the Los Angeles County Museum of Art (1964), the Howard Ahmanson Center (1964), and the Transamerica Headquarters Building in San Francisco (1973). The firm's planning projects included the master plans for the University of Southern California (1960), the City of Newport (1960), Catalina Island (1963), Pepperdine University (1967), and San Francisco International Airport (1972). Pereira's master plan for the University of Southern California led to a commission to design the Olin Hall of Engineering, as well as several other buildings, for the University.

Throughout his career, Pereira was well-known for the depth and breadth of the research the firm conducted prior to submitting a planning proposal, including studies of the economic, environmental, and cultural contexts of the surrounding community. A keen historian, Pereira frequently looked to the planning principles of ancient cities, including Rome and Athens, in order to understand and implement modern-day development trends. "History forms the very foundation of what we know about the urbanization process," he declared. "What has happened here has happened throughout the centuries."[96]

Perhaps the most significant and ambitious urbanization project of Pereira's career was his master plan for Irvine Ranch. Developed for a 93,000-acre parcel of open land in Orange County, the Irvine Ranch project was one of the largest land development programs in the United States. Pereira's overall plan, presented in 1960, called for a University of California campus for approximately 27,000 students, along with a town with a population of 100,000 people. His proposal reflected the high priority he placed on planning for open space within areas of urbanization and included acreage set aside for landscape and wildlife preservation and agricultural development. While the plans for the campus and the town center were not executed exactly as Pereira had planned, the project was influential in guiding the ongoing development of the surrounding area, including the cities of Newport Beach, Santa Ana, Costa Mesa, and Laguna Beach. The project garnered national attention and resulted in other significant commissions for Pereira, including master plans for the cities of Honolulu (1969), Denver (1972), and Doha, Qatar (1976).

[96] *Orange County Today*, p. 20, as quoted in US Army Corp of Engineers, "Determination of Eligibility Report: Buffalo Ranch/Urbanus Square," August 1993, 12.

Pereira's specialization in urban planning allowed him to develop longstanding relationships with his clients, many of whom returned to Pereira to commission additional work. Frequently, a master plan project would be followed by a request for individual buildings, or a growing company might require additional facilities. One of Pereira's most enduring relationships was with *Los Angeles Times* publisher Otis Chandler, who continued to commission projects for nearly twenty years. The Chandler and Pereira families knew each other socially by the mid-1940s. In the early 1950s Pereira received his first commission from the family, for a mobile home in Dana Point owned by Otis and Missy Chandler. Throughout the years, Pereira worked with the Chandlers on both personal and professional commissions, including the *Times*-owned KTTV television station (1954), the Otis Art Institute (1960), and the Otis Chandler residence (1963). Pereira also served as chairman of the board of governors of Otis Art Institute, from whom he received an honorary PhD, and on the art committee for the Music Center, a project spearheaded by Dorothy Chandler.

The professional relationship between William Pereira and the Chandlers culminated in his commission for a new addition to the *Los Angeles Times* building. The Times Mirror Company first retained Pereira's firm in 1966 to prepare a master plan study of the Times' existing downtown properties and propose a concept for potential future development. In addition to expansions to the existing Times facilities, the master plan for Times Mirror Square spanned four city blocks and featured a hotel, ice rink, movie theater, and commercial and retail space surrounding a central plaza. Pereira's proposal for a plaza reflected his emphasis on urban planning and the inclusion of open space, citing both the Piazza San Marco and Rockefeller Center as successful examples of urban development through the ages.

This initial master plan for Times Mirror Square, however, was never executed. While it is unclear why the design was not implemented, it is possible that the Chandlers were unable to acquire the surrounding property necessary to complete the proposed development. Instead, in 1970 Pereira designed an addition comprised of a six-story building adjacent to the original Times building (Times North) and a seven-level parking garage to the south. While the project was smaller in scale than originally envisioned, the complex retained the open plaza concept and extensive landscaping that defined the original plan. The building, now known as Times West, was officially dedicated in 1973.

Pereira later went on to design two more buildings for the Chandlers in the early 1980s, the *Los Angeles Times*' Orange County printing plant in Costa Mesa, and the San Fernando Valley printing plant in Northridge. In the later years of his career, he garnered increasing recognition and acclaim for his work. In addition to several awards from the American Institute of Architects, he was also named "Man of the Year" in 1967 by the Los Angeles Chamber of Commerce, and he received honorary degrees from Otis Art Institute, the Pasadena Art Center College of Design, and Pepperdine University. He also served on the President's National Council on the Arts, and on the Governor's Transportation Task Force Committee.

William Pereira died in Los Angeles on November 13, 1985, at the age of 76.

At USC, in addition to authoring a master plan for the campus in 1960 (expanded in 1966), Pereira designed the Ahmanson Center for Biological Research, Olin Hall of Engineering, Booth Ferris Memorial Hall, Vivian Hall of Engineering, Frank R. Seaver Science Center, Seaver Science Library, Charles Lee Powell Hall, Virginia Ramo Hall of Music, Albert S. Raubenheimer Music Faculty Building, Bing Theatre, and Henry Salvatori Computer Science Center.

Smith, Powell & Morgridge

Previously known as Marsh, Smith & Powell, this firm was known for their role in the evolution of Los Angeles school design and campus planning. Some of their projects include: Administration and Library Buildings for El Camino College (1951), Rio Hondo College (1967), Santa Monica City College (1952-1953), First Baptist Church in Pasadena (1910) and Azusa Public Library (1910). Their designs for Santa Monica City College was given an Honor Award from the American Institute of Architects in 1954. Smith, Powell & Morgridge, Architects established their partnership in 1955.

At USC, *Smith, Powell & Morgridge* designed the Neely Petroleum and Chemical Engineering Building.

Edward Durell Stone

Edward Durell Stone was a major figure in twentieth century architecture. He was born in Fayetteville, Arkansas, on March 9, 1902.[97] He was the youngest of four children, and grew up near the University of Arkansas. Stone always exhibited an artistic aptitude, and in 1916, one of the birdhouses he created won first prize in a competition "whose judges included an architect and the president of the University of Arkansas."[98] In 1920, Stone enrolled at the University of Arkansas, but his academic performance was poor – the only class in which he excelled was drawing. The head of the University's art department, Elizabeth Galbraith, recognized Stone's talent and asked Stone's older brother, James Hicks Stone, a practicing architect in Boston, to take an interest in the boy. The brothers "spent the summer visiting the architectural landmarks of Boston […and] stopped in New York City and Washington, D.C."[99] This tour made a lasting impression on Stone, and encouraged him to return to his studies with a renewed sense of purpose.

Stone moved to Boston in 1922, and became an office boy at the architectural firm of Strickland, Blodgett & Law. He also enrolled in night classes at the Boston Architectural Club, now called Boston Architectural College, where he met Henry R. Shepley. Shepley, a partner in the firm Coolidge, Shepley, Bulfinch and Abbott, hired Stone as a draftsman, and "became a valued mentor who would assist him throughout his career."[100] In 1925, Stone was awarded a

[97] "Edward Durell Stone: Architect," edwarddurellstone.org (accessed November 2013).
[98] Ibid.
[99] Ibid.
[100] Ibid.

scholarship to Harvard University's School of Architecture, where he studied under Professor Jean-Jacques Haffner, a graduate of the *École des Beaux-Arts*. Stone excelled at Harvard, and completed two years of coursework in a single year. In 1926, he transferred to the Massachusetts Institute of Technology (MIT) to study under Professor Jacques Carlu. Though he attended both Harvard and MIT, Stone never received a degree, a fact which he pointed out later in life, saying, "the only diploma I ever had was a certificate of promotion from the elementary to the intermediate class in the Methodist Sunday school in Fayetteville."[101] After receiving the Rotch Travelling Fellowship in 1927, Stone traveled through Europe and North Africa for two years. This trip influenced his architectural style, and allowed him to produce several watercolors "in the manner of a Beaux-Arts student."[102]

On October 25, 1929, the day after the stock market crashed, Stone returned to the United States from his travels. He worked for one year at the firm of Schultze & Weaver in New York City. During his time at there, Stone worked on designs for the main lobby, grand ballroom, and private dining rooms in the new Waldorf-Astoria Hotel in Manhattan. From Schultze & Weaver, Stone moved to the offices of Wallace K. Harrison, who was part of a team of architects assembled to design Rockefeller Center in 1930. Stone was the principal designer for the center's two theaters, the Radio City Music Hall and the Roxy Theater (later known as the Center Theater).[103]

Stone received his first independent commission in 1933 from Richard Mandel, whose family owned the Mandel Brothers department store. The acclaim generated from the "startling, volumetric design" of the Mandel House led to several prominent commissions.[104] Perhaps the most notable of these commissions was a residential compound for Henry and Clare Luce's Mepkin Plantation at Moncks Corner, South Carolina. At this point, Stone opened an office in Rockefeller Center, and launched his own architectural practice. He was selected in 1936 to be an associate architect on the Museum of Modern Art's new building on West Fifty-Third Street, and became the design architect for the building.

Heavily influenced by European modernism, Stone adhered to strict interpretations of the International Style during the 1930s. The influence of Frank Lloyd Wright, whose houses at Taliesin East and Taliesin West he saw on a road trip from New York to San Francisco in 1940, resulted in his veering away from International Style modernism, and toward a greater use of natural materials and more expressive, decorative forms. In his later work, beginning with the U.S. Embassy in New Delhi (1958), he designed buildings in a Romantic style, incorporating classic traditions with contemporary materials and methods. Characteristic features include the extensive use of decorative grille work, colonnades, and elaborate fountains and landscaping. It

[101] Transcript of interview with Henry R. Shepley, February 28, 1958, Time Inc. Archives, 5, quoted in Hicks Stone, *Edward Durell Stone: A son's untold story of a legendary architect* (Rizzoli International Publications: New York, 2011); "Edward Durell Stone: Architect," edwarddurellstone.org, 2011.
[102] "Edward Durell Stone: Architect."
[103] Ibid.
[104] Ibid.

was these designs that brought him international attention as one of the first modernist architects to break away from the rigid modernist orthodoxy of the period.

Important works include the United States Pavilion at the Brussels World's Fair (1958) and the Kennedy Center for the Performing Arts in Washington (1958). Designs for colleges and universities include the plan and building design for the State University of New York in Albany (1968), Harvey Mudd College in Claremont, California (1955), the Beckman Auditorium (1963) on the California Institute of Technology campus in Pasadena, and the main Medical Center at Stanford University in Palo Alto, California.

Stone continued his architectural practice until 1974, when declining health forced his retirement. He died on August 6, 1978, in New York City.

At USC, Stone designed the Rufus B. von KleinSmid Center of International and Public Affairs, the Social Sciences Building, Waite Phillips Hall of Education, Ethel Percy Andrus Gerontology Center, and Davidson Conference Center.

William Lee Woollett

William Lee Woollett (1874-1955) was a Los Angeles based architect. He worked in an eclectic vocabulary characteristic of the early twentieth century, and is known for his more elaborate designs such as the Churrigueresque Million Dollar Theater (1918) in downtown Los Angeles with its Baroque interior. At USC, Woollett designed John Hubbard Hall, and the Town & Gown Building.

Landscape Architect A.E. Hanson

Archibald E. Hanson (1893-1986) was born on December 20, 1893, in Chino, California. He completed two years of high school before going to work for a developer in Canada to supplement his family's income. In 1914, he returned to California, where he worked for Los Angeles-based California plant expert, Theodore Payne. Inspired by the 1915 Panama-California Exposition, Hanson apprenticed with Paul J. Howard with the intent of becoming a landscape architect, but left to serve in World War I. In 1916, with no formal landscape architecture education, Hanson opened an independent design-build landscape firm with offices in Beverly Hills and Hollywood. As his practice grew, he accepted commissions for large estates and parks, one of the first of which was actor Harold Lloyd's Greenacres estate, designed in 1925. A tour of Europe in 1927 influenced Hanson's style and added a level of sophistication to his designs. During the Great Depression, Hanson maintained his practice with civic work, designing the Doheny Memorial Library landscape at USC, and joining the Palos Verdes Corporation as General Manager in 1932 where he collaborated with Charles H. Cheney to create a scenic highway encircling the Palos Verdes Peninsula. Palos Verdes led to more development work with planned communities, including Rolling Hills and Hidden Hills, where Hanson's aesthetic evolved to embrace the creation of informal modern California gardens for suburban

communities.[105] Hanson was known for his landscape designs at the Harold Lloyd estate and the Kirk Johnson residence, as well as for the Spanish Andalusian garden designed for A. B. Young in Pasadena. He died in Los Angeles on February 21, 1986.[106] At USC, Hanson designed the landscaping for Doheny Memorial Library which would become Alumni Park.

Decorative Artists

Samuel J. Armstrong

Samuel J. Armstrong (1893-1977) was a painter and muralist who was born in Denver on November 7, 1893. He studied at the Philadelphia School of Industrial Art, and at the Mechanics' Art Institute in Rochester, New York with Albert Herter. Herter decorated the California History (now Children's) department of the Los Angeles Public Library. In the 1920s, Armstrong moved to the state of Washington. He founded the Armstrong School of Architecture in Tacoma, Washington in 1923, and served as the art editor at the *Tacoma News Tribune* from 1918 to 1928. In the 1930s, Armstrong returned to California, settling first in Santa Barbara. From the 1940s through the 1970s, Armstrong was an animator for Disney Studios. Significant commissions include murals for the Fox Arlington Theatre, Santa Barbara, and portraits for the Temple of Justice in Olympia, Washington. At the Doheny Memorial Library, Armstrong designed the frieze in the Treasure Room.[107]

Wilbur Herbert Burnham, Sr.

Wilbur Herbert Burnham, Sr. (1887-1974) was an artist and stained glass designer. Born in Boston, Burnham began working with stained glass while still a student at the Massachusetts School of Art. Wilbur H. Burnham Studios, a stained glass design firm founded 1922, had studios in Boston, Wakefield, and Rowley, Massachusetts. Wilbur H. Burnham, Sr., along with Charles J. Connick and Joseph G. Reynolds, comprised a triumvirate of nationally prominent stained-glass designers in Boston, and from the 1920s-1960s, the firm was among the most prominent in the nation.[108] Burnham served as the president of the Stained Glass Association of America in 1939, 1940, and 1941. He was a member (Master Craftsman) of the Society of Arts and Crafts, the St. Botolph Club, the Mediaeval Academy of America, American Federation of Arts, Salon of Allied Arts, and Society of Designer-Craftsmen.

Notable commissions include five great Nave windows and five Apse Clerestory windows, Cathedral of St. John the Divine, New York City, Cram and Ferguson architects; a Choir Clerestory window, National Cathedral, Washington, D. C., Frohman, Robb, and Little

[105] "A.E. Hanson," The Cultural Landscape Foundation, http://tclf.org/pioneer/ae-hanson (accessed August 2014).
[106] Jillian O'Connor and Chris Marino, "Finding Aid for the A.E. Hanson Papers, 1924 – circa 1986," Online Archive of California, http://www.oac.cdlib.org/findaid/ark:/13030/c8bz652h/entire_text/ (accessed July 2014).
[107] "Brief Biographies of Artists and Designers of the Doheny Memorial Library," http://www.publicartinla.com/USCArt/Doheny/artist_bios.html (accessed July 2014).
[108] Archives of American Art, "Wilbur H. Burnham Studios records, circa 1904-1991," http://www.aaa.si.edu/collections/wilbur-h-burnham-studios-records-9766 (accessed July 2014).

architects; all of the windows, Church of St. Vincent de Paul, Los Angeles, California, Cram and Ferguson architects; all of the windows, Knowles Memorial Chapel, Rollins College, Florida, Cram and Ferguson architects; all of the windows, St. Mary's Cathedral, Peoria, Illinois, Cram and Ferguson architects; series of windows, Belleau Chapel, France; two windows, American Church of Paris, France; all of the windows, Holy Cross Seminary, Notre Dame, Indiana; all of the windows, Shrine of the Most Blessed Sacrament, Chevy Chase, D. C., Maginnis & Walsh architects; all the memorial windows, Trinity Church, Durham, North Carolina; Chancel war memorial window, Central M. E. Church, Lawrence, Massachusetts; two windows, Chapel of the Magi, St. Thomas Chapel, New York City; series of windows, St. Andrew's Church, Albany, New York; great west window, St. Mary's of Redford Church, Detroit, Michigan, Cram and Ferguson architects. At the Doheny Memorial Library, Burnham designed the stained glass windows in the main hall.[109]

Joseph Conradi

Joseph Conradi (1867-1936) was a sculptor. He was born in 1867 in Switzerland, and came to the United States in 1887. Notable commissions include sculptures for the Library of Congress, Washington, D.C., Los Angeles City Hall, the Los Angeles Times building, St. Vincent de Paul Church, Los Angeles, and several U.S. state houses. At Doheny Memorial Library, Conradi carved several the exterior sculptures of Dante and Shakespeare, along with the medallion on the primary façade designed by Roger Hayward.[110]

Merrell Gage

Robert Merrell Gage (1892 – 1981) was born in Topeka, Kansas on December 26, 1892. After graduating from high school, Gage worked on ranches in the Midwest before deciding to start a career in art. He moved to New York in 1911, where he attended the Art Students League, the Robert Henri School, and the Beaux Arts Institute of Design, in addition to being an apprentice with Gutzon Burglum. Returning to Topeka in 1916, Gage set up shop in a barn behind his house, and began his first public commission, the statue of Lincoln on the Kansas State Capitol grounds. After a serving in the medical corps during World War I, Gage began a teaching career at Washburn and at the Kansas City Art Institute. In 1923, Gage moved to Los Angeles, where he assisted Burt Johnson in executing the sculpture for the Fine Arts Building on Seventh Street.[111] From 1924 until his retirement in 1958, Gage taught at the University of Southern California. Gage is known for his bas reliefs over the entrances of the Edison Building (1931, now One Bunker Hill) and the Los Angeles Times Building (1935), as well as the bas relief on the Allan J. Hancock Foundation at USC, the design of the Electric Fountain in Beverly Hills (1931), and the portraits of Abraham Lincoln located at the Kansas State Capitol, Lincoln Junior High School in Santa Monica and Lincoln College in Lincoln, Nebraska. He died in Laguna

[109] "Brief Biographies of Artists and Designers of the Doheny Memorial Library," http://www.publicartinla.com/USCArt/Doheny/artist_bios.html (accessed July 2014).
[110] Ibid.
[111] Michael Several, "Merrell Gage: Biographical Information," Public Art in LA, http://www.publicartinla.com/Downtown/figueroa/gage_bio.html (accessed August 2014).

Beach, CA, on October 30, 1981.[112] At USC, Merrell Gage designed the bas reliefs at the Allan Hancock Foundation.

Roger Hayward

Roger Hayward (1899-1979) was an artist and architect. He was born in Keene, New Hampshire, in January 1899. Hayward's grandfather was artist W. P. Phels, a painter of cattle and landscapes. Hayward studied with Samuel Lunden in the Department of Architecture at the Massachusetts Institute of Technology. Following his studies, he worked for Cram & Ferguson. He came to in April 1929 to serve as Lunden's Chief Designer. In this capacity, he served as the Chief Designer of the Los Angeles Stock Exchange Building on Spring Street. As a painter, Hayward held many one man exhibitions in Boston, Chicago, and Los Angeles. He died on October 11, 1979 in Los Angeles. At the Doheny Memorial Library, Hayward designed the tile mosaics ("Mosaic of the Sky" and "Mosaic of Heroes") and the medallion on the primary façade, for which he received the American Institute of Architects Honor Award from the Los Angeles Chapter in 1933.[113]

Jensen & Jensen

Holger Jensen (1895-1980) and Helen Webster Jensen (1896-1990) were sculptors. Holger Jensen was born in Aalborg, Denmark in 1895, and came to the United States in 1908. Helen Webster was born in Wheaton, IL in November 1896. While studying at the Art Institute of Chicago, Webster met Holger Jensen, whom she wed in 1925. The couple moved to Santa Monica in 1928 and was active there until the 1970s when they decided to move to Centralia, Washington. Notable commissions include busts of, among others, the *Los Angeles Times* founders Harry Chandler and General Harrison Gray Otis, for display in the Times building; Robert Millikan, on display at Caltech; Senator John P. Jones, founder of Santa Monica; A. W. Ross, the developer of Wilshire Boulevard; Joseph Knowland, the founder of the *Oakland Tribune*; the astronomer George Hale; Los Angeles County Sheriff Eugene Biscailuz; Allan Hancock; Dwight D. Eisenhower; A. P. Gianini; and life-size busts of gorillas at the entrance to the San Diego Zoo. At the Doheny Memorial Library, the Jensens designed the bas relief on the east façade at the entrance to the courtyard.[114]

Joseph Mario Korbel

Joseph Mario Korbel (1882-1954) was a sculptor. Korbel was born in Osik, Bohemia, in March 1882. He studied in Berlin, Munich, and Paris before coming to the United States in 1900. His work can be seen at the University of Havana, Cuba; the Metropolitan Museum of Art, New York; the Detroit Museum of Art; Cleveland Museum of Art; Art Institute of Chicago; the

[112] Kansas State Historical Society, "Robert Merrell Gage," http://www.kshs.org/kansapedia/robert-merrell-gage/12061 (accessed August 2014).
[113] "Brief Biographies of Artists and Designers of the Doheny Memorial Library," http://www.publicartinla.com/USCArt/Doheny/artist_bios.html (accessed July 2014).
[114] Ibid.

Whitney Museum of American Art, New York; and the Vatican, Rome. Public monuments include the Soldier monument erected by the State of Illinois, and the McPhee memorial in Denver. Korbel was member of the Czechoslovak Club of New York and Chicago; the National Sculpture Society New York chapter; and the Architectural League, New York. He died on March 31, 1954 in New York. At the Doheny Memorial Library, he sculpted the marble bust of Edward L. Doheny Jr. for the Treasure Room.[115]

John (Giovanni) D. Smeraldi

John (Giovanni) D. Smeraldi (1886-1947) was an artist, muralist, and furniture designer. He was born in 1868 in Palermo, Italy, and worked as an apprentice at several palaces at the Vatican before coming to the United States in 1889. He served as the chief designer for Marcotte & Co. His work is seen in several houses built for the Vanderbilts; the Blue Room at the White House; New York's Grand Central Terminal; the ceilings in the Crystal Ballroom at the Biltmore Hotel (assisted by Anthony B. Heinsbergen); and the Bridges auditorium at Claremont Colleges; the Breakers in Palm Beach; and the Chateau Frontenac in Quebec. In the 1923 he came to California, and lived in Los Angeles and then Pasadena. He died on May 14, 1947 in Pasadena. At the Doheny Memorial Library, Smeraldi painted the ceilings on the first floor.[116]

Conclusion

The University of Southern California is a significant Southern California institution. It reflects important institutional development beginning in the late nineteenth century continuing through the post-World War II era. Campus design reflects planning, architectural, and landscape elements that represent the work of master planners and architects, beginning with John Parkinson in 1919 and continuing through the influence of William Pereira in the 1960s and 1970s. The Parkinson-era campus embodied elements of Beaux Arts-style urban planning concepts, with grand buildings facing broad lawns, symmetrical walkways, and plazas. Buildings from this period were designed by nationally acclaimed architects such as Parkinson & Parkinson, Cram & Ferguson, and Ralph Carlin Flewelling. The post-World War II expansion of the campus was also executed by some of the area's most accomplished architects and planners. In both architecture and planning, William Pereira advocated a Modernist approach, distinct from the classically-inspired buildings and layout of Parkinson's Beaux Arts plan and Romanesque Revival style. The University Park Campus represents more than a century of work by some of the most significant architects and urban planners. The University of Southern California Historic District is exceptionally important, and therefore meets Criterion Consideration G for properties that have achieved significance in the last 50 years.

There is one contributing property within the USC Historic District that has been relocated. Widney Hall, the first building constructed on USC's campus, has been moved three times in its

[115] "Brief Biographies of Artists and Designers of the Doheny Memorial Library," http://www.publicartinla.com/USCArt/Doheny/artist_bios.html (accessed July 2014).
[116] Ibid.

history. Although the property has been relocated, it meets Criteria Consideration B required for moved properties. It has been relocated within USC's University Park campus, and it remains a part of the historic core of the campus. Its location and character recall the basic qualities of the historic environment and setting, and it retains its historic association with the University. The building has been rehabilitated, and it retains significant historic features.

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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
__X_ University
__X_ Other
Name of repository: University of Southern California Archives; Los Angeles Public Library

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 68.94

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Northeast Corner	Latitude: 34.021921	Longitude: -118.280081
2. Southeast Corner	Latitude: 34.018390	Longitude: -118.285316
3. Southwest Corner	Latitude: 34.020009	Longitude: -118.291195
4. Northwest Corner	Latitude: 34.023615	Longitude: -118.284919

Verbal Boundary Description (Describe the boundaries of the property.)
The University of Southern California campus is roughly bounded by W. Jefferson Boulevard on the north, S. Figueroa Street on the east, W. Exposition Boulevard on the south, and McClintock Avenue on the west. The boundary represents the property that currently comprises a portion of the University Park campus of the University of Southern California.

Boundary Justification (Explain why the boundaries were selected.)
The boundary represents a portion of the University Park campus of the University of Southern California. Properties within the identified boundary were largely constructed within the period of significance for the district, and reflect the campus' historic core and expansion in the post-World War II period.

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11. Form Prepared By

name/title: Christine Lazzaretto, Principal; John LoCascio, AIA, Senior Architect; and Molly Iker, Intern
organization: Historic Resources Group
street & number: 12 South Fair Oaks Avenue
city or town: Pasadena state: CA zip code: 91105
e-mail christine@historicla.com
telephone: 626-793-2400 x112
date: July 31, 2014

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.

Photo Log

Name of Property: University of Southern California Historic District

City or Vicinity: Los Angeles

County: Los Angeles State: CA

Photographer: Robby Aranguren

Date Photographed: November 2013

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

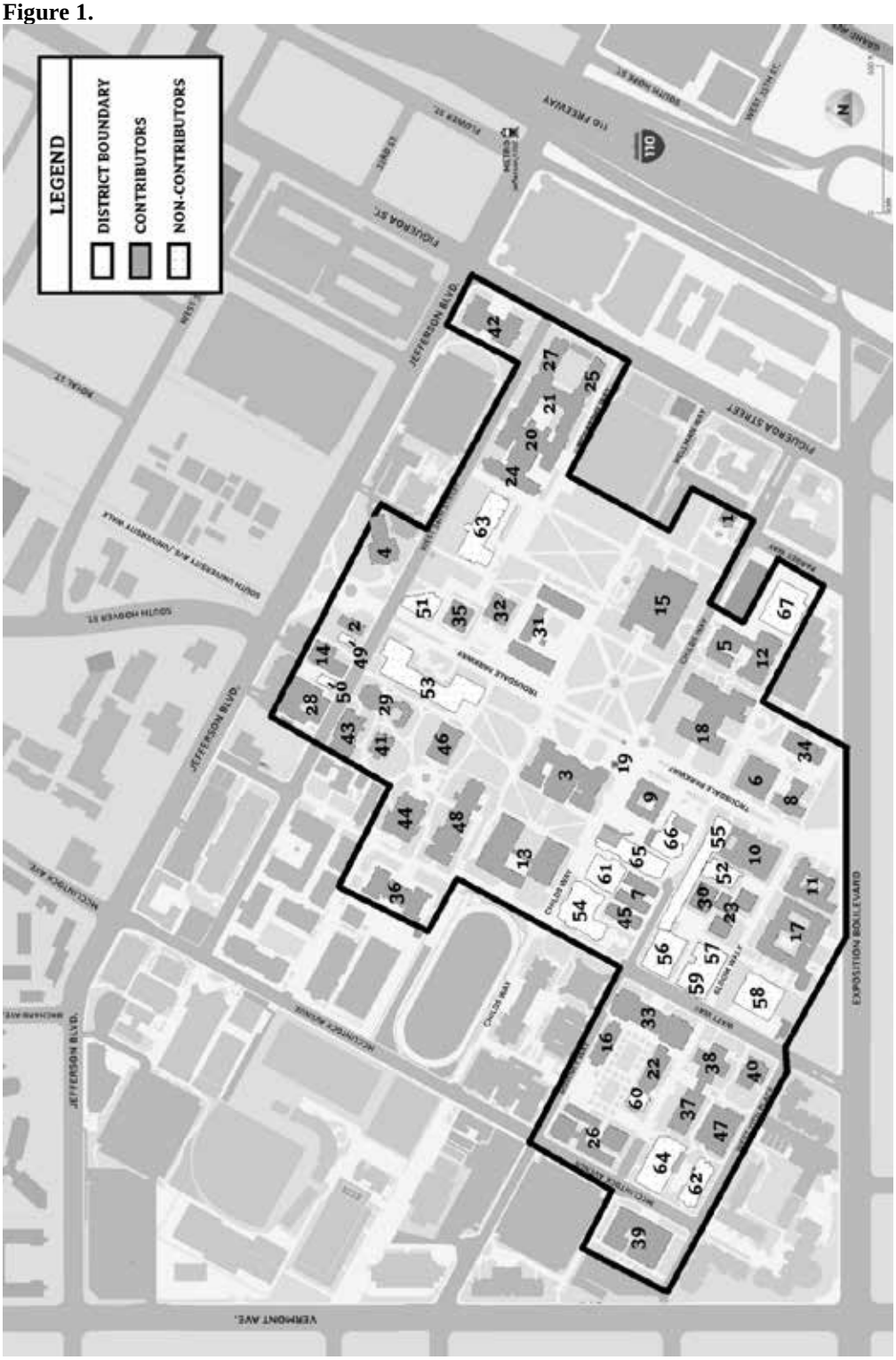
PHOTO #	DESCRIPTION/VIEW
0001	Exterior, contextual view from Trousdale Parkway looking southwest
0002	Exterior, contextual view of Trousdale Parkway from W. 34th St., looking southwest.
0003	Exterior, contextual view of Trousdale Parkway, looking northeast.
0004	View of Widney Hall, looking northwest.
0005	View of Joint Educational Project House, looking northeast.
0006	View of Bovard Administration Building, looking northwest.
0007	View of Stoops Education Library, looking southeast.
0008	View of Hubbard Hall, looking southwest.
0009	View of Leventhal School of Accounting, looking southeast.
0010	View of Stonier Hall, looking northeast.
0011	View of Bridge Memorial Hall, looking northeast.
0012	View of Gwynn Wilson Student Union, looking northwest.
0013	View of Zumberge Hall of Science, looking southwest.
0014	View of Zumberge Hall of Science, looking northwest.
0015	View of Mudd Hall, looking northwest.
0016	View of Town and Gown Building, looking northeast.
0017	View of Physical Education Building, looking southeast.
0018	View of Physical Education Building, looking west.
0019	View of University United Church, looking northeast.
0020	View of Doheny Memorial Library, looking southeast.
0021	View of Doheny Memorial Library, looking southwest.
0022	View of Biegler Hall, looking southeast.
0023	View of Harris Hall and Fisher Gallery, looking northeast.
0024	View of Harris Hall and Fisher Gallery, looking northwest.
0025	View of Harris Hall and Fisher Gallery, looking southwest.
0026	View of Allan Hancock Foundation, looking east.
0027	View of Allan Hancock Foundation, looking southwest.
0028	View of Tommy Trojan statue, looking northeast.
0029	View of Elisabeth von KleinSmid Residence Hall, looking northeast.
0030	View of Harris Residence Hall, looking northeast.
0031	View of Neely Engineering Building, looking southwest.
0032	View of Ahmanson Center for Biological Research, looking northeast.
0033	View of Ahmanson Center for Biological Research, looking northwest.
0034	View of Birnkrant Residence Hall, looking northeast.
0035	View of College Residence Hall, looking northeast.
0036	View of Olin Hall of Engineering, looking northwest.
0037	View of University Residence Hall, looking southwest.
0038	View of University Residence Hall, looking southeast.

0039 View of Booth Ferris Memorial Hall, looking northeast.
0040 View of University Religious Center, looking northwest.
0041 View of John Stauffer Hall of Science, looking southwest.
0042 View of Hoffman Hall, looking northwest.
0043 View of the Von KleinSmid Center, looking southwest.
0044 View of Vivian Hall, looking northeast.
0045 View of the Social Sciences Building, looking northwest
0046 View of Waite Phillips Hall, looking northwest.
0047 View of Heritage Hall, looking southeast.
0048 View of Seaver Science Center, looking southeast.
0049 View of Seaver Science Library, looking northwest.
0050 View of Andrus Gerontology Center, looking southwest.
0051 View of Powell Hall, looking northwest.
0052 View of Ramo Hall, looking northwest.
0053 View of Davidson Conference Center, looking northwest.
0054 View of Raubenheimer Music Faculty Building, looking northeast.
0055 View of Annenberg School for Communication, looking southeast.
0056 View of Annenberg School for Communication, looking southeast.
0057 View of Bing Theatre, looking northwest.
0058 View of Hall Financial Services Building, looking northeast.
0059 View of Norris Cinema Theatre, looking southeast.
0060 View of Salvatori Computer Science Center, looking northwest.
0061 View of Dosan Ahn Chang Ho Family House, looking northeast.
0062 View of College House, looking northeast.
0063 View of College Academic Services, looking northeast.
0064 View of the Center for Electron Microscopy and Microanalysis, looking northeast.
0065 View of Mark Taper Hall, looking southwest.
0066 View of Belle D. Vivian YWCA Building, looking southeast.
0067 View of Moulton Organic Chemistry Wing, looking northwest.
0068 View of Moulton Organic Chemistry Wing, looking west.
0069 View of Rapp Engineering Research Building, looking southeast.
0070 View of Stauffer Science Lecture Hall, looking northwest.
0071 View of Watt Hall, looking southwest.
0072 View of Loker Hydrocarbon Institute, looking southeast.
0073 View of Hedco Petroleum and Chemical Engineering, looking southeast.
0074 View of Pertusati Bookstore, looking southwest.
0075 View of Hughes Aircraft Electrical Engineering Center, looking southwest.
0076 View of Hughes Aircraft Electrical Engineering Center, looking northeast.
0077 View of Leavey Library, looking northwest.
0078 View of Tutor Hall of Engineering, looking east.
0079 View of Tutor Campus Center, looking southwest.
0080 View of Wallis Annenberg Hall, looking southwest.
0081 View of Dauterive Hall, looking northwest.

University of Southern California Historic District | Los Angeles, CA
Name of Property | County and State

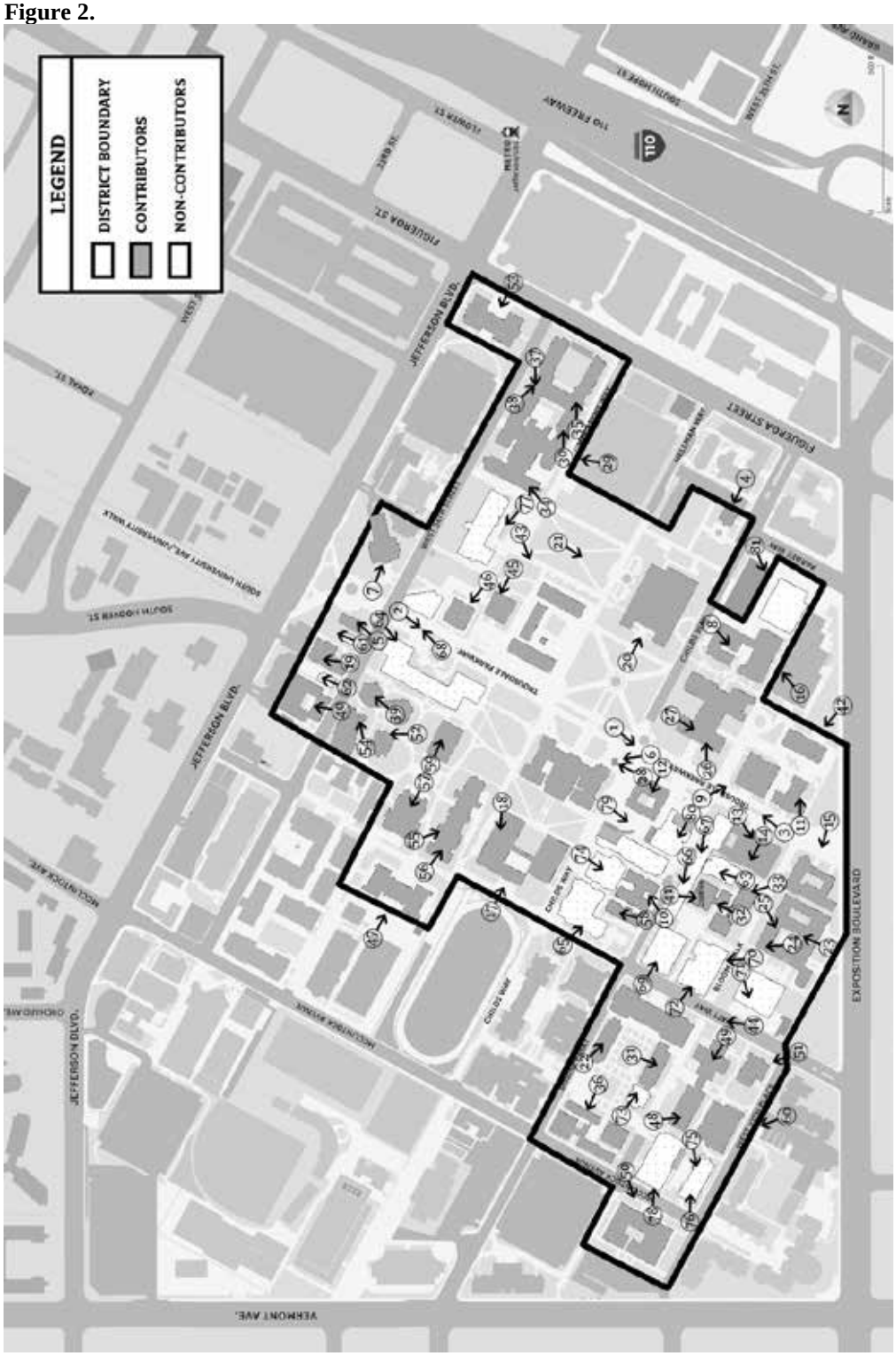
Additional Documentation: Site Plan

Figure 1.



Additional Documentation: Photo Key

Figure 2.



Additional Documentation: Historic Photographs

Figure 3.

Exterior view of Widney Hall. Photograph, 1903, Los Angeles Water and Power Associates.

Figure 4.

Widney Hall and "Old College" (demolished). Photograph, n.d., Los Angeles Public Library.

Figure 5.

Bovard Hall of Administration. Photograph c. 1921, Los Angeles Public Library.

Figure 6.

Bovard Hall of Administration and University Avenue (now Trousdale Parkway). Photograph c. 1921, Los Angeles Public Library.

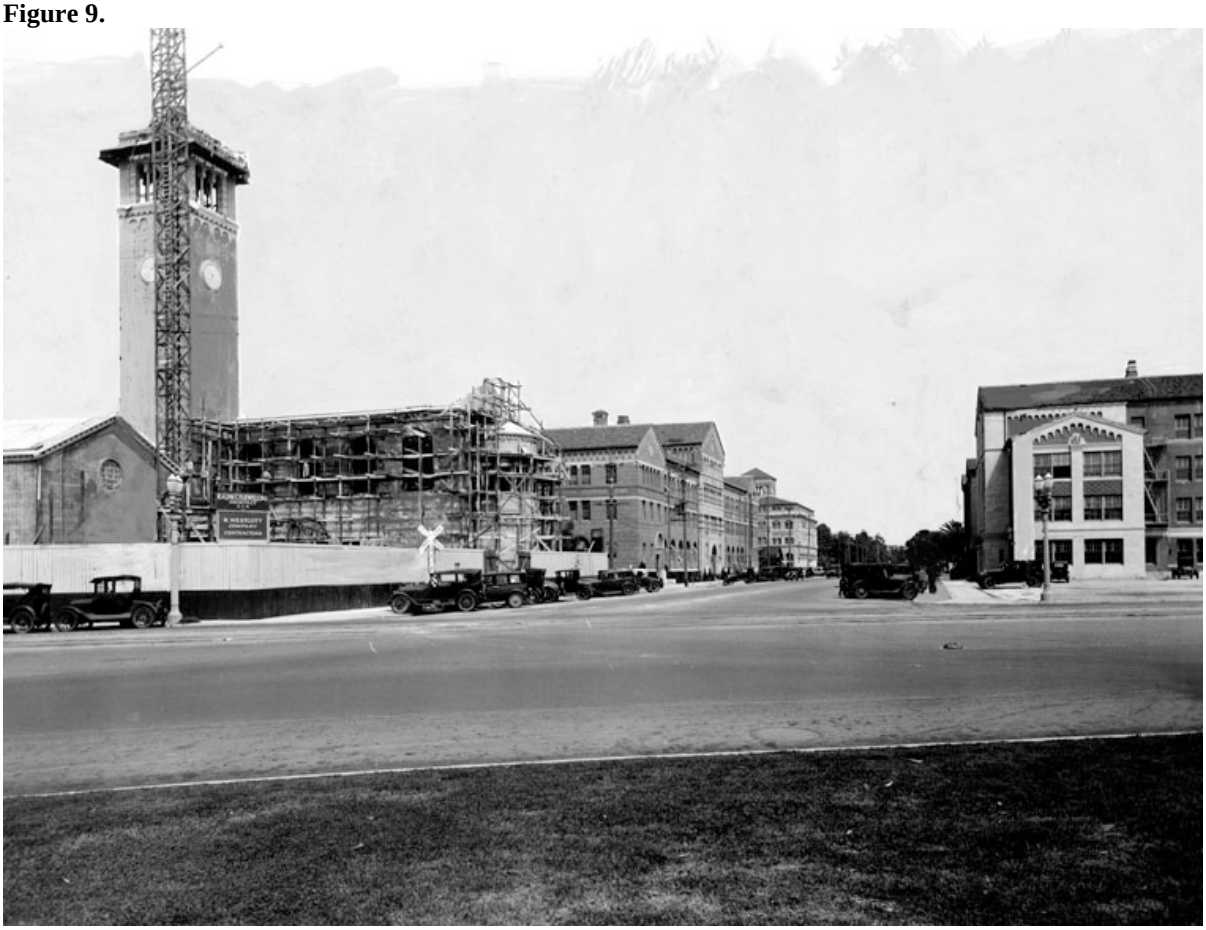
Figure 7.

View from the Gwynn Wilson Student Union building, looking north at Bovard and University Avenue (now Trousdale Parkway). Photograph 1925, Los Angeles Public Library.

Figure 8.

Exterior view of the School of Law (left) and Bridge Hall. Photograph, 1928, Los Angeles Public Library.

Figure 9.



Mudd Memorial Hall during construction. Photograph c. 1928, Los Angeles Public Library.

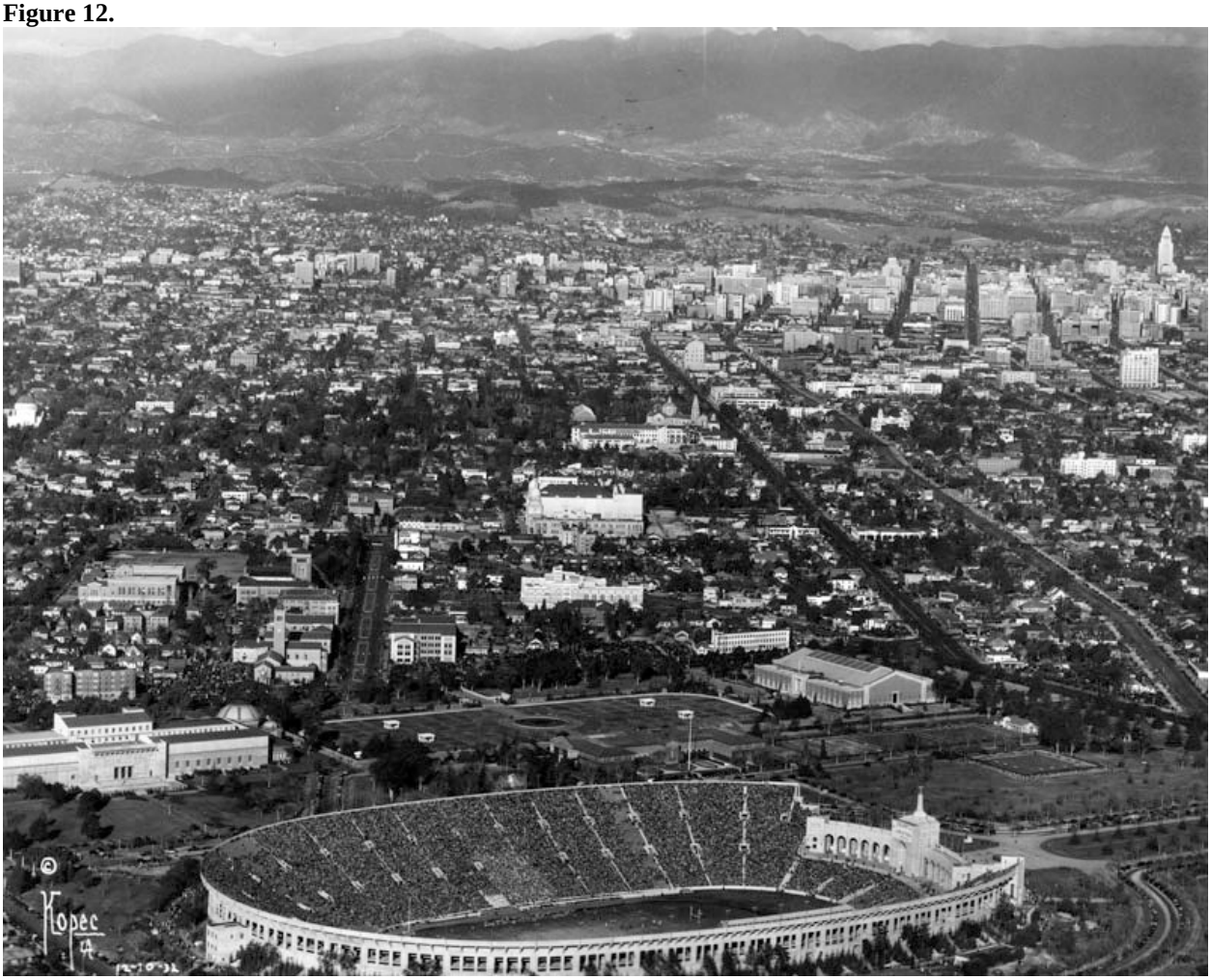
Figure 10.

Gwynn Wilson Student Union along University Avenue (now Trousdale Parkway). Photograph 1930, Los Angeles Public Library.

Figure 11.

Doheny Memorial Library and associated landscaping. Photograph 1932, Los Angeles Public Library.

Figure 12.



Aerial view looking northeast toward Los Angeles. The Coliseum is in the foreground with the USC campus just behind it. Photograph 1932, Los Angeles Public Library.

Figure 13.

View looking from the Bovard Administration Building, past the Tommy Trojan statue (right foreground), towards the Doheny Memorial Library. Photograph c. 1932, Los Angeles Public Library.

Figure 14.

USC Entrance at Jefferson, Hoover, and University Avenues. Buildings from left to right include the Shrine Auditorium, the original University Branch Library (demolished) and Phelps-Terkel Men's store. Photograph 1937, Los Angeles Public Library.

Figure 15.

View of Bridge Hall taken through the colonnade of the Mudd Hall Courtyard. Photograph c. 1937, Los Angeles Public Library.

Figure 16.

Doheny Memorial Library and Alumni Park. Photograph c. 1937, Los Angeles Public Library.

Figure 17.

Bovard Administration Building and University Avenue (now Trousdale Parkway). Photograph 1939, Los Angeles Public Library.

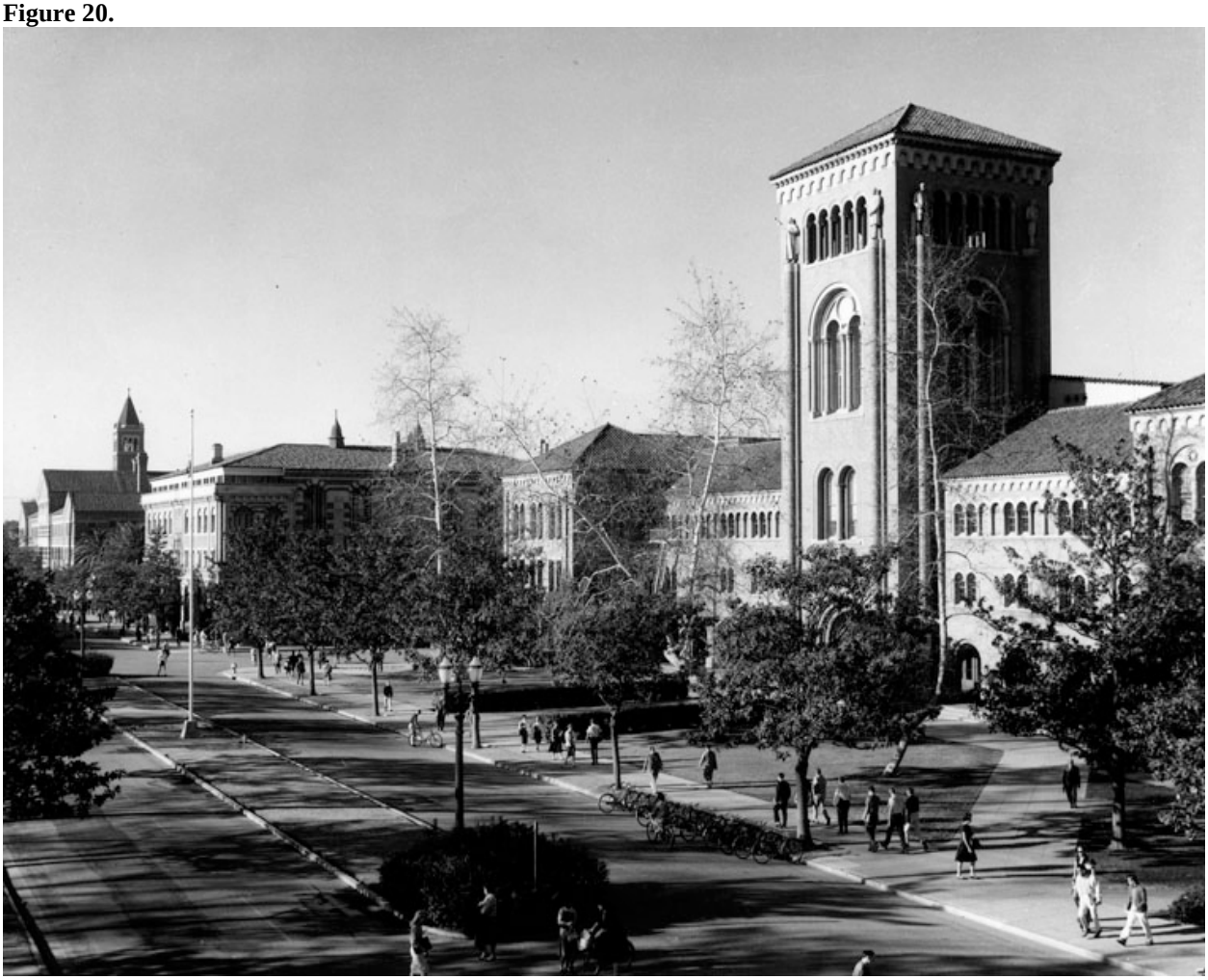
Figure 18.

Aerial view of USC looking south. Photograph 1939, Los Angeles Public Library.

Figure 19.

University Avenue (now Trousdale Parkway) looking northeast. Photograph 1940, Los Angeles Public Library.

Figure 20.



Bovard and other buildings on Trousdale Parkway, 1966, Los Angeles Public Library Photo Collection.