

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Hunt Center and Library

Other names/site number: Hunt Executive Offices; Hunt Foods Foundation Library; Hunt Memorial Library; West Fullerton Branch Library; Hunt-Wesson, Inc. Library

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1645 W. Valencia Drive and 201 S. Basque Avenue

City or town: Fullerton State: CA County: Orange

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

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

Hunt Center and Library
Name of Property

Orange, CA
County and State

Title :	State or Federal agency/bureau or Tribal Government
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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

Hunt Center and Library
Name of Property

Orange, CA
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

EDUCATION: library

Current Functions

(Enter categories from instructions.)

RELIGION: church school

VACANT/NOT IN USE

Hunt Center and Library
Name of Property

Orange, CA
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/International Style

Materials: (enter categories from instructions.)

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

Foundation: concrete

Walls: glass, aluminum

Roof: aluminum, asphalt, synthetics

8. 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

In 1959, desiring to have a professional and memorable headquarters, Norton Simon, head of multinational Hunt-Wesson, Inc., commissioned famed architect William L. Pereira to complete a master plan for a new Hunt Center that was to include a new corporate headquarters building and a branch public library – a gift to the City of Fullerton – set in an office park. From the start, Simon intended to use the new headquarters and the surrounding grounds to showcase his growing corporate and private art collection. Very much companions in style and design, the four-story Hunt-Wesson, Inc. Headquarters and the one-story Hunt Library are outstanding examples of the International Style, and the two best representations of the style in Fullerton, California. Both structures exhibit all the striking elements of the International Style – a simple, rectilinear form; a structural steel frame; glass panels; a repeated module pattern – and their parklike setting provides a dramatic counterpart for this type of architecture. The buildings are designed on elevated pads or platforms for their entry, providing a refined, elegant appearance to the premises. The plain surfaces of the buildings' exteriors are reflected in the simple and functional arrangements of the interiors. To take advantage of the exterior glass walls, all of the headquarters' employee offices, and some of the meeting rooms, are positioned along the outside walls, providing each space with natural light. The arrangement of the first three floors is similar, but the fourth floor, reserved for high-ranking executives, contains larger and more elaborate interconnecting office suites and glass-enclosed patios, as well as outdoor walkways that surround the entire floor. The library's interior conforms to the customs of the time in its arrangement of functions and services and are typical of a small branch library. The interior is largely column-free and expansive clerestory windows

Hunt Center and Library

Orange, CA

Name of Property

County and State

provide an inviting light-filled space, appropriate for the building's original use as a library. The Hunt Center campus, nearly eight acres in size, includes formal walkways between building sites as well as functional and lushly landscaped areas. With the exception of minor changes, all reversible, the Hunt-Wesson, Inc. Headquarters and Hunt Library retain a high degree of exterior historic integrity. The interiors retain their original layouts and details integral to the structures, and character-defining finishes and features remain. The original water features have been removed from the office park, but the Hunt Center retains nearly all of its landscape setting in a matured form. With few exterior and interior changes, the two International Style buildings retain integrity of location, design, setting, feeling, workmanship, materials, and association. The district consists of approximately 10.1 acres containing two buildings, one metal structure, and twenty objects (ten modernist benches and ten hexagonal planters) original to the site, within a parklike setting.

Narrative Description

General Overview of Hunt Center and Library

By 1959, Hunt-Wesson, Inc., established as the Val Vita Food Products Company in 1931, was sprawled across over 100 acres in southwest Fullerton. A modest 1939 Streamline Moderne headquarters building on West Commonwealth Avenue, and another office and showroom building, constructed directly across the street in 1952, provided the bulk of office space, but still failed to service the needs of the ever-expanding company [Figure 1]. Executive and clerical office workers were scattered across the industrial site. At the time, the Hunt facility employed 700 workers on a fulltime basis, and during the peak of the fruit and vegetable season, this number increased to 2,000 employees. Company head Norton Simon made the decision to separate the food processing, can and bottle manufacturing, shipping, and warehousing activities from office and headquarters activities. Famed architect William L. Pereira was hired to create a master plan for a new 26-acre headquarters/office complex to be known as the Hunt Center. Situated in a landscaped parklike setting, the Hunt Center was to include a new corporate headquarters building and a remodeling of the 1952 office building (later razed) to architecturally match the new executive office structure. The Hunt Foods Charitable Foundation, which had been studying ways to augment educational services in west Fullerton,¹ also agreed to construct a new city branch library – a gift to the city of Fullerton – on a 2.2-acre site east of the office buildings. The three buildings were intended to be distinctive yet complement each other. To give the Hunt Center more of a university than an industrial feel, Pereira included a landscaped park intended to provide a relaxed and tranquil environment for Hunt employees, library users, and visitors. Simon wanted a unique headquarters that symbolized the firm's multinational status as well as space for his ever-expanding corporate and private art collection. William Pereira completed the plans in 1960 [Figure 2]. The notable and long-established firm of Lindgren & Swinerton, Inc. was hired to construct the two new structures and complete the remodeling of the office building and showroom it had constructed earlier in 1952. Master landscape architect R. Dudley Trudgett was selected to landscape the grounds surrounding the headquarters building; Robert Herrick Carter was assigned the land around the new library. Construction of the massive \$10 million project – which involved erecting a railway underpass, bridges, parking lots, and driveways along with the demolition of buildings – began in March 1961, and was completed in 1962. The Hunt Center would be one of the most successful examples in Fullerton of 1960s modern architecture.

Location and Setting

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

Fullerton's population rose from 10,440 in 1940, to 56,180 in 1960, and following World War II, developers could not construct new homes fast enough to accommodate pent-up demand. (By 1955, twenty-seven homes were being added to the city's residential areas every weekday.²) In 1947, new streets – Gregory Avenue, Martha Place,

Hunt Center and Library

Orange, CA

Name of Property

County and State

Florence Place, etc. – were laid out on land immediately adjacent to the Hunt facility, and the Jewett Development Company quickly began construction of five- and six-room tract homes which sold for \$6,000 to \$7,000.³ By the time the new Hunt Center was completed in 1962, the industrial site was completely surrounded by postwar housing, schools, and parks in what is now considered southwest Fullerton [Figure 3]. Today, there are some industrial remnants of the site's earlier use, but the former Hunt Center campus is now situated primarily in a residential neighborhood that includes single family homes, along with apartments and a mobile home park.

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

Hunt-Wesson, Inc. Headquarters Building

The original entrance to the Hunt Center remains at 1645 West Valencia Drive, located approximately 620 feet east of Brookhurst Road. Vehicular entry is through a curved metal gate supported by stone pilasters. The two-lane entrance, separated by a decorative landscaped median strip, leads into a large tree-lined parking lot, with a masonry wall and row of trees on the east side separating the lot from immediate adjacent housing. When the Hunt Center was completed in September 1962, there was enormous vehicular pressure on the facility, which employed hundreds of workers, and parking was deliberately placed on the periphery of the site. Additional parking is available in a lot off Brookhurst Road and in spaces on the west and north sides of the Hunt-Wesson, Inc. Headquarters Building. The only direct vehicular access inside the site is via a small service road off Commonwealth Avenue that leads directly to the basement on the east side of the headquarters building. The parklike setting was intended to provide a peaceful and serene respite from the heavy traffic on Brookhurst Road, Commonwealth Avenue, and Valencia Drive.

From the main parking area, architectural and landscape features – walkways, trees, berms, stairs, lighting, platforms, etc. – are all designed to funnel visitors north toward the International Style Hunt-Wesson, Inc. Headquarters Building, which dramatically rises as one approaches the Hunt Center. Visitors are channeled from the parking lot toward a concrete arch bridge, with metal railings on the east and west side, over a flood control channel toward an open plaza or courtyard area containing twenty contributing white concrete modernist bench seats affixed to the ground. Four steps lead up to a large rectangular-shaped concrete platform that originally contained an expansive reflecting pool, but now features three square-shaped planters, one of which contains a modernist, circular-shaped concrete fountain lined on the inside with four-inch square black ceramic tiles. Two rows of Queen Palm (*Syagrus romanzoffiana*) trees – five on each side – line the east and west sides of the large planters. Another three steps leads up to another concrete platform that houses the headquarters building and ushers visitors to the main, south entrance. Ten contributing hexagonal concrete planters (20 inches in height), original to the site, are positioned around the main entrance and platforms, providing additional plantings and vegetation. Metal post lights along the pathways and platforms illuminate the way to the headquarters building at night.

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

Hunt Center and Library

Orange, CA

Name of Property

County and State

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

The headquarters building appears very much as it did when constructed. Although the building is air-conditioned, four of the stationary glass windows on the south side and one on the north side were converted into aluminum sliding-glass windows. A concrete ramp with metal railings was added on the north side to provide handicapped access to the building's elevated platform. Other than those minor changes, the exterior is substantially unaltered and retains a high degree of architectural integrity.

Hunt-Wesson, Inc. Headquarters Building Interior

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

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

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

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

Office Park Platform/Canopy Area

Placed between the headquarters building and the library is a large raised platform with a metal canopy. The platform area is accessed from a wide formal walkway. Twenty Queen Palm trees line the sides of the wide elevated walkway. Two steps lead up to a long, rectangular-shaped concrete pad, with two additional steps leading to another raised platform containing the 27- by 45-foot canopy. The canopy is supported by eight aluminum columns, with the T-shaped columns and flat roof mimicking the design of the headquarters and library. The metal roof has a square-shaped opening which provides light into the interior. Adjacent to the canopy is a square-shaped planter

Hunt Center and Library

Orange, CA

Name of Property

County and State

originally used as a reflecting pool. Aside from the conversion of the water feature, this area retains nearly all of its historic integrity.

During events, this area was employed as a gathering spot, and employees and visitors would also use the concrete bench seats, provided for people to relax and enjoy the parklike setting. Norton Simon later used the raised platforms to showcase selected statuary.

Hunt Headquarters and Office Park Platform Landscaping

A large, harmonious and integrated park enfolds the headquarters building, the library, the park platform, the parking lots, access streets, and the railway underpass. The majority of the 7.9 acres of the defined Hunt Center was designed as an open, landscaped area; the building footprints of the three structures, the central, raised walkway in front of the headquarters building, and the parking around the headquarters, altogether cover no more than three acres. Linear 16-foot-wide concrete pathways, interspersed with slabs of decorative rock and cement, allow for organized pedestrian travel within the large open space, with one pathway providing direct linkage from the corporate headquarters to the office park platform and the library. The formality of the walkways are balanced by wide swaths of green grass; mature trees – many of which now tower over the buildings – and flowering plants. When Norton Simon used the headquarters, statues were positioned along the walkways. The office park has an overall natural and inviting look that emphasizes the elegance of the Hunt Center's building materials. The buildings appear as transparent glass and metal gridded boxes set in a wooded landscape.

Although not incorporated into the designated property of 10.1 acres of this nomination, the parking area to the south of the flood control channel was part of the Hunt-Wesson land holdings in 1962. Landscaping for the Hunt Center begins in the tree-lined main parking lot with rows of Jacaranda (*Jacaranda mimosifolia*) and Crepe Myrtle (*Lagerstroemia indica*) shading parking spaces. A masonry wall covered with English Ivy (*Hedera helix*) and lined with Weeping Fig (*Ficus benjamina*) and Crepe Myrtle (*Lagerstroemia indica*) trees separates the east side of the property from adjacent housing. Violet Trumpet vines (*Clytostoma callistogioides*) provide mounding over a 5-foot-high chain link fence that runs along the south side of the property, concealing the flood control channel and providing privacy to the residences on the other side of the channel. A good number of Aleppo pine trees (*Pinus halepensis*), Ginkgo (*Ginkgo biloba*) and Mimosa (*Albizia julibrissin*) trees run along the south side as well. To shield the corporate headquarters from the Santa Fe Railroad track, which runs along the north side of the property, heavily landscaped berms or mounds parallel the railway line. Numerous Aleppo pine trees line the north side, along with Lantana varieties (*Lantana camara*, *Lantana montevidensis*) varieties used for ground cover. Bougainvillea varieties are trained on the chain link fencing at the property line.

Subtly Japanese in motif, the landscape is characterized by clusters of flowering trees of many varieties, gently contoured expanses of lawn accented by heavily planted berms, dry stream beds, and dramatic arrangements of rocks and boulders. While land where the structures are placed was leveled off, the natural contours of the land were retained, providing soft rolling hills throughout the parkland. The landscape arrangement consists of an array of tree groupings and drifts of ground plantings in the central area of the grounds. The several stands of trees consists of Pines (at least two species, *Pinus halepensis* and *Pinus canariensis*), Ginko, Jararanda, and Fern Pine (*Podocarpus glaucilior*). In addition there are a number of other trees in individual settings: Mimosa, Evergreen Pear (*Pyrus kawakamii*), Crepe Myrtle, and Coral (*Erythrina*) varieties. Swaths of ground plantings include Indian Hawthorne (*Rapheolepis indica*), Kaffir Lily (*Clivia miniata*), Fortnight Lily (*Dietes bicolor*), Asparagus Fern (*Asparagus sprengeri*), and a large number of hybrid Rose (*Rosa*) bushes. There are large areas of lawn between plantings and trees. The number of trees is in the hundreds; nearly all are from the original planting which makes them over 50 years of age. Some of the pine trees are over 50 feet in height.

Nearly all of the original trees and vegetation remain throughout the site. A relatively new planting of Italian Cypress (*Cupressus sempervirens*) trees on the north side is meant to hide mechanical equipment and a noncontributing storage shed. Directly in front of the headquarters building on the south side is a row of mature Crepe Myrtle trees that appears not to be part of the original planting. These trees were most likely planted at the time when the large hardscaped entry to the building, which was originally designed with a water feature, was substantially changed and planted with the rows of Queen Palms (*Syagrus romanzoffiana*) on each side of the entry.

Hunt Center and Library

Orange, CA

Name of Property

County and State

Similarly, rows of Queen Palms are also planted on both sides of the concrete walkway leading to the office park platform area – another addition to the original planting, most likely at the same time the central walkway was done. To provide more outdoor seating space for students and employees, additional portable benches and tables have been added to the grounds. Wood handicapped ramps have been added to the stairs throughout the site. The grounds are well-maintained.

Master Landscape Architect R. Dudley Trudgett

The Hunt Center grounds (7.9 acres) were designed by master landscape architect R. Dudley Trudgett (1908-1985), one of the West Coast's most influential landscape architects. Norton Simon was so pleased and impressed by the results that he later hired Trudgett to landscape the Norton Simon Museum in Pasadena and his personal residence in Malibu Beach.⁴ An exceptional site planner, Trudgett was noted for his frequent use of water features, making him an excellent choice as a planning partner for architect William Pereira.

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

Trudgett served in the Navy, stationed on a destroyer, for four years during World War II. Following the war, he spent six years in India and Japan working on site development and town planning. In India, under the firm of Mayer & Whittlesey, he helped design a series of small cities laid out approximately 50 miles apart to help disperse the population from New Delhi [Figure 4]. For the firm of Skidmore, Owings, and Merrill (SOM), he joined a team focusing on town planning in Okinawa, Japan. After returning to the states, Trudgett began his career working on county planning, National and California State Parks, and land subdivision in both northern and southern California. While working for the National Park Service in cooperation with the California Division of State Parks, he developed the *Humboldt Redwood Park Master Plan*, which rerouted Highway 1, saving groves of Redwood trees.⁵ He became an early member of the Telesis Environmental Research Group, an unofficial alliance of young California-based architects, landscape architects, and urban planners formed in 1939.⁶

In the late 1950s, Trudgett reconnected with Philip A. Shipley, a classmate from UC Berkeley, and Trudgett agreed to join Phil Shipley & Associates.⁷ An introvert who wanted to avoid the spotlight, Trudgett preferred to remain in the background. Trudgett's remarkable designs and Shipley's assertive and confident business personality produced a partnership that quickly grew and gained tremendous recognition. The first project that brought them public recognition was a Japanese garden for architect S. Charles Lee (1899-1990), known for his Art Deco and Moderne movie theaters on the West Coast (e.g., Los Angeles Theatre, Tower Theatre). The garden and lake would be featured on the cover of the *Los Angeles Times Home Magazine* in October 1958.⁸ The full-spread and color photographs in the *Times* cover story were so spectacular that Trudgett would go on to design landscapes for the private residences of a number of well-known individuals: Walt Disney, Kirk Douglas, Clark Gable, Richard Nixon, Ronald Reagan, Frank Sinatra, Aaron Spelling, Steven Spielberg, Jules Stein, King Vidor, Jack Warner, and Lew Wasserman. Notable commercial projects included Trousdale Estates in Beverly Hills, the Las Vegas Tropicana, the Palm Springs El Dorado Country Club, the TRW Headquarters in El Segundo, Universal Studios, the Howard Hughes Research Center in Malibu, and Fairfax High School in Los Angeles. The commissions were so successful that Trudgett "was able to design a wide variety of projects with budgets that seemed limitless".⁹

Trudgett developed an international reputation for landscaping apartments and condominium complexes. He was hired to do the design for Ellis and Selden Ring's garden apartment projects throughout Southern California, including West Park Village in West Los Angeles, the Meadows in Culver City, and Mariners Village in Marina del Rey, winner of a Real Estate Development Award presented by Los Angeles Beautiful in 1973.¹⁰ At the time, modern apartments were basically boxes, but the Ring Brothers altered that concept, expanding "garden apartment principles by turning the focus of the apartment inward toward a space where people could mix together".¹¹

Hunt Center and Library

Orange, CA

Name of Property

County and State

Trudgett designed the layout of buildings and roads, along with the hardscape, pools, ponds, and streams of the Ring Brothers' spacious garden apartments, which eventually totaled 5,000 units. The apartments marked one of the few times that more money was spent on the landscaping than the buildings. His designs were so successful that developers from around the world would come to study his site layouts. Later, Rick Silver and Jim Clark of the Far West Management Company would hire Trudgett to create tranquil and natural gardens for their apartment complexes, most notably The Aspens (1601 W. MacArthur Blvd.), The Aspens Fairhaven (1201 E. Fairhaven Avenue), and Aspen Village (3800 Aspen Village Way) in Santa Ana.¹² In 1972, Phil Shipley, then in his fifties, retired in Santa Barbara, where he continued to consult for many years. Trudgett continued to practice, successfully transitioning from the landscaping of apartments to condominium complexes, including the Glenridge (1974) in Westwood,¹³ Dove Creek (1975) in Woodland Hills,¹⁴ and The Courtyard (1975) in Encino.¹⁵

In the early 1950s, Trudgett purchased a home on Reevesburg Drive in Benedict Canyon, where he remained until his death in 1985, at the age of 77.¹⁶ Photographs and descriptions of his major projects will be found in W. Garrett Carlson's *The Design Legacy of R. Dudley Trudgett*. His papers and project files – including drawings for the Hunt Center and his correspondence with Norton Simon – are on file in the Environmental Design Archives at the University of California, Berkeley.

Hunt Library

One of the few post-World War II public libraries constructed in California with private funds, the Hunt Library (201 South Basque Avenue) was dedicated and opened for service on Wednesday, September 12, 1962. The library would be known by a number of names – the Hunt Foods Foundation Library, the Hunt Memorial Library, etc. – but from the start it was simply known as the Hunt Library by Fullerton residents. Unlike the usual pattern followed in the planning and building of a separate branch library, the Hunt Library's "external form and design was conceived as a part of a three-building complex, modified only by certain features absolutely necessary to a library".¹⁷ From the start, architect William L. Pereira designed the library to architecturally match the new Hunt corporate headquarters and a remodeled 1952 office building, both constructed to the west of the library. In many ways, the 10,500-square-foot Hunt Library is a smaller version of the four-story headquarters building. Library officials had a say in the interior design of the library, but none on the exterior. They did, however, make one request of Pereira: that the fountain and reflection pools in front of the building be removed from the plans. The request was granted.

The Hunt Foods Charitable Foundation initially donated \$131,800 for architectural plans, but eventually paid \$485,000 for the project, which covered full costs for design and construction of the library building, 2.2 acres of land, and part of the landscaping. The City of Fullerton paid \$185,000 for furniture and equipment, along with an access road and two bridges, a parking lot, certain walkways, and a portion of the landscape. When opened, the library and its grounds quickly became a focal point for cultural activities in the city in art, music, and literature. Until 1974, the Hunt Foods Foundation would use both the interior and exterior of the library to display paintings, sketches, and sculptures collected by Norton Simon. Other artists were also invited to display their artwork. At the time of the Hunt Library's construction, the main library was still located in a 1941-era Work Projects Administration (WPA) building that had little meeting space; the new branch library, with its three rentable rooms, was immediately used as meeting space by a variety of community groups.

Driving access to the entrance to the library is via a little-used and dog-legged northerly extension of Basque Avenue, entered at the point where Basque Avenue intersects with West Valencia Drive, just to the east of the Fullerton School District's administrative offices. Adjacent to the building, on the east side, are 48 parking spaces, with an additional 75 spaces within 1½ blocks of the library. (Full frontal access to the library's front door was expected to happen with the completion of a nearby Hunt Foundation art museum, but the project was never realized.¹⁸) Just southeast of the library is the Fullerton Pooch Park, established in 2007, and operated by the Fullerton Dog Foundation.¹⁹ Just east of the dog park is a small concrete bridge which leads directly into Pacific Drive Elementary School (1957) and Pacific Drive Park (1977). A flood control channel runs along the front (south elevation); the Santa Fe Railroad line is situated at the rear (north side) of the library. Currently, the library is being leased by Grace Ministries International and used as storage and office space. A metal gate and fence, a later addition, have been installed on the west side of the building to separate it from the former Hunt Wesson Headquarters building, which Grace Ministries International owns.

Hunt Center and Library
Name of Property

Orange, CA
County and State

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

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

Facing south, the one-story, 10,500-square foot library is basically a rectangular-shaped box of steel, aluminum, and glass, with an emphasis on glass. Walls are composed of alternating vertical rows of black and clear glass panels. On top of the box is another small box made of matching materials, with walls of clear glass panels that function as a clerestory, flooding the interior with natural light. A broad cement portico, supported by four steel beams, projects over the front entrance. Recessed lighting of metal and glass in the portico's ceiling provide added safety in the evenings. In keeping with the indoor/outdoor connection, the library has three open-roofed courtyards located on the northwest, southwest, and southeast corners of the building. Access to these outdoor reading rooms is through the library's interior, but there are metal gates on the exteriors that can be opened during special events. The outside walls of the courtyards consist of metal slats that allow visitors to view the landscaped grounds. The courtyard floors are covered with rectangular-shaped terracotta tiles, wooden floorboards, and cement. Wood and metal benches are affixed to the floors. In the center of each courtyard is a Jacaranda tree, all of which now tower over the library's flat roof. (The Jacaranda tree is the official tree of Fullerton.) The building is surrounded by landscaped areas on its south, west, and north sides. A parking area is now situated on the library's east side; constructed in the mid-1980s, the parking lot replaced a sizeable original lawn area.

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

Hunt Library Interior

Unlike the exterior plans for the building, city council members, library board members, and city staff were invited to participate in the arrangement and layout of the building's interior. Sketches and plans were submitted, revised, and returned many times, until all parties were in agreement. Space for 120 persons and shelving for an eventual 35,000 volumes were approved. The library's interior conforms to the customs of the time in its arrangement of functions and services and are typical of a small branch library [Figure 5]. There are, however, a number of special elements, including art gallery facilities and custom-designed shelving which provide book storage below and picture display above.

Completely air-conditioned, the library contains a lounge area; separate adult and children's rooms with their own shelves and furniture; a staff workroom and lounge; separate restrooms for adults and children adjacent to public areas; and a public service desk located midway in the building, providing reference/research assistance, along with easy access for the loan and return of books, and a view of all public areas. Entrance to the branch librarian's office is behind the desk. When open, the library had three separate rooms that could be rented for public use: an auditorium-style community room with 75 seats and an adjacent pantry suitable for catering on the east side; an auditorium-style gallery room with 100 seats near the front entrance; and a conference room with seats for 12 people on the west side. Each of the meeting areas has an adjacent or adjoining patio.²⁰ Off the entrance is a gallery area

Hunt Center and Library

Orange, CA

Name of Property

County and State

used to display various artwork. Norton Simon initially used only this area to display paintings, lithographs, and sketches, but as his collection grew, he also used walls around the building to display other works. The cement platform on the outside of the library and the landscaped grounds were also used to display sculpture.²¹

The interior is largely column-free and the expansive clerestory windows provide an inviting light-filled space, appropriate for the building's original use as a library. The glass walls and clerestory windows infuse the building with light but do not overwhelm the interior. Additional light is provided by rows of rectangular-shaped metal and glass lights recessed into the ceiling. Movable sheer drapes also darken and light the rooms as needed. The floors are covered with light brown carpeting. Some of the meeting room walls are made of walnut paneling, but nearly all of the interior walls and doors are composed of glass, which provides an open, airy feel to the library. To provide color to the interior, some of the metal support beams have been painted in pastel colors (e.g., orange, red, green, blue, purple). All the walnut shelving and furniture is movable, permitting reorganization of the facilities as needed. Most of the original Mid-Century Modern tables and black and tan upholstered chairs, manufactured by the American Seating Company in El Segundo, California, are still being used or in storage.²² Aside from exit signs, the building is devoid of signage.

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

Hunt Library Landscaping

The Hunt Library is within a large parklike setting. When constructed in 1962, the building was encircled by lawn grass on its south, east and west sides, with concrete walkways connecting the library to the rest of the Hunt Center grounds. The expectation was that visitors would enjoy the artwork within the Hunt Library and stroll along the long concrete walkways outside the library to view statuary throughout the presently-defined 10.1-acre landscaped campus. Today, open areas remain on the west and south sides of the Library, punctuated by a variety of trees and plants; however, all of the original lawn grass area on the east side of the building was replaced with surface parking sometime in the mid-1980s after the city acquired this land from the Hunt Foundation.

The majority of the Hunt Library's present 2.2-acre property includes the landscaped areas that were part of the design of the Hunt Center grounds by R. Dudley Trudgett. To hide the flood control channel at the south end of the property, Trudgett planted Lavender Trumpet vines (*Clytostoma callistegioides*) along the 5-foot-high chain-link fencing. To shield the library from the sounds of the Santa Fe Railroad track which runs just a few hundred feet away to the north, berms or landscaped mounds – some fifteen to twenty feet high – parallel the track to divert the noise upward. The front lawn area now features a small island of mature Aleppo Pine (*Pinus halepensis*) trees, along with Red Ironbark Eucalyptus (*Eucalyptus sideroxylon*) trees. The rear, mounded areas feature a variety of mature trees: Crepe Myrtles (*Lagerstroemia indica*), Fern Pines (*Podocarpus gracilior*), and Eucalyptus; low lying plants include Pigmy Date Palms (*Phoenix roebelenii*), Asparagus Ferns (*Asparagus densiflorus*), and Philodendrons (*Philodendron bipinnatifidum*), along with a random placement of an ornamental grass. The back open patio area is essentially void of landscaping, except for a recently-planted Silk Floss tree (*Chorisia speciosa*).

Master Landscape Architect Robert Herrick Carter

The trees and plantings within the library's interior courtyards and immediately around the building were selected by master landscape architect Robert Herrick Carter (1919-1989). The large Jacaranda trees in three of the Hunt

Hunt Center and Library

Orange, CA

Name of Property

County and State

Library's interior courtyards were of Carter's choosing; the only other remaining landscape features of Carter's design appear to be the several plantings of Eucalyptus trees in the vicinity of the building.

Robert Carter is one of California's earliest licensed landscape architects (license number 15) [Figure 6]. Carter and architect William L. Pereira were friends as well as collaborators, and the two men would work together on a number of projects throughout their careers, including the Southern California Edison Headquarters in Rosemead; the Metropolitan Water District Headquarters in Los Angeles; the initial landscape design for the University of California, Irvine; and Pereira's private residence in Hancock Park, designed in the International Style.

Born and raised in Los Angeles, where he would reside all his life, Carter, the son of a horticulturist, earned an architecture degree from the University of Southern California. The field of landscape architecture was relatively unknown when he began his career in the mid-1940s, and landscape architecture was not really considered a profession. Planting around new buildings was rarely an intentional part of the overall design scheme. At the time, commercial landscape was devoid of flowers and trees, and Carter took the risk of incorporating the first use of flowering trees for a Los Angeles business project: the Union Oil Center (now the Los Angeles Center Studios), located in the Westlake District of Los Angeles. Planned to provide floral color throughout each month of the year, the unusual design for the Center called for flowering varieties in the majority of trees and plant materials used.²³ Carter was not only the first to plant flowering trees in Los Angeles commercial buildings, but he was one of the first to add palm trees to gardens and landscapes for nonresidential buildings. He was also responsible for introducing Jacaranda trees to public spaces.

Carter's exterior landscape designs were often striking and beautiful, but he quickly became known as an innovator in designing indoor landscapes, often selecting "plants that would bloom in succession, creating cyclical changes in color."²⁴ Over the years, Carter planted Jacaranda and Palm trees around the Veterans Administration Building in Wadsworth; beautified the Los Angeles Museum of Art, Universal Studios, and the Bradley International Terminal at the Los Angeles Airport;²⁵ and selected plants for the Los Angeles Zoo, not only for their beauty but "to increase the life span of animals and birds".²⁶ Other notable projects included the grounds of the Inglewood Civic Center; a thirteen-acre park for the Florence-Firestone community in Los Angeles; the Los Angeles Convention and Exposition Center;²⁷ and Case Study House #17B with modernist architect Craig Ellwood, an experiment in American residential architecture sponsored by *Arts & Architecture* magazine.²⁸ Carter also became involved with greening the deserts of the Middle East, including in Iran, where his company landscaped a giant naval base, and in Saudi Arabia, where the firm designed a \$20 million nursery in Riyadh.²⁹

One of the nation's first interiorscape architects, Carter considered himself foremost a nurseryman and planting designer. In 1948, he started Van Herrick's Environmental Planting, a plant rental and maintenance firm that developed into one of the largest plantscape companies in the country. The firm became known for its beautification of building interiors with tropical foliage and blooming plants. To provide a constant source of healthy interior plants and blooming color, the company developed a sixteen-acre plant and flower farm in Malibu, as well as several acres of greenhouses in northern San Diego. When Van Herrick's Environmental Planting was sold in 1988, it was California's largest landscape management firm.³⁰

A prolific author, Carter published articles on urban beautification as well as practical "how to" articles in a number of publications, including the *Los Angeles Times* and *Interior Design*.³¹ By the end of his long landscaping career, Carter had received numerous city, state, and national awards. Los Angeles Beautiful presented him with dozens of awards – more than any other landscape architect – and in 1975, the American Association of Nurserymen honored his design of a stepped rooftop garden at Linden Plaza in Los Angeles.³²

Lindgren & Swinerton, Inc.

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

Hunt Center and Library

Orange, CA

Name of Property

County and State

and remodel of the Fullerton Public Library (353 W. Commonwealth Avenue) in 2010/11; and the Fullerton Community Center (340 W. Commonwealth Avenue) in 2012.

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

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

After the 1929 stock market crash, the company purchased Scofield-Twaits, a Los Angeles-based construction company, which, at the time, was the largest building firm in Southern California, but which was also in dire financial straits. The prize catch in the absorption was Richard Walberg (1901-1991), Scofield-Twaits' project manager in San Francisco, who began commuting between San Francisco and Los Angeles. It was the beginning of a successful fifty-year relationship with Walberg, who would lead some of the firm's biggest and most challenging projects. In 1942, a new separate partnership, Swinerton & Walberg, was formed to manage the increasingly complex industrial and civil projects – dams, highways, rail facilities, and shipyards – the firm was tackling. After a 1996 reorganization, Swinerton Inc. is now the holding company for several firms that provide construction services in the western United States.³³

Over its 130-year history, Lindgren & Swinerton has constructed nearly every building type, including office complexes, military facilities, plants, factories, housing developments, hotels, and restaurants. The company introduced a number of "firsts" in the building trade – such as the first spiral escalator in the San Francisco Centre retail mall (later the Westfield San Francisco Centre) in 1988 – and worked with a wide array of distinguished architects: Daniel Burnham; Julia Morgan; Carleton Winslow; Arthur Brown, Jr.; Gordon Kaufmann; Skidmore, Owings, and Merrill (SOM), etc. Some of the firm's more recognizable projects are the San Francisco Fairmont Hotel, Camp Pendleton, the Santa Anita Race Track, the Coca-Cola Bottling Company in Oakland, and the Brown Derby Restaurant in Los Angeles. In 1971, the company completed the Weyerhaeuser Corporate Headquarters in Washington, D.C., one of the first green buildings in the nation. Many Swinerton-built structures are listed on the National Register of Historic Places (e.g., Hunter-Dulin Building, Pioneer Woolen Mills and D. Ghirardelli Company, etc.), and during the last few decades, the firm has restored a number of historic buildings, including the California State Capitol. A list of Lindgren & Swinerton's major projects over the decades will be found in the company's history, *Swinerton: A History Book*, available on the firm's website.

Hunt Center and Library
Name of Property

Orange, CA
County and State

9. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Hunt Center and Library
Name of Property

Orange, CA
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMERCE

COMMUNITY PLANNING AND DEVELOPMENT

EDUCATION

INDUSTRY

SOCIAL HISTORY

Period of Significance

1960-1969

Significant Dates

1962

Significant Person

(Complete only if Criterion B is marked above.)

Norton Simon

Cultural Affiliation

Architect/Builder

Pereira, William L.

Trudgett, R. Dudley

Carter, Robert Herrick

Lindgren & Swinerton, Inc.

Hunt Center and Library
Name of Property

Orange, CA
County and State

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

The Hunt Center and Library historic district is significant under Criterion A, at the local level, for its association with Hunt-Wesson, Inc., one of the most long-lived and important companies in Fullerton's history. Providing thousands of jobs to local residents, the Hunt cannery developed into the city's first full-blown industrial center. Established as the Val Vita Food Products Company in 1931, the firm developed innovative production techniques that eventually made it the largest independent cannery in the United States, manufacturing nationally known products. After World War II, the food processing facility would become Fullerton's largest industry. Although this multinational firm and Fullerton residents often had a strained relationship, Hunt Foods placed "Manufactured in Fullerton, California" on millions of canned goods, providing national recognition to the still-small town. The Hunt Center and Library historic district is also significant under Criterion B, at the local level, for its association with Norton Simon, a self-made titan of American corporate business. Hunt-Wesson, Inc., the only company Simon built from scratch, became the cornerstone of a rapidly expanding diversified industrial portfolio – Norton Simon, Inc. – that included food processing and packaging, container manufacturing, soft drink industries, printing and publishing. It became one of the first multinational consumer-product corporations between the 1940s and 1960s. By the time he died in 1993, at the age of eighty-six, Simon had amassed what is considered the world's greatest private collection of art assembled since World War II. All of these works are lodged in the Norton Simon Museum in Pasadena, California, which ensures his legacy and is a tribute to both his artistic taste and financial acumen. In addition, the Hunt-Wesson, Inc. Headquarters Building and Hunt Library are significant under Criterion C, at the local level, in the area of architecture as the best examples of the International Style in Fullerton, an architectural style seldom used in the city. The buildings are an outstanding example in the body of work of master architect William L. Pereira, one of the great architects of the twentieth century. The two buildings are the only ones designed by Pereira in Fullerton, and both remain iconic 1960s modernist gems of Orange County. The period of significance, 1960 to 1969, spans the years that William L. Pereira completed the master plan for the complex and when Norton Simon, who had used the headquarters as his main office, resigned as the head of Hunt-Wesson, Inc.

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

Criteria A: Historical Background/Industrial and Social History Context

In January 1923, the Fullerton Chamber of Commerce formed an Industrial Committee whose members had the "sole duty to bring additional industry to Fullerton".³⁴ The first industrial company to be enticed to Fullerton was the Newton Process Manufacturing Company, headed by Daniel L. Newton (303 W. Wilshire Avenue), which began construction of a large natural gas plant at the southeast corner of West Commonwealth Avenue and Brookhurst Street, adjacent to the Santa Fe Railroad, in May 1923. The Newton plant, located in a still-rural area of the city, would expand across the industrial site, adding new buildings, and eventually employ seventy workers before closing in 1927.³⁵ Eager to keep the processing plant open, Industrial Committee chairman Angus McAulay (1886-1941) convinced Connecticut businessman Albert C. Whitefield (1879-1957), who had helped develop the Vitavac Process for preserving orange juice in its natural state,³⁶ to establish a new bottling plant in the former Newton facility.³⁷ In February 1928, Whitefield moved to Fullerton (222 Malvern Avenue, 639 W. Fern Drive);³⁸ established the A. C. Whitefield Citrus Product Company (the Vitavac Process Corporation of America);³⁹ and hired George Hagar and other local workers to prepare the cannery for occupancy, spending over \$65,000 on special machinery needed in the preparation of the citrus by-products.⁴⁰ Whitehead, who had joined the Fullerton Chamber of Commerce, invited members to tour the new bottling plant in June 1928.⁴¹

Hunt Center and Library

Orange, CA

Name of Property

County and State

Experiencing financial difficulties after the 1929 stock market crash, and needing investors, Whitefield joined forces with Los Angeles businessman Meyer Simon, with Whitefield owning 49 percent and Simon 51 percent of the company. Simon transferred half of his interest to his son, Norton Simon, and Whitefield transferred half of his interest to William L. Waters, his attorney. In 1932, Meyer Simon and Waters induced Whitefield to enter into an arrangement with an Oakland company, and while he was out of town working on the new agreement, Simon and Waters attached the bottling plant, leaving Whitefield with no interest in the company. When Whitefield filed a \$20,000 lawsuit, claiming he had been defrauded of his share of the bottling company, Meyer Simon and Waters accused him of petty theft and had him arrested. The theft charges were quickly thrown out of court, and Whitefield sued for an additional \$100,000 for malicious prosecution, and when everything had been settled, Norton Simon had gained control of the Fullerton plant. The contentious dispute between Whitefield and the Simons was tracked for months in newspapers across Southern California.⁴² Adding to their notoriety, Meyer and Norton Simon were also embroiled in another widely-covered lawsuit with the city of Los Angeles, which sued the Simons for fraud and conspiracy in the sale of Harbor Department equipment and supplies [Figure 7].⁴³ Although the original plan was to obtain and to quickly sell off the new Fullerton plant equipment at a profit, the Simons, hoping to present themselves in a better light and give the appearance that they had been genuinely interested in a partnership in the Whitefield Company, made the decision to have Norton run the bottling plant for a year. Norton Simon quickly renamed the business the Val Vita (valuable vitamins) Food Products Company [Figure 8].⁴⁴ It would mark the only time that Norton Simon would build a company from the ground up. Simon would later boast that he had rescued a bankrupt company and turned it into a multinational corporation – a mythology repeated in company literature – but the Fullerton plant takeover would be the first in a long line of corporate raids conducted by Simon during his lengthy business career.⁴⁵

A brooding and gloomy man, Norton Simon was also a workaholic eager for financial gain, and he threw himself into the development of Val Vita, working seven days a week. As long-time employee Elmer Murphy would later note: “We’d work 70, 80, 100 hours a week with everybody pitching in. Norton Simon was right there running the production line, dealing with the growers and grocers; he was all over the place”.⁴⁶ Simon quickly added other fruits and vegetables to the product line, including tomato products, spinach, and peaches, and switched from bottles to cans. To save money, he bought a bankrupt Los Angeles can-making plant in 1934, and moved the equipment to Fullerton where workers began to manufacture metal containers in the building next to the cannery. To reduce pickup and delivery costs, Simon used his own trucks. Val Vita became one of the first to pack its products on moving conveyor belts and to handle the peeling of tomatoes on the production line.⁴⁷ Simon purchased additional acreage, which, by 1938, covered eighteen acres, and he added new processing and shipping buildings.⁴⁸ In 1937, the company built a new cannery next to the original plant, doubling the size of the old facility. As food production lines were added, additional buildings were constructed on newly purchased land. During these early years, Simon was concerned with increasing production and profits, and the industrial site was laid out solely for efficiency [Figure 9].

In 1939, Simon made an attempt to update the public image of Val Vita by constructing the first of two headquarter offices. Located on the northeast corner of West Commonwealth Avenue and Brookhurst Street – opposite the industrial facilities – the new Streamline Moderne headquarters building (1747 West Commonwealth Avenue), built at a cost of \$24,000, was one of the few business office buildings constructed in Fullerton during the 1930s [Figure 10].⁴⁹

As the cannery expanded, more local workers were hired, making the company one of the few that actually increased employment during the Great Depression. Moving to year-round production, the number of Val Vita employees – most of whom were Fullerton residents – rose to 900 by the end of 1939 [Figure 11], with 15,000 cans being shipped daily from what had become the largest independent cannery in the United States. Millions of cans shipped around the nation were labeled “manufactured in Fullerton, California”, providing some recognition to the still-small town. Simon’s innovations paid off, and Val Vita’s annual sales rose from 43 thousand dollars in 1932, to nearly \$9 million in 1942.⁵⁰

At a Thanksgiving party in 1932, Simon met Lucille Ellis (1911-2000),⁵¹ the daughter of a Jewish candy and tobacco wholesaler in Buffalo, New York, and in February 1933, the couple wed and moved to Fullerton. They rented a two-bedroom, one-bathroom Spanish Colonial Revival home at 1301 Luanne Avenue for the first years of

Hunt Center and Library

Orange, CA

Name of Property

County and State

their marriage. Their first son, Donald, was born on April 6, 1936, and another son, Robert, also born in Fullerton, arrived on November 23, 1937. Needing more space, the Simons rented another home, a 1927 two-story Tudor Revival home located at 600 W. Valley View Drive, known locally as the Lamhofer House.⁵² The family was close-knit, but somewhat reclusive, and Donald and Robert were raised under a strict disciplinary code.⁵³ The Simon family remained in Fullerton until 1939, when they purchased a six-bedroom, three-bathroom home at 1739 Buckingham Road in Lafayette Square, an upper-middle-class neighborhood closer to Jewish culture and only a few miles west of the downtown Los Angeles business district, where they remained for the next fifteen years.⁵⁴ They also purchased a beach house on Lido Isle in Newport Beach, where they spent week-ends and summer months. Simon often used the Newport Beach home as a second office.

Although Simon would make extensive attempts to connect to the Fullerton community in the 1950s and 1960s, he remained reclusive during his early period. On rare occasions, Val Vita would donate a prize of canned fruit for some event, but the company did not participate in any city business promotional activities (e.g., Demonstration Day, Orange Juice Week).⁵⁵ Simon, who was working seven days a week, also did not join or engage with any Fullerton social or business organizations. On one rare occasion, on October 8, 1936, Simon did address the Fullerton Rotary, inviting the businessmen to visit the plant, while noting: "We are proud of Fullerton and want Fullerton to be proud of us".⁵⁶

What Simon did continue to do was quietly take over failing or distressed food companies, acquiring a dozen during the 1930s. In 1941, Simon began to buy stock in the Hunt Brothers Packing Company, a food-processing plant in Hayward, California, founded by Joseph and William Hunt in 1888. An agreement between Val Vita and Hunt allowed Hunt to lease – with an option to buy – the plant, equipment, and brands of Val Vita. Simon eventually sold Val Vita to Hunt for \$3 million, then used the proceeds to turn around and purchase more Hunt stock, eventually gaining control of the company. He then renamed the company Hunt Foods, Inc. [Figure 12].⁵⁷ To accommodate the Hunt acquisition, Simon purchased additional acreage at the Fullerton site and hired Los Angeles architect Douglas McLellan to design a huge \$200,000 canning plant, one of the largest food processing units built in the West. The new three-acre cannery included a labeling and packing department and additional storage and shipping space for 37 individual lines that the company was producing.⁵⁸

As president of Hunt Foods, Inc., Simon completely transformed the company, "mechanizing production, centralizing operations, overhauling the accounting system, selling unprofitable properties, reducing the number of can sizes, introducing the now famous red Hunt label, and putting 7 percent of sales into an aggressive advertising campaign to build up the brand name."⁵⁹ By 1946, Hunt sales had grown from \$14,550,000 in 1942, to \$48,350,000, making it the third largest food processing company on the West Coast and the largest industry in Fullerton. By 1949, workers at the food packing site were producing two million cases of canned goods per year.⁶⁰

The expansion of the company in the 1940s increased employment to 1,500, with wages high enough for workers to form a local home construction organization,⁶¹ but Simon, whose business acumen was not matched by skills in dealing with people, began to experience labor difficulties. The Fullerton cannery experienced labor disputes, picketing, walkouts, and strikes in 1941, 1942, and 1946.⁶² By 1942, Val Vita company supervisors had gained a notorious reputation for exploiting its workers – seventy-five percent of whom were Mexican or Mexican American women. Led by labor activist Luisa Moreno, the cannery women eventually won a bitter and hard-fought campaign to form a union, the United Cannery, Agricultural, Packing, and Allied Workers of America, Local 2. In addition to union recognition and improved wages, management agreed to provide on-site day care for its workers.⁶³

In 1937/38, the city of Fullerton paid for an extensive sewage system for Val Vita, and despite the cannery's heavy reliance on water, allowed the company to pay a reduced water rate. This perceived preferential treatment became a major issue in the 1940 city council election, with many influential residents accusing Val Vita of trying to control both the city and the election [Figure 13].⁶⁴ To alleviate growing tension between residents and the company, Norton Simon's brother-in-law Frederick R. Weisman (1912-1994) – at Meyer Simon's insistence – was brought in as president of Hunt Foods in 1946 [Figure 14].⁶⁵ Weisman's optimism and out-going personality was better suited to postwar America than Simon's pessimistic and secretive style. More conciliatory than Simon, Weisman made immediate attempts to smooth things over with Fullerton residents, thanking residents for their support and attending various events [Figure 15], but the relationship between the two men remained competitive and strained, and

Hunt Center and Library

Orange, CA

Name of Property

County and State

Weisman left in 1958.⁶⁶ (Weisman, who unlike his brother-in-law, was engaged in social activities in Fullerton and Orange County, would go on to make a fortune in Toyota distribution and become one of the great modern art collectors of the twentieth century.⁶⁷) Lingering suspicions that Norton Simon was engaging in less than honorable behavior, however, would continue in the community and later play a negative role in his attempts to establish an art museum in the city.

Following the removal of World War II food restrictions, Simon launched one of the most memorable – and effective – marketing campaigns in food history. The Hunt Brothers Packing Company had been a private label company, selling a full line of fruits and vegetable products largely unknown to the consumer. With Simon as its president, the renamed Hunt Foods wanted to concentrate on its own brand and its new slogan “Hunt for the best”. Hunt Foods started with tomato sauce, “a seasoned concentrated form of tomato solids that [had] never sold in quantities of more than two million cases”,⁶⁸ and from 1946 to 1948, spent \$2.2 million dollars in national advertising.

At a time when most magazine advertisements were printed in dull grey and black, Simon purchased full-page, four-color advertisements in *Life* magazine that appeared every week of the year in 1948, the first time an advertiser had bought fifty-two consecutive advertisements in a national weekly.⁶⁹ Designed to appeal to housewives, the ads included easy-to-prepare recipes, along with folksy enticements: “Put the save in savory goulash with Hunt’s tomato sauce”;⁷⁰ “The steak is Swiss, the cost is Scotch with Hunt’s Tomato Sauce”;⁷¹ “Spanish rice, very nice ‘n low in price with Hunt’s tomato sauce”, etc.⁷² The early advertisements noted that the tomato sauce was manufactured by “Hunt Foods, Inc. Fullerton, Calif.” at the bottom, acknowledging the city’s role in the company’s manufacturing success [Figure 16].

In a particularly bold move, Hunt Foods also placed advertisements in such upscale magazines as *Vogue* and *Harper’s Bazaar*, advancing the concept that such commonplace tomato products were in fact chic.⁷³ Hunt Foods also posted huge advertisements for its tomato products on billboards across the nation,⁷⁴ and the diminutive “Perky Peggy” King was hired to sing a nine-second Hunt jingle (“I get a kick outta cookin’ with Hunt’s tomato sauce”) that brought her instant fame after it was heard on millions of radios.⁷⁵ Television was added to the advertising campaign in 1950, along with other products, including catsup, tomato paste, and Hunt’s “heavenly” peaches, and within three years “Hunt for the best” had become a household slogan. By 1951, Hunt’s tomato sauce was the number-one seller in the nation; Hunt’s peaches were ranked second among all brands; Hunt’s catsup was the number-three brand; and Hunt Foods had become the fourth largest company in the United States in its field.⁷⁶ To reflect the company’s growing diversification, it was renamed Hunt Foods and Industries in 1958. In 1960, Hunt Foods and Industries, Inc. merged with the Wesson Oil and Snowdrift Company, Inc. of New Orleans, a producer of cottonseed oil and its byproducts, forming Hunt-Wesson, Inc., a company with more than \$300 million in sales annually.⁷⁷

The postwar decades were heady years for Hunt as the company continued to expand. Simon continued to take over companies – United Can & Glass Company, Glass Containers Corporation, Ohio Match Company, etc. – and the Fullerton plant began making cans, can-making machines and glass containers, fulfilling its own growing needs and generating a steadily increasing amount of outside business.⁷⁸ The number of local employees doubled. The company purchased 3.6 acres on the south side of Commonwealth Avenue and began construction of a \$250,000 general office and showroom building. Designed by Douglas McLellan and John Fortune, the U-shaped building consolidated departments that were spread across the industrial site, with some of the 300 personnel servicing Hunt factories in California, Oregon, Washington, Utah, Ohio, and New Jersey.⁷⁹ (The executive offices remained in the small Streamline Moderne headquarters directly across from the new general office.) With city and company officials present, the office building and showroom opened to great fanfare on August 22-23, 1952. The local newspaper called it “the largest and most modern structure of its kind in Orange County”.⁸⁰ By 1957, the new office building had become too small to accommodate the still-growing firm, and a 20,000-square foot addition was constructed.⁸¹

Norton Simon and Hunt Foods received some national publicity in the 1940s – Simon still preferring to go unnoticed – but the tomato sauce advertising campaign, the fast-paced growth of the company, and Simon’s continual takeover of firms began to receive national notice. In a long, unfavorable profile in the December 1953

Hunt Center and Library

Orange, CA

Name of Property

County and State

issue of *Fortune* magazine (“Norton Simon – Like Him or Not”), Simon was introduced to a national audience. In the article, author Freeman Lincoln described Simon as “probably the most unpopular businessman in California”.⁸² The *Fortune* magazine profile would be followed by other critical national magazine write-ups, including an unflattering July 25, 1955 article in *Time* magazine (“The Raiders Challenge to Management”) that labeled Simon a corporate raider.⁸³ To counteract the negative press, Hunt Foods and Industries – not known for its philanthropic endeavors – established the Hunt Foods Charitable Foundation (later the Norton Simon Art Foundation) in 1954.⁸⁴ The Foundation began making donations to worthy charities and bestowing student scholarships, while also providing a significant tax break for Simon, who had begun to loan out art works he started collecting for his corporate office and Hancock Park home in 1954.⁸⁵ For the first time, Hunt employees were encouraged to volunteer and engage with the Fullerton community. Public relations staff worked to present Hunt in a favorable light, highlighting the economic benefits the firm brought to Fullerton. Hunt also began publication of a company magazine, the *Hunt Highlighter*, designed to showcase local employees and business activities around the country.

In 1959, Simon and Hunt staff began developing plans for a major overhaul of the Fullerton site that would separate the manufacturing and processing facilities from its executive and office functions. The \$10 million dollar project, expected to start in March 1961, and take 12 to 18 months, involved the construction of a new and expansive Hunt Center that would rival other corporate campus environments in Fullerton and California. The first phase of the project involved construction of a new plant and warehouse for Wesson products to be located northeast of the current processing plants. The company’s architect for the previous two decades, Douglas McLellan, had passed away on July 11, 1959, and his partner, John Fortune, was brought in to design the new Wesson buildings.⁸⁶ Famed architect and planner William L. Pereira was hired to create a master plan for a new Hunt Center that would incorporate a four-story corporate office building and a Hunt Foods Foundation Library, a gift to the city of Fullerton.⁸⁷ The interiors of the public areas and executive offices were to be designed by prominent interior decorator Zita Zech (1901-1973).⁸⁸ The 1952 office building (later razed) was to be remodeled to reflect the design of the new structures.⁸⁹

The new headquarters building was to be located in an orange grove directly east of the 1952 general office structure, and to make space for the new structure, all of the orange trees, a part of the parking lots, and two houses which served as emergency offices, were sacrificed. The project also involved the construction of a railway underpass, bridges spanning the flood-control channel, parking lots, and driveways. The entrance to the Hunt complex would be moved from Commonwealth Avenue to Valencia Drive.⁹⁰ After the buildings were completed, an integrated landscaped park was to be added, providing greenspace around the Hunt campus. Notable landscape architect R. Dudley Trudgett was later hired to design “a rolling, contoured, countryside atmosphere” that would showcase the new complex.⁹¹ One of California’s oldest building firms, Lindgren & Swinerton, was hired to construct the center’s buildings.

The Hunt Library was dedicated on September 12, 1962, in a ceremony at which Norton Simon presented the deed to the Mayor of Fullerton, Burton C. Herbst.⁹² Six-year-old Hope Fisher would be the first to receive a library card [Figure 17].⁹³ Fisher would be photographed in various areas of the new library [Figures 29-34]. On Sunday, November 4, 1962, over 4,000 visitors from Southern California attended the opening of the new Hunt Center, strolling around the tree-dotted, landscaped office park. Three days later, on November 7, 1962, Norton Simon welcomed shareholders to the first annual meeting at the new headquarters building.⁹⁴ Simon immediately moved into executive offices on the fourth floor of the Hunt headquarters, where he began displaying Old Master paintings and positioning statuary around the office park [Figures 18-19]. He rotated new art acquisitions around his office suite, which he would then often display in the Hunt Library. Simon would use the Hunt offices until his resignation as head of Hunt-Wesson, Inc. in 1969.

The new headquarters and library were acclaimed for their unique architecture, quickly becoming iconic modernist buildings in Orange County. In 1966, Norton Simon would win the American Institute of Interior Decorators (AID) Citation of Merit for bringing together “a team of designers to achieve a successful total design concept of architecture, interior design, and landscape design”.⁹⁵ During the planning and construction of the new Hunt Center, the firm hired the great modernist photographer Julius Shulman (1910-2009) to photograph the campus model and later the completed buildings in three separate jobs [Figures 35-50].⁹⁶

Hunt Center and Library

Orange, CA

Name of Property

County and State

From the start, the Hunt Library was viewed as a cultural center for Fullerton, and over the years, many artists and collections were exhibited in the well-lit building. Using Hunt Foundation funds, Norton Simon turned part of the library into an art gallery and study center. He donated a collection of 400 art books worth \$5,800 in 1963,⁹⁷ and soon began installing artwork from his growing collection on the walls and grounds [Figure 20]. Paintings, lithographs, prints, and statues were seen throughout the inside and outside of the library, and on special occasions, such as the annual Night in Fullerton, additional art from the headquarters building would be moved to the library (Figure 21-22.).⁹⁸ As Simon acquired new items, users of the neighborhood library were treated to a rotating display of paintings, including originals by Gainsborough, Rubens, Degas, and Boucher. Students enrolled in art classes at Fullerton College and Orange State College (now California State University, Fullerton) used the community room and research area as their classroom and study room [Figure 23]. When in Fullerton, Simon would often spend the “good part of a day walking around the grounds to study each statue’s setting”, repositioning the sculpture to different locations around the campus.⁹⁹ The Hunt Foundation continued to loan and display art in the Library until 1974.

As Simon’s art collecting became more serious, the Foundation switched its emphasis from education to art. Simon began to “carve out a new image for himself in Fullerton as a cultural patriarch”.¹⁰⁰ Seeking a permanent location for his ever-expanding collection, Simon proposed the construction of a new fine arts museum to Herman Hiltcher, Fullerton City Administrator, in March 1964.¹⁰¹ Some or all of the proposed Hunt Foods Foundation Museum would be situated on land owned by the Fullerton School District southeast of the Hunt Library. The Fullerton School District would donate the land, and the Foundation would provide funds for the museum’s planning and construction. William L. Pereira quickly completed plans for the 12,000-square-foot museum, expected to architecturally match the library and headquarters building.¹⁰² Although there was wide support for the new museum, the project became bogged down by bureaucracy, land disputes, and the increasing fears of city officials that Fullerton did not have the means to maintain the museum and pay for the security of such a valuable collection.¹⁰³ There was also an undercurrent that Simon had ulterior motives for the proposed gift, including obtaining free public land for a private museum. The private/public project lingered for a few years, and Simon eventually withdrew the offer in 1966, and would later open the Norton Simon Museum in Pasadena in 1975.¹⁰⁴

By 1966, Hunt-Wesson had become a fixture in Fullerton. The company was paying a sizable amount in taxes and employment to a permanent force of 1,400 workers, and during peak production months, hiring another 1,200 employees, many of them local housewives, students, and teachers. Hunt’s payroll averaged almost \$500,000 a month. In addition to the sizeable landscaped park with its new corporate headquarters, additional acreage contained up-to-date facilities that processed a wide variety of fruits and vegetables and manufactured millions of glass and metal containers, as well as housing warehouses, garages, and a research center.¹⁰⁵ Simon had also purchased the W. P. Fuller Paint Company, a wholly-owned subsidiary of Hunt-Wesson, which moved into new offices at 4115 West Artesia Avenue.¹⁰⁶

In 1968, Simon consolidated Hunt-Wesson, Inc. and the ten companies it controlled into Norton Simon, Inc., which by 1969, would have sales of \$1 billion.¹⁰⁷ While Simon’s headquarters were relocated to New York City, the Hunt-Wesson headquarters remained in Fullerton. On December 1, 1969, Norton surprised the business community by stepping down as director of Norton Simon, Inc., announcing that he would be devoting all his time to art, politics, and education.¹⁰⁸ During the 1970s, Hunt-Wesson continued to grow, expanding its line of tomato and oil products. It introduced new food lines, including Manwich Sloppy Joe Sauce, Big John’s Beans ‘n Fixins, Snack Pack, and flavored tomato sauces. Hunt-Wesson division sales topped \$1 billion for the first time in 1979. In 1983, Norton Simon, Inc. was purchased by Chicago-based Esmark, Inc.,¹⁰⁹ and then in 1984, by another Chicago-based company, Beatrice Companies, Inc.¹¹⁰ The following year, Beatrice became a private company and was renamed BCI Holding Company. Despite ownership changes, Hunt-Wesson continued to grow. It took on responsibility for other food businesses, including Peter Pan Peanut Butter, Swiss Miss, La Choy, and Rosarita. It developed a strong sales and distribution network with sales topping \$2 billion annually.¹¹¹

In 1990, the BCI Holding Company was acquired by ConAgra, Inc., a diversified food products conglomerate based in Omaha, Nebraska.¹¹² Although ConAgra initially expressed high hopes for Hunt-Wesson, Inc., the historic Fullerton tomato processing plant became the victim of Orange County’s urbanization. In 1996, ConAgra closed the Hunt-Wesson plant, one of Southern California’s largest remaining food canneries, laying off 325 full-time workers

Hunt Center and Library

Orange, CA

Name of Property

County and State

and eliminating 450 seasonal canning jobs. ConAgra executives stated that “it no longer made sense to keep an operation that was next door to thousands of homes, saddled with expensive environmental control requirements and miles from the nearest tomato fields”.¹¹³ In 2000, ConAgra sold the 20.6-acre campus to Grace Ministries International, an association for 4,000 Korean churches.¹¹⁴

Facing financial difficulties and a growing homeless population encampment on the 2.2-acre library grounds, Fullerton officials closed the Hunt Library in 2014. The building is currently being leased by Grace Ministries International, but the status of the library remains uncertain.

Criteria B: Industrialist/Art Collector Norton Simon Context

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

After a shaky start in San Francisco, Meyer Simon established himself as an importer and exporter of surplus and scrap goods, conducting most of his business with Asia. Norton Simon joined his father, but eager to be independent, took off for Los Angeles in 1923, at the age of eighteen. His ambition was to make a lot of money, and Simon tried a number of business ventures, including purchasing the Los Angeles Steel Products Company (2461 East 8th Street), a sheet metal distribution company, in 1927. In 1929, Meyer Simon moved his second wife and two daughters to Los Angeles to join his son.¹¹⁵

In 1931, Meyer convinced his son to join him in investing in the ailing Whitefield Citrus Products Company, a citrus bottling plant in the then-sleepy town of Fullerton, California. Although the original plan, in typical Simon family fashion, was to quickly sell off the plant equipment and move on, Meyer encouraged Simon to run the company for a year. Meyer Simon, who remained in Los Angeles, provided expertise as general manager and then as vice-president, but the day-to-day running of the cannery was done exclusively by Norton Simon, who resisted all attempts by his father to join the board of directors. Norton changed the company name of the orange juice bottling plant to the Val Vita Food Products Company, the only firm he would build from scratch. Working tirelessly, Simon would quickly develop Val Vita into one of the largest canneries on the West Coast. He continued to buy up failing food processing companies, and in 1941, began buying stock in the Hunt Brothers Packing Company in Hayward, California, eventually gaining control of the firm. He changed the name of Val Vita to Hunt Foods, Inc.

In the 1940s, Simon turned Hunt Foods into a food processing powerhouse, but in his continual pursuit of increased profits, he angered many in the food industry. During the World War II food shortage, Simon made “lasting enemies of many wholesalers and grocery chains by stopping Hunt’s longtime private-label canning for them to push products under Hunt’s own name”.¹¹⁶ He further weakened the trade when he bought up several private-label canneries and put Hunt labels on their canned goods. He also increased the price of his canned foods during the war, but in 1946, when the government stopped purchasing canned goods and removed price controls and the market was glutted with canned fruits and vegetables, he refused to lower the price, earning even more enmity from the food industry.¹¹⁷

While building Hunt Foods into a giant among food processing companies, Simon kept 9.5 percent of the company’s assets free for investment, targeting companies that were undervalued, failing, or poorly managed. He would quietly and cautiously buy a relatively small number of shares, enough to give his investigators access to the company’s offices and plants. When investigators would report favorably back, he would buy a larger block of stock – usually about ten percent – and demand a place on the board of directors of the company. The incumbent management, “shocked at such a maneuver, and jealous of its power, would react with numbed or furious hostility, usually to no

Hunt Center and Library

Orange, CA

Name of Property

County and State

avail. Almost invariably Simon would succeed in fighting his way into the director's chair. Once there, he would dominate proceedings with his criticism and suggestions, and within months he would usually be in effective control of the company".¹¹⁸ Although considered an early corporate raider, Simon insisted that he was merely performing a service for shareholders. He never drained a business and then left. As one friend noted: "He would take a poorly managed business, move in, get good management and get it operating on a profitable basis . . . Shareholders benefitted from his presence".¹¹⁹

While keeping Hunt Foods as the cornerstone of his business empire, Simon was always on the lookout for promising investments. By 1965, Hunt-Wesson, Inc. had either merged with or obtained large holdings in twenty-seven companies, giving the conglomerate a \$72 million portfolio.¹²⁰ When he retired in 1969, at the age of 62, Simon and his family's holdings of stock in Norton Simon, Inc. was worth more than \$50 million.¹²¹ Some of Simon's more notable acquisitions included: the Ohio Match Company, which produced matchboxes carrying Hunt advertising; the Atlas Imperials Diesel Company; the Wesson and Snowdrift Company; the Modern Can Machinery Company; the Benton-Ballou Company, which had valuable manufacturing patents; Knox Glass; the Canada Dry Corporation; and the McCall Corporation, owners of *Redbook* and *McCall's* magazines. Not all of Simon's acquisitions, however, were successful. He failed to revive the ailing Fuller Paint Company, which he had purchased outright in 1962. After taking over the Wheeling Steel Corporation in 1964, he was unable to modernize the firm and sold it in 1967. He tried and failed to gain control of meatpackers Swift and Company, and American Broadcasting Company-Paramount Theatres, Inc. successfully resisted Simon's attempts to gain control in 1964-65.

A compulsively private man, Simon became an increasingly public figure in the 1950s and 1960s. He began to spend more time on his other interests: politics, government, and the arts. He served as a Founder of the Los Angeles Music Center and was a Trustee of the Los Angeles County Museum of Art from 1957 to 1971, playing an instrumental role in the establishment of a new museum on Wilshire Boulevard in 1961. He served as a University of California Regent from 1960 to 1976. Often at odds with Governor Ronald Reagan, he challenged cutbacks, sympathized with student dissidents, and opposed the firing of black activist Angela Davis. In 1968, he was selected to serve on the Carnegie Commission on the Future of Higher Education, and in 1978, would be appointed to the California Transportation Commission by Governor Edmund G. (Jerry) Brown, Jr. In 1970, to the amazement of his family and friends, he ran an unsuccessful campaign as a candidate in the California Republican Party primary for the United States Senate, spending \$2 million of his own money.

After building a new ranch-styled home on North Hudson Avenue in Hancock Park in 1954, Simon went shopping for paintings to put on its walls. He purchased a Gauguin, a Bonnard, and a Pissarro, and was hooked for life. Simon would eventually amass what is considered to be the greatest private art collection assembled after World War II.¹²² Spanning the 13th through 20th centuries, his collection contains fine works by Raphael, Peter Paul Rubens, Giovanni Tiepolo, Edouard Manet, Edgar Degas, Vincent van Gogh, Pablo Picasso, and Rembrandt. Masterpieces in the collection include Vincent van Gogh's *The Mulberry Tree* (1889), Peter Paul Rubens' *Saint Ignatius of Loyola* (1620-22), Rembrandt's *Portrait of a Boy in Fancy Dress* (1655-1660), Raphael's *Madonna and Child with a Book* (1502-03), and Paul Cezanne's *Tulips in a Vase* (1890-92).¹²³ Simon was initially fascinated by the French impressionists and postimpressionists but later broadened his interest to include early modern art and Old Master paintings. (Simon was wary of modern art, because he thought it would not hold its value.)

Simon's achievement was remarkable because he had not grown up with and around art, and no members of his family were collectors. He had not attended college and had actually hated school. He would eventually evolve from a hesitant, uneducated buyer into an intelligent and shrewd negotiator who would prolong negotiations until he had worn down his opponents. He often did his own research, calling specialists and experts at all hours of the day. He relied on untrained people – Darryl E. Isley and Sara Campbell – as his curators, preferring young and inexperienced art students "up to the challenge of learning to work his way to professionals who had adopted traditional methods of dealing with the art world".¹²⁴ Simon's initial purchases were quietly and privately conducted, but as acquisitions and purchase amounts increased, he received a great deal of media attention. His winning bid of \$2.2 million for Rembrandt's *Portrait of a Boy in Fancy Dress* – then the second most expensive painting auctioned – at Christie's in London on March 19, 1965, brought him worldwide attention [Figure 24].¹²⁵ Simon and the painting appeared on the cover of *Time* magazine on June 4, 1965 [Figure 25]. By 1989, Simon had spent \$100 million dollars purchasing over 12,000 pieces of art.¹²⁶

Hunt Center and Library
Name of Property

Orange, CA
County and State

Unable to attain his art museum in Fullerton, Simon purchased the failing Pasadena Museum of Modern Art, spent \$3 million refurbishing the building, then opened the Norton Simon Museum (411 W. Colorado Blvd.) in 1975, to showcase his collection.¹²⁷ When he took over the Pasadena Museum, Simon acquired an important cache of contemporary art along with the Galka E. Scheyer collection of German Expressionism.¹²⁸ Simon was criticized for disposing of some of the works, and warehousing others, but the Norton Simon Museum eventually was able to balance the modern art with displays of major masterpieces from many epochs, and the museum collection eventually spanned two thousand years of Western and Asian art.¹²⁹ While there may have been initial misgiving about Simon's new museum, it was quickly adopted by Southern Californians as a cultural jewel, adding luster to the area's cultural life. In November 1976, the art journal *Connoisseur* would devote an entire issue to the collection, acclaiming it as "one of the most remarkable in the world" and an "essential port of call for scholars".¹³⁰

Simon contracted Guillain-Barre syndrome in 1983, and his health gradually declined. In 1993, he passed away at the age of 86 from respiratory failure. He is buried in Los Angeles. Papers on Norton Simon's art collection are at the Norton Simon Museum. Although there are numerous periodical articles on Simon, *Odd Man In: Norton Simon and the Pursuit of Culture* (1998) is the only full-length biography. The various collections and exhibitions at the Norton Simon Museum have been studied in a number of monographs and exhibition catalogs: *Degas in the Norton Simon Museum* (2009), *Asian Art in the Norton Simon Museum* (2003), *The Blue Four Collection at the Norton Simon Museum* (2002), *Nineteenth-Century Art in the Norton Simon Museum* (2006), etc.

Criteria C: Architectural Context

Following World War II, Fullerton attracted one industrial giant after another – Beckman Instruments, Inc. (1953), the Kimberley-Clark Corporation (1956), the Hughes Aircraft Company (1957) – with each corporation commissioning such notable architects as Emmons & Jones, Skidmore, Owings, and Merrill (SOM), and Eugene Choy to design strikingly original headquarters and manufacturing facilities. In comparison, Hunt-Wesson, with his modest 1939 headquarters and haphazard industrial site, appeared antiquated and decidedly unprogressive. In 1959, company head Norton Simon made the decision to create a new modernist Hunt Center that would rival other business headquarters in Fullerton and Southern California. Simon wanted a showpiece that befitted his company's multinational status in the business world and reflected his growing stature as a world-class collector of art. Flush with money from Hunt-Wesson, Simon had the funds necessary to create a unique corporate symbol and landmark that would identify the company globally. The Hunt Center was the result of a highly successful collaboration between a prominent architect and a corporation determined to express its unique identity through a landmark headquarters building and campus.

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

Although Pereira is credited with creating modern architecture in Los Angeles, he left an indelible print on Orange County. He spent thirty of his fifty professional years working in Orange County, having a hand in the design and planning of more than sixty buildings in the county and created plans for properties encompassing an estimated 200 square miles, including three colleges, the countywide airport system, a sprawling industrial site for Lockheed, the

Hunt Center and Library

Orange, CA

Name of Property

County and State

93,000-acre Irvine Ranch, and 4,000 acres of Union Oil Company land within Brea and La Habra. Those projects “cover almost one-third of the habitable land in Orange County”.¹³¹ There would be no Orange County as it is known today without the hand of Pereira. Some of his major Orange County works include Fashion Island’s Atrium Court in Newport Beach, Irvine Towers in Newport Center, the Cypress Civic Center, and the Buena Park Public Library. The Hunt Library and the Hunt-Wesson, Inc. Headquarters Building remain two of his most recognizable and iconic masterpieces in Orange County and are the only two buildings in Fullerton designed by the architect.¹³²

In a long career that spanned several iterations and reinventions, Pereira developed a resume of incredibly diverse projects. As tastes and trends changed, he designed buildings in a number of styles: Beaux Arts, Art Deco, International Style, Mid-Century Modern, Futurist Architecture, and Brutalism. He began designing buildings in the International Style in the late 1930s, most notably in his commission for the Lake County Tuberculosis Sanatorium (1938-39) in Waukegan, Illinois, and continued to use the style until the early 1960s. By the time he designed the Hunt Center structures, Pereira had completely mastered the sleek modernist elements of the International Style, and the two companion structures are two of his finest examples of the style. The Hunt Center project would also be one of his last uses of the International Style. By 1963, he had moved toward Brutalism, reflected in his campus building designs for the University of California, Irvine (e.g., Langson Library, Crawford Hall, Murray Krieger Hall). The International Style was seldom used in Fullerton, and the Hunt Headquarters and Hunt Library remain the two most notable examples of the style in the city.¹³³

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

Master Architect William L. Pereira

William Leonard Pereira was born in Chicago, on April 25, 1909, the son of an owner of a printing business. The Pereira family came to Boston from Portugal in 1850, moving to Chicago around 1870. He concentrated on technical drawing at a secondary school with the aim of becoming an architect, a goal he pursued at the University of Illinois at Champaign-Urbana. He paid his way through college by painting scenery for the Theatre Department. When he graduated in June 1930, the Depression was in full swing, and after looking for work for three months, he landed a job with the prestigious Chicago firm of Holabird and Root, where he helped to draft a master plan for the 1933 Chicago World’s Fair.¹³⁴ When economic conditions forced Holabird & Root to lower his salary, Pereira, at the age of 23, set up his own practice with his brother Hal (Pereira & Pereira), working directly on several of the Fair’s buildings.

In 1934, Pereira’s remodel of the venerable Chicago Dearborn Theater greatly impressed its manager, Elmer Balaban, the younger brother of Barney Balaban, who ran the Balaban & Katz theater empire controlled by Paramount Pictures, Inc. In the next six years, Pereira would design seventy-five theaters in twenty-six states for Balaban & Katz.¹³⁵ His most notable building during this early period was the Esquire Theatre in Chicago, a streamlined Art Deco movie house decidedly different from the ornamental palaces that Balaban & Katz typically constructed.¹³⁶ He became a registered architect in Arizona, California, Illinois, Indiana, Kentucky, Michigan, Ohio, Wisconsin, and the District of Columbia. He also passed the National Council of Architectural Registration Boards #144 which allowed him to practice in any state without further examination.¹³⁷ Because of his elegant movie house designs, in 1938, Pereira was offered the opportunity to submit sketches for a new studio in Hollywood. In preparing the design, he painstakingly researched how pictures were made, so impressing movie studio officials that Paramount not only awarded him the \$15 million contract, but hired him as a photographer, art director, and producer.¹³⁸ Pereira and his wife Margaret McConnell, a glamorous model and budding actress, made the decision to move to Los Angeles.¹³⁹ For Pereira, California was love at first sight: “I looked around at the colors, the terrain, the architectural opportunities and I knew this was going to be the place”.¹⁴⁰ Pereira’s brother Hal, who would go on to become one of film’s all-time great art directors and production designers, soon followed.¹⁴¹

Hunt Center and Library

Orange, CA

Name of Property

County and State

As a California architect, Pereira won awards from the American Institute of Architects for his design of the Motion Picture Country House and Hospital in Woodland Hills and for the Pan Pacific Theatre, a Neo-Deco building in the Fairfax District of Los Angeles [Figure 26].¹⁴² In 1943, he won an Academy Award for special effects in Cecil B. DeMille's *Reap the Wild Wind* and followed this pinnacle by producing artistically and financially successful films for Paramount, RKO, and Selznick International Pictures, including *This Gun for Hire* (1942), *Jane Eyre* (1943), *Since You Went Away* (1944), *Johnny Angel* (1945), and *From This Day Forward* (1946). He also served on a small committee advising movie producers on the film *Mr. Blandings Builds His Dream House* (1947).¹⁴³ Throughout the 1940s, Pereira's tandem roles in both film and architecture yielded a substantial income from both fields. He became firmly ensconced in the Hollywood community – gossip columnist Hedda Hopper labeled him “a brilliant young architect”¹⁴⁴ – and established industry ties that he would retain for the rest of his life. His multiple commitments, however, evoked charges from fellow architects that he was a mere “dilettante”, a “four-flusher”, and “just a big noise”.¹⁴⁵

Following the end of World War II, Pereira made the decision to concentrate solely on architecture. As his practice began to expand, Pereira joined the faculty of the University of Southern California (USC) in 1949, as a professor of architecture, a post he held until 1957. He would be a major influence on a number of his young architecture students, including Frank O. Gehry, Gin D. Wong, and William Blurock. In 1950, Pereira asked Charles Luckman (1909-1999), whom he had met while they were classmates at the University of Chicago, to form a partnership, Pereira & Luckman, Architects and Engineers.¹⁴⁶ Some months earlier Luckman had resigned as president of Lever Brothers, where his salesmanship had earned him the reputation as the “boy wonder” of soap.¹⁴⁷ The two architects immediately began to receive enormous and significant commissions, with Pereira using his film connections and Luckman using his extensive business contacts.

In their eight years together (1950-1958), Pereira and Luckman received larger and larger commissions for individual buildings and huge planning projects in Los Angeles and throughout the United States, quickly becoming nationally-prominent practitioners of Modernist architecture. The project that brought them to immediate attention was CBS Television City (1952) in Los Angeles. The two architects were commissioned to design a new type of studio expressly for television. Pereira had been retained in 1948, to survey existing motion picture studios in Hollywood to determine if one could be converted into an efficient television operation. With no precedent to go by, Pereira and Luckman designed a modern complex that consisted of a general service area and four separate studios, complete with rehearsal rooms, storage space, and dressing rooms, that could be subdivided by movable parts. Many of the complex's significant design features, now common throughout the industry, were conceived and executed at the television studio.¹⁴⁸

The overwhelming success of CBS Television City led to commissions for a number of television stations, including the KEYT Television in Santa Barbara, the KTTV Television Station in Los Angeles, and the WSBT Radio Television Studio in South Bend, Indiana. Pereira and Luckman were also hired to design a series of iconic department stores (e.g., Beverly Hills, Pasadena, Palm Springs) for the J. W. Robinson Company (“Robinson's”). Praised by *Arts & Architecture* and the *Architectural Forum*, the International Style and Mid-Century Modern emporia provided suave sophistication for shoppers at one of Southern California's landmark businesses.¹⁴⁹ Other laudable projects included the Grossmont Hospital, a suburban San Diego medical facility notable for its efficiency; a 450-room Disneyland Hotel in Anaheim and an early – and unbuilt – plan for Disneyland;¹⁵⁰ the NASA space facility at Cape Canaveral; Bullock's Fashion Square (now the MainPlace Mall) in Santa Ana; the Berlin Hilton Hotel in Germany, the first major hotel built in the west sector of Berlin after World War II;¹⁵¹ Marineland of the Pacific in Palos Verdes, one of Southern California's earliest amusement parks;¹⁵² and the International Styled Farmers and Stockmans Bank (now Cunningham Group Architecture) in Phoenix, Arizona, certified as a historic structure by the city of Phoenix Historic Preservation Office.¹⁵³

The firm quickly flourished, gaining a reputation for the master planning of large building complexes, and it was during his partnership with Luckman that Pereira turned increasingly to urban and regional planning. Before starting any new commission, Pereira would painstakingly research all aspects of the project, which he would then draft into a detailed and visionary master plan that established goals, policies, and priorities for long- and short-range development programs. The master plans had the added benefit of multiple commissions. After the master plans were submitted, firms would award additional contracts, and the planning became an effective and lucrative

Hunt Center and Library

Orange, CA

Name of Property

County and State

device for receiving follow-up work. Pereira and Luckman eventually developed a significant number of master plans that would alter Southern California, providing detailed, long-range plans for the development of Camp Pendleton,¹⁵⁴ the Santa Monica Airport, Northrop Aircraft, the California Institute of Technology, the Bunker Hill Urban Renewal Project, the original University of California, Santa Barbara campus, and the Los Angeles International Airport.¹⁵⁵

Within five years, Pereria & Luckman had grown from an office with a dozen architects to a firm with about 400 employees and more than \$500 million worth of work on the boards. By 1956, contracts totaled \$1.1 billion, a formidable sum in 1950s dollars.¹⁵⁶ Luckman and Pereira, however, were incompatible, and Pereira abruptly broke up the partnership – one of the most successful in the history of the profession – in 1958, noting after he had left the firm: “It was like working in a factory. Everybody was standing in line with projects for us to do, like a line of railroad cars waiting to be uploaded. I don’t say we were doing inferior work; I just know I wasn’t doing my best”.¹⁵⁷ Luckman bought Pereira out for a reported half million dollars, and Pereira set up his own Los Angeles practice, William L. Pereira and Associates (5657 Wilshire Blvd.). The split was hardly completed when the Lockheed Aircraft Corporation asked Pereira to develop a master plan for a \$50 million research center, and from then on until his death in 1985, he never lacked for work.¹⁵⁸

During his third and final practice, Pereira completed a staggering 260 projects, an extraordinary variety of high-quality architectural works that included hospitals, movie theaters, performing arts centers, colleges, banks, libraries, corporate headquarters, civic centers, apartments, casinos, condominiums, airports, prisons, and private homes for a number of notable individuals.¹⁵⁹ Personable and professionally competent, he became noted for providing his clients with the buildings they wanted. Client satisfaction would lead to multiple projects from one firm, such as the J. C. Penney Corporation, Hilton Hotels, and Crocker Citizens’ National Bank. Some of his more laudable buildings during this period include the Great Western Savings Center in Beverly Hills, the world’s first truly elliptical building;¹⁶⁰ the IBM Regional Headquarters in Los Angeles;¹⁶¹ Pepperdine University in Malibu, declared the most beautiful campus in America by the *Princeton Review*;¹⁶² and the Times Mirror Building in Los Angeles.¹⁶³ He also contributed notably to the architecture of the academic community. His designs for campus structures included those for the Universities of Houston, Missouri, and Vermont; Brigham Young University; Whittier College; Occidental College in Los Angeles; Chapman University in Orange; the University of Southern California; Los Angeles City College; and the California Institute of Technology in Pasadena. He also completed master plans for Cerritos College, Cypress College, Pomona College, and Golden West College in Costa Mesa.

Many of his architectural projects were groundbreaking and of such high-profile caliber that they were often featured in magazines and newspapers. His buildings are often easily identifiable by their unmistakable style, often taking on unusual forms, such as pyramids, triangles, and ziggurats. The wide variety of buildings and styles employed by Pereira ensured that a number of his projects would be controversial. When plans for the Transamerica Pyramid building (1972) in San Francisco were unveiled in 1968, many people were opposed to the design, believing it was inappropriate for the city. The city’s top planner called the proposal “an inhumane creation”.¹⁶⁴ The elegant skyscraper, which foreshadowed the postmodern towers of the 1980s and 1990s, would later become a recognizable landmark of the San Francisco skyline.¹⁶⁵ The highly controversial Theodor Geisel (Dr. Seuss) Library (1970) on the University of California, San Diego campus, with its dramatic inverted pyramid shape, would later be named one of the twenty-five most modern libraries in the world in 2008.¹⁶⁶ There were great reservations in the selection of Pereira as the architect for the new Los Angeles County Museum of Art (LACMA) – several trustees preferred Ludwig Mies van der Rohe or Richard Neutra – and when the museum opened on April 1, 1965, *Arts & Architecture* staff were underwhelmed by the three-building complex’s nonmodernist architecture, noting that the museum “seemed to reflect a longing to recreate a world that never existed.”¹⁶⁷ The interior layout of the museum, however, proved very functional and efficient, and ten years later, over 13 million visitors had visited the site, making it one of the most popular destinations in Los Angeles.¹⁶⁸ Until additional buildings were added to the property, LACMA remained one of Pereira’s most iconic Los Angeles complexes.

Along with specific building projects, Pereira continued with his vast planning assignments in Southern California and around the world. In addition to master plans for corporations, he completed city plans for Calabassas, El Monte, El Tejon, Huntington Beach, Rancho San Diego, Rancho Santa Margarita, Santa Cruz Island, Santa Catalina Island, and Shadow Valley Ranch in California; Haleaha, Honolulu, and Pauahi in Hawaii; and Baton Rouge,

Hunt Center and Library

Orange, CA

Name of Property

County and State

Louisiana. His most significant master plans abroad were for the Teheran and Baghdad International Airports in Iran, and Yanbu, a modern industrial city developed on the Red Sea coast of Saudi Arabia.¹⁶⁹ Memorable international specific projects included the Pontiac Office Tower (1980) in Singapore, Indonesia, and the Doha Sheraton Hotel (1980) in Doha, Qatar.¹⁷⁰

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

Although most people associate Southern California with Hollywood – and not the aerospace industry – following World War II, the region became the center for a growing defense industry and space program. Pereira would design one massive complex after another for such industrial giants as Convair, Northrop, Lockheed, Douglas, and North American. “His corporate campuses in steel and glass, with their strong horizontal lines, lavish landscaping, pools and fountains, and deliberate blurring of interior and exterior space, perfectly expressed the ‘blue sky’ optimism” of the aerospace industry.¹⁷¹ Pereira became the master of aerospace modern, developing immense complexes that spread across wide swaths of empty land. After the aerospace industry faded, other uses were found for the former research centers and laboratories, although Pereira's imprint remains on many of the properties. Ford Aeronutronic Division in Newport Beach became upscale housing.¹⁷² Rockwell's Autonetics Division in Laguna Beach was acquired by the General Services Administration and renamed the Chet Holifield Federal Building.¹⁷³

Pereira's most ambitious and mammoth-scaled undertaking would be the development of Irvine Ranch, “the largest privately master-planned new community or satellite new town ever built in the United States.”¹⁷⁴ In 1959, the Irvine Company hired him to draw up the overall scheme for the massive project [Figure 27]. He recommended a section of the Irvine Ranch as a site for a new branch of the University of California. As an architect, Pereira played a strong role in the design of the University of California, Irvine buildings and campus layout. He was the architect of many of the early buildings and continued for years as a consultant, reviewing the work of other architects retained by the campus. His overall plan for Irvine Ranch called in part for the creation of a city of 100,000 people centered on a 1,000-acre campus for 27,000 students, including a variety of housing for different income levels, hotels, theaters, and other amenities and cultural resources to be shared by students and residents, as well as an industrial park. He envisioned mixed-use residential, business, and commercial villages connected by regional roads, bike trails, and open space corridors.¹⁷⁵ Pereira's planning for the Irvine Ranch would land him on the cover of *Time* magazine on September 6, 1963, only one of five architects so honored [Figure 28].¹⁷⁶ Although Pereira's original charge was limited to 10,000 of the ranch's 93,000 acres, the principles he espoused soon became the guiding goals for the development of the entire ranch. Portions of the ranch have become parts of such neighboring cities as Costa Mesa, Laguna Beach, Newport Beach, Orange, and Tustin. The City of Irvine is now “internationally acclaimed as the most successful New Community” developed in the twentieth century.¹⁷⁷

During 1971, Pereira was architect in residence at the American Academy in Rome.¹⁷⁸ He served as a member of the President's National Council on the Arts from 1965 to 1968.¹⁷⁹ He was chairman of the California Governor's Task Force on Transportation in 1967-68, and adviser to the Aeronautics and Space Engineering Board in 1969. He was elected chairman of the board of governors of the Otis Art Institute of Los Angeles County in 1961.¹⁸⁰ In 1958, he was appointed a Fellow of the American Institute of Architects, which presented him with many honor and merit awards.¹⁸¹ In the late 1970s, plagued by ill health, Pereira hired two young architects – R. Scott Johnson and William H. Fain, Jr. – as partners, renaming the firm Johnson, Fain & Pereira Associates.¹⁸² After Pereira's death in 1985, at the age of 76,¹⁸³ Johnson and Fain acquired the Los Angeles practice, which became known as Johnson Fain (1201 N. Broadway).

Hunt Center and Library

Name of Property

Orange, CA

County and State

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

Hunt Center and Library
Name of Property

Orange, CA
County and State

10. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

¹In 1956, Fullerton officials hired Edwin Castagna (1909-1983), then director of the Long Beach Public Library, to study the library needs of the city. Castagna's report concluded that a 15,000-square-foot branch library was needed on the southwest side of the city where there had been a boom in housing and shopping development. The Hunt Foods Charitable Foundation based their gift of a branch library next to the new corporate headquarters upon the recommendations in the report. Castagna, Edwin. *Recommended Five Year Capital Improvement Plan for the Fullerton Public Library*. Long Beach: Edwin Castagna, 1957. On file, Local History Room, Fullerton Public Library. At the time, the southwest section of the city was served by a bookmobile.

²Mudrick, Sylvia Palmer, Cathy Thomas and Debora Richey. *Fullerton, the Boom Years*. Charleston, SC: History Press, 2015: 13.

³"Building Permits Show Rise over Previous Month's Total." *Fullerton News Tribune* March 18, 1947.

⁴Carlson, W. Garrett. "Norton Simon Malibu Beach Residence." In *The Design Legacy of R. Dudley Trudgett*." San Bernardino, CA: CreateSpace Independent Publishing Platform, 2017: 46-47.

⁵Carlson, W. Garrett. *The Design Legacy of R. Dudley Trudgett*." San Bernardino, CA: CreateSpace Independent Publishing Platform, 2017: 140-141.

⁶Chermayoff, Serge. "Telesis: The Birth of a Group." *New Print Points* July 1942: 45-48; Miller, Arthur. "Now We Plan." *Los Angeles Times* October 19, 1941, p. 3, 12, 14; ". . . And Now We Plan." *Art Papers Magazine* March/April 2013: 10-15. Telesis started in the Bay Area, but he had a short-lived branch in Los Angeles. The group was concerned with urban growth, fair housing, and the environment.

⁷"Philip A. Shipley; Did Landscape Design for Presidents, Celebrities [Obituary]." *Los Angeles Times* August 3, 2001, p. B11. Before forming a partnership with Trudgett, Shipley landscaped the Forever Home housing tracts in Fullerton, a three-stage development of California Modernist homes designed by Emmons & Jones in the mid-1950s. Lenox, Barbara. "Oriented to the Outdoors: Skillful New Placement is the Secret that Transforms This Modest-Offering House into a Home Attuned to Livability." *Los Angeles Times* September 2, 1956, p. M10.

⁸Lenox, Barbara. "The Ultimate in Built-In Lakes." *Los Angeles Times Home Magazine* October 26, 1959, p. K18+. A reproduction of the article and additional photographs are in *The Design Legacy of R. Dudley Trudgett* (pp. 62-69).

⁹Carlson, W. Garrett. *The Design Legacy of R. Dudley Trudgett*." San Bernardino, CA: CreateSpace Independent Publishing Platform, 2017: 17-18.

¹⁰"Selden Ring; Pioneered Idea of Garden Apartments." *Los Angeles Times* August 12, 1992, p. VY B12; Kinchen, David M. "Former Dentist Thrives as Builder of Apartments [Ellis Ring]." *Los Angeles Times* February 12, 1989, p. I95; Jones, Robert A. "Hearts of the City: Exploring Attitudes and Issues behind the News." *Los Angeles Times* January 31, 1996, p. 2.

¹¹"Mariners Village." *Modern Architecture in LA*. Los Angeles Conservancy. n.d. Online.

¹²"What Good Land Use Can Mean." *Los Angeles Times* November 9, 1969, p. M39B. Photographs of the apartments are in *The Design Legacy of R. Dudley Trudgett* (pp. 108-119).

Hunt Center and Library

Orange, CA

Name of Property

County and State

¹³Motley, Jack. "Developer Features Gardens at Residential Development." *Los Angeles Times* June 16, 1974, p. G1, 10.

¹⁴"More than 80 Homes Sold at Dove Creek." *Los Angeles Times* December 6, 1975, p. SF1, 9.

¹⁵"Courtyard Sales Top \$1 Million." *Los Angeles Times* September 20, 1975, p. I14; "The Courtyard Honored for Planning." *Los Angeles Times* August 23, 1975, p. SF A1-2.

¹⁶Carlson, W. Garrett. "Dudley Trudgett, a Landscape Architect and Benedict Canyon Treasure." *Benedict Canyon Association Newsletter* vol. 6, no. 2 (Fall 2013): 4. Online. In same issue: Musico, Mary Ann. "In Addition . . . Dudley 'the Original Tree Hugger.'" For a time, Trudgett served as head of the Benedict Canyon Association.

¹⁷Rowe, Harry M., Jr. "Hunt Foods Foundation Library, Fullerton Public Library." *California Librarian* January 1966: 7-16. Includes photographs and a floor plan of the Hunt Library.

¹⁸The Hunt Foundation purchased and moved ten homes along Pacific Drive to provide wider access for the library and the anticipated new museum, but the project was not started. "Homes at Museum Entrance Removed." *Fullerton News Tribune* October 21, 1965.

¹⁹Giasone, Barbara. "Fullerton to Get City's First Dog Park." *Fullerton News Tribune* January 18, 2007.

²⁰"When You Need a Meeting Place . . . Hunt Branch Library and Community Center." ca. 1980. Brochure on file, Local History Room, Fullerton Public Library.

²¹Boettner, Jack. "Fullerton's Hunt Library: Museum without Walls Boasts Some of the World's Finest Art." *Los Angeles Times* January 14, 1968, p. OC1; Luther, Claudia. "Loaned from Simon Collection: Library Branch Adds New Art." *Fullerton News Tribune* September 5, 1969.

²²The Hunt Library's furniture was provided by the Austin-Bentley Company of Los Angeles; Remington Rand of Los Angeles; and Alfernandez Office Equipment of Fullerton.

²³"Landscaping Colors Change Monthly." *Los Angeles Times* April 1, 1958, p. D9.

²⁴"Robert Herrick Carter." The Cultural Landscape Foundation. n.d. Internet.

²⁵Kaplan, Sam Hall. "LAX's New Tom Bradley Terminal Nearing Takeoff." *Los Angeles Times* June 8, 1984, p. OC C19.

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²⁷"Year-Around Color Will Grace Convention Center." *Los Angeles Times* August 1, 1971, p. I19.

²⁸"The New Case Study House; Landscaping and Outdoor Living." *Arts & Architecture* March 1955: 18, 33.

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Hunt Center and Library
Name of Property

Orange, CA
County and State

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³³Milite, George A., and Christiana M. Stansell. "Swinerton Inc." *International Directory of Company Histories*. Ed. by Tina Grant. Vol. 127. St. James Press, 2012, pp. 392-397. *Gale Virtual Reference Library* (online); Campbell, Don G. "Construction Firm in Ninth Decade; Pygmies, Quakes – All in Stride for Swinerton-Walberg." *Los Angeles Times* February 10, 1980, p. H33; Quinnan, Bill. "Accolades Continue for Swinerton after 125 Years." *Orange County Register* January 19, 2014. Online; Brown, David M. "Innovation is Key to Swinerton Legacy: The 2013 Contractor of the Year Has Weathered Earthquakes and Recessions by Adopting New Technology and Exploring New Market Sectors." *ENR, Engineering News-Record* August 12, 2013, p. 104. Online; *Swinerton: A History Book*. San Francisco: Swinerton Incorporated, 2012. Available on the firm's website, swinerton.com. Includes photographs of Lindgren and Swinerton.

³⁴"Industries to Be Urged Here: Chamber Names Industrial Committee." *Fullerton News Tribune* January 5, 1923.

³⁵"Newton Plant Building is to Start." *Fullerton News Tribune* May 24, 1923; "Ship Product Fullerton Factory." *Fullerton News Tribune* July 12, 1923; "Local Plant Adding Unit." *Fullerton News Tribune* August 2, 1923; "Growing Activity Shown at Industrial Site: New Plant Extensions under Way." *Fullerton News Tribune* August 23, 1923. The Newton plant had no formal address and was just listed at Brookhurst and the Santa Fe Railroad. The facilities manager was Julius E. Kobernik (128 E. Ash Avenue).

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³⁸"Fullerton in Welcome to 23 New Families." *Santa Ana Register* February 28, 1928, p. 1.

³⁹Certification of Incorporation of Vitavac Process Corporation of America. Albany, New York, 1927. Whitefield was the designated representative of the corporation in California. On file, California State Archives, Sacramento.

⁴⁰"Start Work on Newton Plant for New Use." *Fullerton News Tribune* February 7, 1928.

⁴¹"C. of C. Men to Pay Visit to New Plant." *Fullerton News Tribune* June 20, 1928.

⁴²"Citrus Products Trouble Growing: A. C. Whitefield Arrested after He Filed Suit." *Fullerton News Tribune* June 20, 1932; "Fullerton Man Says Partners Defrauded Him." *Santa Ana Register* July 19, 1932, p. 3. Includes a photograph of Whitefield; "Fullerton Damage Suit Tangle Nearing Climax." *Los Angeles Times* July 21, 1932, p. A7; "Whitefield's Answer Filed: Meyer Simon Sued as Result of Arrest." *Fullerton News Tribune* August 1, 1932; "Asks \$100,000 for Malicious Prosecution." *Santa Ana Register* August 1, 1932, p. 3; "New Action Started in Legal Feud: Citrus By-Products Man at Fullerton Sues His Associates for \$100,000." *Los Angeles Times* August 4, 1932, p. 6; "Another Suit Filed in Food Concern Feud." *Santa Ana Register* September 13, 1932, p. 2; "First Round Decision Goes to Whitefield." *Santa Ana Register* September 25, 1932, p. 5. Whitefield was arrested for stealing \$13 in cash and \$32 in credit from Meyer Simon, but the case was quickly thrown out. He sued the Simons for defrauding him out of his business and for malicious prosecution, claiming that the publicity given his arrest in Orange County and Los Angeles, where he had many friends, had damaged his business and reputation. After the lawsuit was settled, Whitefield remained in Fullerton for a couple of years, then moved to Tampa, Florida, where he had canneries in Bradenton and Fort Myers. He packed fruit and vegetables under the Sunseald label. "Site Obtained by Whitefield." *Fort Myers News-Press* July 18, 1937, p. 1.

Hunt Center and Library
Name of Property

Orange, CA
County and State

⁴³Without following proper bidding procedures, Meyer and Norton Simon had obtained Los Angeles Harbor Department equipment at a greatly undervalued price. The two men were brought before the Los Angeles Grand Jury in May 1933, then later sued by the City of Los Angeles for \$105,000 to recover the funds lost by the sale (the equipment was purchased for \$7,500). Before being questioned by the Los Angeles Grand Jury, Mayor John Porter and Meyer Holler engaged in a shouting match in the hallway. Like the Fullerton lawsuit, the city of Los Angeles one was tracked in newspapers. "Mayor Heard in Harbor Quiz." *Los Angeles Times* May 12, 1933, p. A1. The front-page story includes a photograph of the Simons; "City Files Suit in Harbor Sale." *Los Angeles Times* May 13, 1933, p. A1; "Port Official Gets Leave; Vacation without Pay Sought by McMahon Pending Outcome of Harbor Recovery Suit." *Los Angeles Times* May 14, 1933, p. 10; "Chesebro Asks Port Suit End." *Los Angeles Times* August 26, 1933, p. A12.

⁴⁴Articles of Incorporation of California, Gold Brand Foods, Inc., September 15, 1931. On file, California State Archives, Sacramento.

⁴⁵In some later histories and timelines, Vitavac is removed, and the company history is incorrectly taken back to the 1890s with the Hunt Brothers. "Hunt 1958 [Advertisement]." *Fullerton News Tribune* July 28, 1959.

⁴⁶"The 1930's." *Hunt Highlighter* Winter 1966-67, p. 5.

⁴⁷"\$250,000 Hunt Foods Plant Now in Operation; Growth Continues as New Office Building Opens." *Fullerton News Tribune Hunt Foods Inc., Edition*. August 22, 1952, p. 1.

⁴⁸"Work Started on New Buildings; Val Vita Additions Cost \$106,000." *Fullerton News Tribune* July 10, 1939, p. 1. The Val Vita Headquarters was most likely designed by Los Angeles architect Douglas McLellan (816 West Fifth Street), who would remain with the Hunt cannery until his death in 1959. When the new corporate headquarters building was completed in 1962, the Streamline Moderne building was converted into the Hunt-Wesson Research Institute. Hunt employees often called the building the "Little Office". Currently owned by Grace Ministries International, the building is a designated Fullerton Significant Property.

⁴⁹"Val Vita Cannery Now Nearing Peak." *Fullerton News Tribune* August 24, 1939, p.1, 3.

⁵⁰Lincoln, Freeman. "Norton Simon – Like Him or Not." *Fortune* December 1953: 145.

⁵¹"Lucille Ellis Simon; Art Patron and Collector [Obituary]." *Los Angeles Times* May 25, 2000, p. B7.

⁵²The Lamhofer House is a Fullerton Significant Property.

⁵³At their father's insistence, Donald and Robert Simon obtained liberal arts degrees at the University of California, Berkeley and then went into business with their father. (Neither son took business courses because Norton Simon planned to train them.) Simon was not suited to fatherhood and both his sons found it difficult to meet his exacting standards and left the business to pursue other opportunities. Robert, who had developed emotional problems, committed suicide, at the age of 31, in 1969. In 1970, Norton and Lucille Simon separated and divorced, and he would later, at the age of 64, marry actress Jennifer Jones.

⁵⁴By 1889, Fullerton had a small but prominent Jewish population, including prosperous merchants Abel Sterns and Maurice and Harry Ray, who took the train to Los Angeles for religious services. Orange County did not have a Jewish congregation until 1942. "Santa Ana, California: Its First Jews and First Congregation." In *Jewish Pioneers of Orange County: The Jewish Community of Orange County, California from the 1850s-1970s*. Ed. Dalia Taft. Los Angeles: Western State Jewish History, 2012: 77.

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Hunt Center and Library

Orange, CA

Name of Property

County and State

⁵⁶“How Cannery Grew Is Told: Manager Talks before Fullerton Rotary.” *Fullerton News Tribune* October 8, 1936.

⁵⁷“Val Vita Adds to Holdings.” *Los Angeles Times* April 25, 1942, p. 14; “Packing Units Close Deal; Hunt Bros. Leases Val Vita Products with Option to Purchase.” *Los Angeles Times* October 23, 1942, p. A16.

⁵⁸“Fullerton Fruit Canning Factory Plans Huge Expansion Program.” *Los Angeles Times* March 20, 1938, p. A19; “Huge Canning Plant Being Completed at Fullerton.” *Los Angeles Times* July 6, 1942, p. A6. The building was constructed by the Griffith Company of Los Angeles. Simon would use Douglas McLellan for a number of other projects, including the Hunt packing plant in Davis, California and the expansion of the Hunt’s general offices in 1957. “Plant Site Is Purchased.” *Los Angeles Times* September 9, 1956, p. E19; “Firm’s Office Space Will Be Enlarged.” *Los Angeles Times* February 3, 1957, p. F9. McLellan (1897-1959) is best known for Mira Hershey Hall, the Administration Wing, and the Chancellor’s House at the University of California, Los Angeles (UCLA) campus. “Plans Finished for Dormitory.” *Los Angeles Times* November 9, 1930, p. D3; “Work Begun on Dormitory for U.C.L.A. Girls.” *Los Angeles Times* March 18, 1931, p. A9; “Dormitory Space Held in Demand; Work of Hershey Hall at Westwood Contracted for Students.” *Los Angeles Times* August 16, 1931, p. D1; “Administration Building’s Wing Open at UCLA.” *Los Angeles Times* June 22, 1952, p. E1; Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*. Ed. and updated by Robert Winter. Salt Lake City: Gibbs Smith, 2003: 147, 176. McLellan would later form a partnership with Los Angeles architect John Fortune, who would continue the firm after McLellan’s death in 1959. In some sources, McLellan is misspelled as McLelland.

⁵⁹“Norton Simon.” *Current Biography Yearbook*. New York: H. W. Wilson Company, 1968: 36.

⁶⁰“Packing Site.” *Fullerton News Tribune* October 5, 1949. Includes black and white aerial photograph of the packing site.

⁶¹Starting in the 1920s, Fullerton experienced a severe housing shortage that would continue throughout World War II. A group of Val Vita workers formed a group that planned the initial construction of 52 Fullerton homes to be built by contractor Emil G. Stoller. The project received attention in the local newspaper but never got off the ground. “Val Vita Growth Told by Simon: Employees Active in Fullerton.” *Fullerton News Tribune* March 30, 1940, p. 3; “\$150,000 New Homes Project Announced.” *Fullerton News Tribune* May 8, 1940; “Build Now! [Advertisement].” *Fullerton News Tribune* August 23, 1940.

⁶²“Truck Drivers Picket Fullerton Cannery.” *Los Angeles Times* March 6, 1941, p. 22; “Strike at Cannery: Two Unions Restrained from Halting Work Over Contract Dispute at Fullerton Plant.” *Los Angeles Times* February 2, 1942, p. A5; “Help Wanted [Advertisement].” *Fullerton News Tribune* February 2, 1946; “Hunt Bros., C.I.O. Argue Wages at Local Cannery.” *Fullerton News Tribune* April 1, 1946; “Strikers Go Back to Work Here at Hunt Cannery.” *Fullerton News Tribune* April 4, 1946.

⁶³Ruiz, Vicki L. *Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food Processing Industry, 1930-1950*. Albuquerque: University of New Mexico, 1987: 81-82; Ruiz, Vicki L. “United Cannery, Agricultural, Packing, and Allied Workers of America (UCAPAWA/FTA) (1937-1950).” *Latinas in the United States: A Historical Encyclopedia*. Ed. by Vicki L. Ruiz and Virginia Sanchez Korrol. Vol. 3. Indiana University Press, 2006, pp. 770-772. *Gale Virtual Reference Library* (online); “Val Vita Election among 1,300 Due.” *Fullerton News Tribune* October 26, 1942; In the Matter of Val Vita Food Products, Inc. and United Cannery, Agricultural, Packing and Allied Workers of America, Local 2, Affiliated with the C.I.O. Case No. R-4353, Decided October 22, 1942. National Labor Relations Board. Members of the union also organized the adjacent Continental Can Company. When the Hunt Brothers purchased Val Vita, the American Federation of Labor, which held contracts with Hunt plants in Northern California, unsuccessfully lobbied the NLRB to decertify UCAPAWA.

⁶⁴“Citizens of Fullerton! [Election Advertisement].” *Fullerton News Tribune* April 4, 1940. Val Vita’s response to the advertisement (also titled “Citizens of Fullerton”) would be published in the April 8, 1940 issue of the *Fullerton News Tribune*. Hoping to head off bad election press, Meyer Simon conducted an interview with a

Hunt Center and Library

Orange, CA

Name of Property

County and State

Fullerton News Tribune reporter ("Val Vita Growth Told by Simon") on March 30, 1940, where he extended an invitation to Fullerton residents to visit the Val Vita plant. The candidates opposing Val Vita were elected.

⁶⁵"Weisman Elected Head of Hunt Foods." *Los Angeles Times* September 25, 1946, p. 12; Muchnic, Suzanne. "Art Collector and Philanthropist Weisman Dies." *Los Angeles Times* September 13, 1994, p. WV A1. Weisman would be replaced by a series of other presidents, but Simon always remained in charge of Hunt Foods until stepping down in 1969.

⁶⁶"Who Put that Can of Hunt's Tomato Sauce in Mrs. Smith's Kitchen? [Advertisement]." *Fullerton News Tribune* October 5, 1949.

⁶⁷After purchasing a small produce distributorship in Los Angeles, Weisman met Meyer Simon, and subsequently married his daughter, Marcia Simon, in 1938. He became president of Hunt Foods at the age of 31 in 1946, but would make his fortune in other corporate enterprises, most notably Mid-Atlantic Toyota in 1970, the first of four Toyota distributorships in the United States. Weisman amassed an enormous art collection of modern and contemporary art, much of which he gave to museums around the country and abroad. His largest gifts were to two museums named for him, one at Pepperdine University and one at the University of Minnesota in Minneapolis. Weisman's first modern art acquisitions were those of Fullerton Hard Edge painter Florence Arnold. Personal Interview, Suzanne Serbin, February 14, 2018. Frederick and Marcia Weisman are portrayed in David Hockney's 1968 painting *American Collectors*. Weisman's time at Hunt Foods, Inc. is described in more detail in Gwen Jones' *Frederick R. Weisman: A Collection of Memories* (Los Angeles: Ultragraphics, 1987): 83-105. On file, Local History Room, Fullerton Public Library.

⁶⁸"The 1940s." Hunt Highlighter Winter 1966-67, p. 6.

⁶⁹Collins, James H. "From Shoestring to Millions: The Strategy behind Hunt Foods." *Sales Management* December 15, 1948, p. 52-60; Muchnic, Suzanne. *Odd Man In: Norton Simon and the Pursuit of Culture*. Berkeley: University of California Press, 1998: 20-21. The New York City advertising firm of Young & Rubicam, Inc. was placed in charge of the Hunt campaign.

⁷⁰"Hunt's Tomato Sauce [Advertisement]." *Life* June 7, 1948, p. 56.

⁷¹"Hunt's Tomato Sauce [Advertisement]." *Life* March 15, 1948, p. 54.

⁷²"Hunt's Tomato Sauce [Advertisement]." *Life* October 18, 1948, p. 56.

⁷³Campbell, Sara. *Collector without Walls: Norton Simon and His Hunt for the Best*. New Haven: Yale University Press, 2010: 13-14. Includes color advertisements from *Vogue* and *Harper's Bazaar*. Examples of Hunt's stylish advertisements in *Vogue* magazine will be found in the following issues: April 15, 1956, p. 23; June 1, 1956, p. 25; August 1, 1956, pp. 18-19; November 15, 1956, p. 21. Hunt also placed color advertisements in *Ladies' Home Journal*, *McCall's*, *Woman's Day*, and *Good Housekeeping* (which also gave the tomato sauce its Seal of Approval).

⁷⁴"Hunt's Catsup [Billboard Advertisement]." 1947. Corner of Wilshire Boulevard and Vermont Avenue, Los Angeles, California. Security Pacific National Bank Collection. Los Angeles Public Library Photograph Collection. Photograph online.

⁷⁵Amorosi, A. D. "Legendary Singer Peggy King Plots Her Comeback at 84." 2015. Mycitypaper.com. The Hunt's jingle can be heard on *YouTube*: <https://www.youtube.com/watch?v=E1ju3pbTrZc>

⁷⁶As with the print advertisements, Hunt would run multiple television advertisements. In the 1950s, the company began cosponsoring family-oriented television shows, such as *Jungle Jim* (1955-56) and *My Three Sons* (1960-1972), using the shows' actors to further promote Hunt products.

Hunt Center and Library

Orange, CA

Name of Property

County and State

⁷⁷“Hunt Foods, Wesson Oil Merger Talked.” *Los Angeles Times* April 20, 1960, p. B11; “Hunt-Wesson Holders Back Merger Plan.” *Los Angeles Times* June 10, 1960, p. B10; “Sound, Seasoned, Successful . . . the Wesson People, Now Members of the Hunt Family.” *Hunt Highlighter* September 1960, pp. 17-18.

⁷⁸“The 1950’s.” *Hunt Highlighter* Winter 1966-67, p. 8.

⁷⁹“Office Building Plan Announced.” *Los Angeles Times* March 16, 1952, p. F1; “Food Company Will Expand Present Facilities in Fullerton.” *Los Angeles Times* April 20, 1952, p. F7; “Construction Report Made on Hunt Building.” *Fullerton News Tribune* May 14, 1952.

⁸⁰Quoted in: “The 1950’s.” *Hunt Highlighter* Winter 1966-67, p. 8. Also: “Open House to Be Held in New Building.” *Fullerton News Tribune Hunt Foods’ Inc. Edition*. August 2, 1952, p. 1.

⁸¹“Firm’s Office Space Will Be Enlarged.” *Los Angeles Times* February 3, 1957, p. F9. Douglas McLellan completed plans for the addition in 1956.

⁸²Freeman, Lincoln. “Norton Simon – Like Him or Not.” *Fortune* December 1953: 142.

⁸³“The Raiders Challenge to Management.” *Time* July 25, 1955: 80.

⁸⁴As Simon’s interests changed, the foundation would go through several name changes: Hunt Food and Industries Foundation; Hunt Foods and Industries Museum of Art; Norton Simon, Inc. Museum of Art; and the Norton Simon, Inc. Foundation.

⁸⁵Over the years, the Foundation supported the Fullerton Chamber of Commerce, the Fullerton Museum, the Muckenthaler Cultural Center, the Fullerton Boys and Girls Club, the North Orange County Young Men’s Christian Association, and St. Jude Hospital. “Memories of Fullerton, 1943-2000.” 2001. On file, Local History Room, Fullerton Public Library.

⁸⁶“Food Processors Plan \$6 Million Expansion.” *Los Angeles Times* January 15, 1961, p. J21.

⁸⁷*Agreement between Hunt Foods and Industries and the City of Fullerton, January 17, 1961.* A copy of the agreement is on file in the Local History Room, Fullerton Public Library. Also: “City Given Gift for New Library.” *Fullerton News Tribune* April 24, 1959, p. 1; “Hunt Foods Give \$131,800 for West Fullerton Library.” *Orange County Register* April 24, 1959; “Gift Library Plans Slated at Fullerton” *Los Angeles Times* November 22, 1959, p. F18; “Branch Library Donated to City by Food Firm.” *Los Angeles Times* December 20, 1959, p. E6; “Firm Adding Office Units at Fullerton.” *Los Angeles Times* January 17, 1960, p. F13; “Firm Will Double Size of Headquarters Look.” *Los Angeles Times* March 27, 1960, p. F13; “Hunt’s Site Program Gives City Branch Library and Beauty Spot.” *Fullerton News Tribune* July 26, 1960, p. 43; “Branch Library Agreement Made.” *Los Angeles Times* September 4, 1960, p. D6; “Library Built by Hunt Foods Nears Completion in West Area.” *Fullerton News Tribune* April 26, 1962; “New Library Branch to Be Ready Soon.” *Los Angeles Times* May 6, 1962, p. M6; “Library Nears Completion.” *Fullerton News Tribune* July 6, 1962.

⁸⁸Dollie E. “Zita” Zech, a member of the American Institute of Interior Design, was an influential interior decorator in the 1950s and 1960s. She provided the interior design for the Simon home at Lido Isle, Newport Beach in 1950, and, along with William L. Periera, was a member of the Los Angeles Art Museum Fund Campaign. She wrote a column for the *Los Angeles Times* (“Decorating Advice”) and was instrumental in establishing annual “Living with Famous Paintings” exhibitions, where notable paintings and sculpture loaned by local well-known collectors (including Norton Simon) were displayed in room settings designed by interior decorators. Langley, Nancy C. “Wide Open to Suggestion.” *Los Angeles Times* December 31, 1950, p. D3; Matthew, Mary. “Report Due on Museum Fund.” *Los Angeles Times* March 13, 1962, p. C1; “Famous Paintings Exhibit Planned.” *Los Angeles Times* January 24, 1965, p. WS12.

Hunt Center and Library

Orange, CA

Name of Property

County and State

⁸⁹The 1952 office building was razed and replaced by a larger postmodern structure, Grace Ministries International Vision and Prayer Center, which has its entrance off Brookhurst Road. The steel and glass building is architecturally compatible with the Hunt-Wesson, Inc. Headquarters Building and Hunt Library. The Grace Mission University campus also includes a Grace Library and Miracle Center.

⁹⁰"The Fullerton Construction Plan." *Hunt Highlighter* Winter 1960-61, p. 18.

⁹¹"Hunt Tells Plans for Development in City: Office Park, Library Gift Details Given." *Fullerton News Tribune* December 29, 1960.

⁹²*Dedication: Hunt Foods Foundation Library [Program]*. September 12, 1962. A copy of the dedication program is on file in the Local History Room, Fullerton Public Library. Also: "Hunt Memorial Library Dedication Slated." *Fullerton News Tribune* September 11, 1962, p. 6.

⁹³"Opening Day in the Library." *Hunt Highlighter* Winter 1962-63, p. 37.

⁹⁴"Big Week at Headquarters: Open House and Annual Meeting Mark Hunt Center Debut." *Hunt Highlighter* [1962], pp. 28-30.

⁹⁵"Simon Gets Design Award." *Fullerton News Tribune* December 6, 1966.

⁹⁶Shulman, Julius. Job 3016: William L. Pereira and Associates, Hunt Foods Company Model, 1960, black white prints 3026-1 to 3026-7; Job 3441: William L. Pereira and Association, Hunt Foods Company Offices and Showroom, 1962, black and white prints 3441-1 to 3441-7; Job 3461: William L. Pereira and Associates, Hunt Foods Company, 1962, black and whiteprints 3461-1 to 3461-38, and color images. Getty Research Institute, Los Angeles. The photographs are available online at the *Digital Public Library of America*.

⁹⁷"Gift of Art Volumes Made to City Library." *Fullerton News Tribune* April 15, 1964, p. 5. The collection, which included a number of first and limited editions, was shelved in the art gallery section of the adult reading room.

⁹⁸"Old Masters on Display at Library." *Fullerton News Tribune* January 6, 1964; *A Night in Fullerton: Guide to the Paintings on Display at the Hunt Branch, Fullerton Public Library on October 23, 1964*. On file, Local History Room, Fullerton Public Library; Hunt Library Scrapbook, 1962-1974. Includes news clippings, programs, and other ephemera. On file, Local History Room, Fullerton Public Library.

⁹⁹Mullen, Carol. "Artistry Applied to Display in Hunt Sculpture Gardens: Acquisitions Challenge Art Staff." *Fullerton News Tribune* December 3, 1964, p. B1. Includes photographs of some of Norton Simon's sculpture acquisitions; "Big Night at the Library: Art Treasures Attract Record Fullerton Turnout." *Hunt Highlighter* Winter 1966-67, p. 18-20. Includes photographs of paintings and statutes on display at the Hunt Library; Mittelman, Elaine. "Sculpture on the Grounds of Library." October 1967. Report on file, Local History Room, Fullerton Public Library. The 8.2-acre area included sculpture by Henry Moore, Jacques Lipchitz, Aristide Maillol, Auguste Rodin, and Giacomo Manzu.

¹⁰⁰Muchnic, Suzanne. *Odd Man In: Norton Simon and the Pursuit of Culture*. Berkeley: University of California Press, 1998: 103.

¹⁰¹Letter from Carl Kalbfleisch, Vice President of Hunt Foods and Industries to Herman Hiltcher, City Administrator. March 10, 1964. On file, Local History Room, Fullerton Public Library. Also: "\$500,000 Gift of Museum Here Proposed: Hunt Foundation Considers Huge Donation for Fullerton Art Center." *Fullerton News Tribune* March 10, 1964; North Orange County Fine Arts Association. *Proposed Fullerton Art Museum*. 1964. On file, Local History Room, Fullerton Public Library. Includes a map and rendering of the proposed museum.

Hunt Center and Library

Orange, CA

Name of Property

County and State

¹⁰²"Plans Drawn for Half-Million Hunt Museum in Fullerton." *Fullerton News Tribune* September 1, 1964.
Includes rendering of the proposed museum.

¹⁰³"Money, Maintenance Seen Main Problems Facing Art Museum." *Fullerton News Tribune* September 23, 1964. The security fears of Fullerton officials were not unfounded. Robbers attempted to steal some of the art works in May 1970, and there was a successful theft of the \$50,000 Girolamo Forabosco's *The Lacemaker* in April 1972. "Bandits Attempt Theft at Fullerton Library." *Fullerton News Tribune* May 20, 1970, p. 1; Rhoads, Ray. "Thieves Steal Valuable Painting." *Fullerton News Tribune* April 3, 1972, p. 1.

¹⁰⁴Seelye, Howard. "Multimillion-Dollar Art Collection Still Without a Home." *Los Angeles Times* August 19, 1968, p. C1; Spencer, Terry. "How Fullerton Lost Out on Art Museum." *Los Angeles Times* June 4, 1993, p. OC A25.

¹⁰⁵"Hunt Corporation Fills Many Roles in Community." *Fullerton News Tribune* April 27, 1965, p. C3.

¹⁰⁶The short-lived Fuller Paint store was located at 115 N. Raymond Avenue.

¹⁰⁷"Norton Simon Inc. Geared for Great Achievement: Three Major Firms Form 'Young Giant'." *Fullerton News Tribune* April 29, 1969; "Norton Simon Inc: May We Introduce Ourselves [Advertisement]." *Fullerton News Tribune* April 29, 1969.

¹⁰⁸Sederberg, Arelo. "Norton Simon, Inc. to Operate Without Its Namesake on Board." *Los Angeles Times* December 2, 1969, p. E8.

¹⁰⁹Peltz, James. "Norton Simon OKs Esmark Buyout: No Forced Break-Up of Hunt-Wesson Unit in \$925 Million Deal." *Orange County Register* July 1, 1983.

¹¹⁰"Beatrice Ups Its Offer and Reaches Agreement to Buy Esmark." *Orange County Register* May 24, 1984.

¹¹¹"Hunt-Wesson, Inc." *International Directory of Company Histories*. Ed. Tina Grant. Vol. 17. Detroit: St. James Press, 1997, pp. 240-242. *Gale Virtual Reference Library* (online).

¹¹²La Ganga, Maria L. "ConAgra to Buy Beatrice; Will Be No. 2 in Food." *Los Angeles Times* June 9, 1990, p. D2.

¹¹³O'Dell, John. "ConAgra to Close Hunt-Wesson Food Cannery in O.C.; One of Region's Last." *Los Angeles Times* May 18, 1996, p. D1. Also: Berenstein, Leslie. "Canning and Companions." *Orange County Register* May 31, 1997; Giasone, Barbara. "Movin' On: ConAgra (Hunt-Wesson) Bids Fullerton Farewell on Friday." *Fullerton News Tribune* August 10, 2000, pp. 1-2. ConAgra moved its office employees to a leased building in Irvine. The fruit and vegetable processing was moved from Fullerton to three Northern California cities.

¹¹⁴Giasone, Barbara. "ConAgra Sells Land to Ministry: The Fullerton Site Will be Headquarters for Grace International." *Orange County Register* January 20, 2000, p. B6.

¹¹⁵Muchnic, Suzanne. *Odd Man In: Norton Simon and the Pursuit of Culture*. Berkeley: University of California Press, 1998: 9-15.

¹¹⁶"The Tomato Philosopher." *Time* August 23, 1963: 68.

¹¹⁷Muchnic, Suzanne. *Odd Man In: Norton Simon and the Pursuit of Culture*. Berkeley: University of California Press, 1998: 19-20.

Hunt Center and Library
Name of Property

Orange, CA
County and State

¹¹⁸“Simon, Norton (Winfred).” *Current Biography Yearbook 1968*. New York: H.W. Wilson Company, 1968: 363.

¹¹⁹“Industrialist, Art Collector Norton Simon Dies at 86.” *Los Angeles Times* June 4, 1993, p. WA1, 8.

¹²⁰“Simon, Norton Winfred.” *The Scribner Encyclopedia of American Lives*. Ed. Kenneth T. Jackson. Vol. 3: 1991-1993. Charles Scribner’s Sons, 2001: 493. *Gale Virtual Reference Library* (online).

¹²¹Page, Eric. “Norton Simon, Businessman and Collector, Dies at 86.” *New York Times* June 4, 1983, p. A22.

¹²²Seldis, Henry J. “Norton Simon and the World of Art.” *Los Angeles Times* July 23, 1967, p. A10+. Includes photographs of art displayed in the Hunt Library.

¹²³*Masterpieces from the Norton Simon Museum*. Pasadena: The Museum, 1989.

¹²⁴Muchnic, Suzanne. *Odd Man In: Norton Simon and the Pursuit of Culture*. Berkeley: University of California Press, 1998: 109-110, 242-243. Born and raised in Fullerton (1412 E. Amerige Avenue), Isley was hired at Hunt, most likely through the efforts of relative Howard Isley, assistant manager of the United Can Company, a subsidiary of Hunt-Wesson, Inc. He would spend his summers working at the Hunt cannery. In the summer of 1968, Isley, who had just graduated from California State University, San Jose, and was on his way to Columbia University in the Fall, saw a notice on the company bulletin board for an art researcher. He applied for the position, submitting some of his student papers, and was hired. He was later made director of the Norton Simon Art Museum. He appeared to have a knack for getting along with Simon, but after a dispute with him, he was fired in August 1977, in front of museum staff during a meeting. He then worked as an art dealer in New York and London, where he died of heart failure on May 31, 1990. He would be replaced by Sara Campbell, who worked for Simon until his death in 1993. Seldis, Henry J. “Director of Simon Museum Named; Darryl Isley is First Art-Trained Person to Hold Post.” *Los Angeles Times* March 2, 1976, p. C2; Seldis, Henry J. “Isley Resigns as Museum Director.” *Los Angeles Times* August 13, 1977, p. B6; “Death Notices: Darryl E. Isley.” *Los Angeles Times* June 26, 1990, p. SD A20.

¹²⁵“Son of Rembrandt.” *Time* March 26, 1965: 84.

¹²⁶A catalog of artworks purchased by Norton Simon from 1954 to 1989 will be found in Sara Campbell’s *Collector without Walls: Norton Simon and His Hunt for the Best*, pp. 243-461.

¹²⁷Plagens, Peter. “Two Cities, Two Tales, and Art.” In *Pasadena to Santa Barbara: A Selected History of Art in Southern California*. Santa Barbara: Santa Barbara Museum of Art, 2012: 88-101; Mann, Bert. “Norton Simon Museum Takeover Approved; Action Rescues Pasadena Facility.” *Los Angeles Times* April 24, 1974, p. 1, 8. When Simon acquired the museum, it was called the Pasadena Museum of Modern Art, but it reverted back to the Pasadena Museum of Art, the name it had since its founding in 1924, in the downtown area of the city.

¹²⁸Duncan, Michael. “Cosmopolitan California.” *Art in America* March 2004: 63-65. Scheyer was largely responsible for introducing Americans to the works of the Blue Four: Paul Klee, Alexei von Jawlensky, Vasily Kandinsky, and Lyonel Feininger.

¹²⁹Seldis, Henry J. “Pasadena Museum Gets It Together.” *Los Angeles Times* March 16, 1975, p. V1.

¹³⁰“Norton Simon Art Museum.” *Connoisseur* November 1976, p. 161.

¹³¹La Ganga, Maria L. “Pereira Gave County Shape – and a Vision.” *Los Angeles Times* November 17, 1985, p. OC A6.

¹³²After completing the Hunt Center and Library, Pereira designed a one-story Union Bank building on the corner of Harbor Boulevard and Orangethorpe Avenue (101 W. Orangethorpe Avenue), which was demolished in 1988.

Hunt Center and Library

Orange, CA

Name of Property

County and State

"Bank Plans Major Office." *Los Angeles Times* January 26, 1964, p. M22; "Plans Approved for Two Banks." *Los Angeles Times* September 13, 1964, p. I38; "Financial Center Work under Way." *Los Angeles Times* September 20, 1964, p. W15; "Council Oks Developments." *Los Angeles Times* September 13, 1964, p. I15; "Bank Dedication Set." *Los Angeles Times* March 7, 1965, p. H20; "First Phase of Bank Center Set in Fullerton." *Los Angeles Times* March 21, 1965, p. M25.

¹³³The only other International Style building in the city of note is the former Fullerton Savings and Loan (200 W. Commonwealth Avenue).

¹³⁴Formed in 1880, Holabird & Root is now Chicago's oldest architectural firm. The firm became known for its groundbreaking Chicago School skyscrapers. Blaser, Warner. *Chicago Architecture: Holabird & Root, 1880-1992*. Basel: Birkhauser Verlag, 1992.

¹³⁵"Personal View." *Newsweek* May 7, 1962: 90.

¹³⁶"The Esquire Theater, Chicago, Ill." *Architectural Forum* April 1938: 270-280.

¹³⁷"William, the Conqueror." *Architectural Forum* August 1946: 114.

¹³⁸Paramount never built the \$15 million studio.

¹³⁹Margaret McConnell Pereira (1910-2011) was a fashion sketch artist for Marshall Field's in Chicago and a part-time photographer's model. Her work as a Coca-Cola girl and as the first female in a Camel cigarette advertisement led to a movie contract. She appeared in small parts in two films – *Million Dollar Haul* (1935) and *Crashing thru Danger* (1936) – before retiring to become a homemaker. The couple had one son, William L. Pereira, Jr., and adopted a daughter, Monica. McConnell married William Pereira on June 24, 1934 and filed for divorce in 1973. "Margaret McConnell." *The New Movie Magazine* June 1933: 23. Includes a black and white photograph; Leap, Norris. "Family Close-up: Long Search Finally Wins Love." *Los Angeles Times* April 7, 1959, p. A1, 6-7; "Architect William L. Pereira [Divorce]." *Los Angeles Times* July 4, 1973, p. 2. Pereira married for a second time in 1976, to the former Bronya Kester (later Bronya Galef).

¹⁴⁰"Building Big: The Corporate Modernism of Postwar Los Angeles: Welton Beckett and William Pereira." In *Architecture and the Sun: Los Angeles Modernism 1900-1970*. By Thomas S. Hones. New York: Rizzoli, 2010: 679.

¹⁴¹Hal Pereira (1905-1983) received twenty-three Academy Award nominations in art direction, winning in 1955 for the black and white *The Rose Tattoo*. He did the art direction for such classic films as *Double Indemnity*, *Roman Holiday*, *Vertigo*, and *War of the Worlds*. "Hal Pereira, Veteran Art Director, Long with Paramount, Dies at 78." *Variety* December 28, 1983, p. 4; Sennett, Robert S. *Setting the Scene: The Great Hollywood Art Directors*. New York: H. N. Abrams, 1994.

¹⁴²Located at 7554 Beverly Boulevard in Los Angeles, the theater opened in 1942. It was demolished in 1984. Pereira designed the theater, but Walter Wurdeman and Welton Beckett (Wurdeman & Becket) designed the rest of the building.

¹⁴³"William Leonard Pereira." *Pacific Coast Architecture Database*. 2015. Online.

¹⁴⁴Hopper, Hedda. "Hedda Hopper's Hollywood." *Los Angeles Times* September 7, 1941, p. C3.

¹⁴⁵"William, the Conqueror." *Architectural Forum* August 1946: 115.

¹⁴⁶"Luckman Lever Ex-Chief, Joins Local Architect." *Los Angeles Times* August 13, 1950, p. I6; "Luckman Goes back to Architect Field." *New York Times* August 13, 1950, p. 49.

Hunt Center and Library

Orange, CA

Name of Property

County and State

¹⁴⁷“Old Empire, New Prince.” *Time* June 10, 1946: 61+. Luckman was featured on the cover of the magazine. Charles Luckman became a registered architect in 1931, but when he was unable to find work in his chosen profession, he started selling soap at the age of 21. Working for the Colgate-Palmolive-Peet Company, Luckman rose rapidly. He switched to the then independent Pepsodent Company working as a sales manager, and seven years later, after profits had quadrupled, became its president. Later, Lever Brothers bought Pepsodent, and in 1946, Luckman became president of Lever Brothers. After World War II, Luckman headed the Citizens Food Committee and originated Eggless Thursdays and Meatless Tuesdays. While at Lever Brothers, Luckman masterminded the creation of the company’s new headquarters on Park Avenue: Lever House, one of the first glass skyscrapers to arise in Manhattan. Completed in 1956, the tower remains a landmark of the International Style. He designed the Inglewood Forum, the Federal Building in Westwood, and the Los Angeles Convention Center. Luckman inadvertently spurred the historic preservation movement when he designed the new Madison Square Garden Center for the site then occupied by Penn Station. “Charles Luckman, Architect Who Designed Penn Station’s Replacement, Dies at 89.” *New York Times* January 28, 1999, p. C23; “Truman Tells Aims in ‘Save Food’ Drive.” *New York Times* October 1, 1947, p. 1; “Food-Saving Heads Press Drive to Get Wide Conservation.” *New York Times* October 3, 1947, p. 1; “Varied Techniques Used in Food-Saving Campaign; Luckman Committee Faces Difficult Job of Persuading America to Change Diet.” *New York Times* October 5, 1947, p. E7. Luckman described his years with William Pereira in his autobiography, *Twice in a Lifetime: From Soap to Skyscrapers* (1988). His papers are located in the Department of Archives and Special Collections, Loyola Marymount University.

¹⁴⁸Pereira, William L., and Charles Luckman. “CBS – Television Studio – Los Angeles.” *Arts & Architecture* January 1953: 20-24; Steele, James. *William Pereira*. Los Angeles: USC Guild Press, 2002: 82-89; Ames, Walter. “Architects Tell Problems of Making TV City Flexible.” *Los Angeles Times* February 5, 1952, p. 24; Crowther, Florence. “The Video Temples of Hollywood.” *Los Angeles Times* July 27, 1952, p. X9. In May 2018, the Los Angeles Cultural Heritage Commission approved a plan to declare the CBS Television Studio a historic and cultural monument. “Historic Status for CBS Site? L.A. Commission Approves a Plan to Name Television City a Cultural Monument.” *Los Angeles Times* May 5, 2018, p. C2.

¹⁴⁹“Merchandising Center: A New Robinson’s Store.” *Arts & Architecture* April 1952: 37-39, 45; “Department Store.” *Progressive Architecture* August 1952: 79-86; “Six Stores of Distinction: Bazaar in an Oasis.” *Architectural Forum* March 1959: 116; “J. W. Robinson Store Opened in Pasadena.” *Los Angeles Times* May 13, 1958, p. B1. The store in Palm Springs is a local landmark. Marshall, Ronald W. *J. W. Robinson Department Store Building Nomination Application for City of Palm Springs Class 1 Historic Site*. Palm Springs: Palm Springs Preservation Foundation, 2012. After Pereira and Luckman dissolved their partnership, Pereira would continue to design buildings for the J. W. Robinson Company, including department stores in Newport Beach (Fashion Island), Cerritos, Woodland Hills, Westminster, and Santa Barbara. “Robinson’s Will Open 8th Store in Group at Santa Barbara Thursday.” *Los Angeles Times* July 2, 1967, p. J14; “Fashion Island Sets Shopping.” *Los Angeles Times* September 10, 1967, p. M1; “Robinson’s to Open Woodland Hills Store.” *Los Angeles Times* March 11, 1973, p. L10; “Robinson’s Opening in the Westminster Mall.” *Los Angeles Times* April 13, 1975, p. K8.

¹⁵⁰Barrier, Michael J. *Animated Man: A Life of Walt Disney*. Oakland: University of California Press, 2007: 235-236.

¹⁵¹Wharton, Annabel Jane. *Building the Cold War: Hilton International Hotels and Modern Architecture*. Chicago: University of Chicago Press, 2001: 78-88.

¹⁵²“Oceanarium as Tourist Attraction.” *Progressive Architecture* February 1954: 9; “Marineland.” *Progressive Architecture* October 1955: 106-111; “Start Fixed on Mammoth Oceanarium; Tourist Attraction of Palos Verdes to Cost \$3,000,000.” *Los Angeles Times* May 15, 1953, p. A1; “Oceanarium Project Works is Progressing.” *Los Angeles Times* November 15, 1953, p. E1; “Big Sea Area Newly Opened at Marineland.” *Los Angeles Times* July 27, 1958, p. F1, 4.

¹⁵³“Bank Planning, Phoenix, Arizona.” *Progressive Architecture* October 1952: 90-91; “Before & After: Bank Roll.” *Preservation* Fall 2017: 8; Pacheco, Antonio. “Pereira Power: Architects Take Over Old Farmers and Stockmans Bank in Phoenix.” *The Architects Newspaper* July 3, 2017. Online.

Hunt Center and Library
Name of Property

Orange, CA
County and State

¹⁵⁴“Chappa Flats Barracks and Messing Facilities, Camp Joseph H. Pendleton.” *Progressive Architecture* January 1952: 87.

¹⁵⁵Pereira would work on different phases of the Los Angeles International Airport (LAX). The futurist Theme Building at LAX is often attributed to Pereira, but it was largely designed for Pereira & Luckman by a team of architects. Cusack, Victor A. and Harrison Lewis Whitney. *A Symbol of Los Angeles: The History of the Theme Building at Los Angeles International Airport, 1952-1961*. Ed. William A. Schoneberger. Virginia Beach, VA: Donning Company, 2005.

¹⁵⁶“Wonder Boy Makes Good.” *Time* February 27, 1956: 94+.

¹⁵⁷“The Man with the Plan.” *Time* September 6, 1963: 82+.

¹⁵⁸“Master-Plan Slated for Big Lockheed Project: Proposed Development Described as One of the Largest Research Centers in World.” *Los Angeles Times* February 15, 1959, p. F1; “Plan Set for Big Research Center: Lockheed Project Intended for Location Ultimately on 200 Acres near Saugus.” *Los Angeles Times* June 7, 1959, p. F1; “Architects for Project Named.” *Los Angeles Times* August 9, 1959, p. F4; “Space-Age Hub under Way.” *Los Angeles Times* October 18, 1964, p. I1, 31.

¹⁵⁹Pereira completed homes for Otis Chandler (1963), Bob Hope (1972), and Leonard L. Firestone (1966).

¹⁶⁰“Elliptical Glass Tower Will be Home for Two Financial Firms.” *Los Angeles Times* March 1, 1970, p. J1; Desser, Lou; “First Truly Elliptical Building Occupies Park-Like Setting.” *Los Angeles Times* December 17, 1972, p. J1; “The Building in a Waterscape [Advertisement].” *Los Angeles Times* December 31, 1972, p. H15.

¹⁶¹“IBM Regional Headquarters.” *Progressive Architecture* September 1959: 160-167.

¹⁶²Cohen, Betsy. “College Review.” *Missoulian*: B1. The campus review appeared in the *Princeton Review*’s annual edition, *Best 361 Colleges*; “Pepperdine to Build Library, Sports and Science Structures.” *Los Angeles Times* August 20, 1970, p. WS1, 8.

¹⁶³“Times Mirror Building Rising.” *Los Angeles Times* March 12, 1972, p. K1, 11

¹⁶⁴King, John. “Pyramid’s Steep Path from Civic Eyesore to Icon.” *San Francisco Chronicle* December 27, 2009, p. 1.

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

¹⁶⁶“UCSD Geisel Library Honored.” *College & Research Library News* September 2008: 438; Britton, James. “Evaluation: Lantern-like Library Held Aloft in Concrete Fingers.” *American Institute of Architects Journal* August 1977: 30-35.

¹⁶⁷“William L. Pereira and Associates.” *Arts & Architecture* May 1965: 16-17. In same issue: “Notes in Passing,” p. 15. Also: Seldis, Henry J. “L. A. Art Museum Will be Functional, Esthetic.” *Los Angeles Times* November 8, 1961, pp. B2-3; “Museum on Coast Prepares to Open.” *New York Times* January 2, 1965, p. 16; “Temple on the Tar Pits.” *Time* April 2, 1965: 74. LACMA grew out of the old Museum of History, Science and Art, founded in Exposition Park near the University of Southern California, in 1910. Moure, Nancy. “The Struggle for a Los Angeles Art Museum, 1890-1940.” *Southern California Quarterly* vol. 74, no. 3 (Fall 1992): 247-275.

Hunt Center and Library
Name of Property

Orange, CA
County and State

¹⁶⁸Seldis, Henry J. "County Museum of Art Marks 10th Year." *Los Angeles Times* April 6, 1975, p. M1, 62; Wilson, William. "The County Museum of Art – At 20, Almost Grown Up." *Los Angeles Times* March 31, 1985, pp. S3-4.

¹⁶⁹"Saudi Arabian City Gets Underway." *Los Angeles Times* August 30, 1981, p. H36.

¹⁷⁰"Triangular Hotel under Way in Qatar: Designed and Engineered by L.A.-Based Firm." *Los Angeles Times* November 14, 1976, p. H1, 7; "Hotels First to Bloom in Mid-East." *Progressive Architecture* October 1976: 23; Kinchen, David N. "Sheraton Doha Hotel Completed." *Los Angeles Times* July 3, 1983, p. G1; "Qatar Planning Studies and the Doha Sheraton." In *William Pereira*. Ed. James Steele. Los Angeles: USC Guide Press, 2002: 166-177.

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¹⁷²"Master Plan Slated for Scientific Center." *Los Angeles Times* March 16, 1958, p. F5; "Additional Projects for \$20 Million Plant Slated; Development of Large Research Center in Newport Beach is Furthered." *Los Angeles Times* April 19, 1959, p. F1.

¹⁷³O'Dell, John. "Ford Plans Homes at Newport Plant Site." *Los Angeles Times* August 13, 1993, p. 6; "North American to Build \$20-Million Autonetics Facility." *Los Angeles Times* October 4, 1967, p. B11; "Autonetics Plant to be Largest of Its Kind." *Los Angeles Times* June 23, 1968, p. 14

¹⁷⁴Forsythe, Ann. *Forming Suburbia: The Planned Communities of Irvine, Columbia, and the Woodlands*. Berkeley: University of California Press, 2005: 53. Chapter 2 is devoted to the Irvine Ranch (pp. 53-106). Also: "Master Plan Set for Irvine Ranch." *Los Angeles Times* December 5, 1960, p. 2, 30; "Huge Coast Tract Eyed by Planners; 140-Square-Mile Ranch in Los Angeles Area to be City for a Million." *New York Times* May 19, 1963, p. R1, 13; Cameron, Tom. "Major Land Developments Launched at Irvine." *Los Angeles Times* November 1, 1964, p. H1, 18; "New UC Irvine Camps to Fit Land Contours; Departure from Customary College Plan Drawn into Architecture for Quadrangle." *Los Angeles Times* November 1, 1962, p. 11. Made up of two former Mexican ranchos and a Spanish land grant, the Irvine Ranch acreage takes up about twenty percent of Orange County. The land starts at the Pacific Ocean and rolls north along Orange County to the Riverside County line 22 miles away. The ranch was formed in the 1860s by a San Francisco firm, Irvine, Flint, Bixby and Company, which purchased the original 110,000 acres for sheep grazing. Later, James Irvine bought out his partners, and the Irvine Company was formed in 1894.

¹⁷⁵William L. Pereira and Associates. *A Preliminary Report for a University-Community Development in Orange County*. Prepared for the Irvine Corporation. Los Angeles: William L. Pereira and Associates, 1959; William L. Pereira and Associates. *Second Phase Report for a University-Community Development in Orange County*. Los Angeles: William L. Pereira and Associates, 1960. On file, Special Collections Department, University of California, Irvine, Langson Library.

¹⁷⁶The other four architects are Frank Lloyd Wright, I. M. Pei, Philip Johnson, and Nathaniel Owings of Owings, Skidmore, and Merrill (SOM).

¹⁷⁷Steele, James, ed. *William Pereira*. Los Angeles: USC Guild Press, 2002: 108. Also: Bush, Thomas W. "83,000-Acre Irvine Ranch Comes into the 20th Century, But It Will Take 75 Years to Complete Vast Development." *Los Angeles Times* August 4, 1968, p. J1.

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Hunt Center and Library
Name of Property

Orange, CA
County and State

¹⁸⁰“Board of Otis Art Institute Elects Pereira.” *Los Angeles Times* Feb. 9, 1961, p. B2.

¹⁸¹“Three Southland Architects Appointed Fellows of AIA.” *Los Angeles Times* June 8, 1958, p. F17.

¹⁸²Whiteson, Leon. “Orderly Succession for the Heirs to L. A.’s King of Architecture.” *Los Angeles Times* May 19, 1988, p. CV1, 11.

¹⁸³“Pereira, Architect Whose Works Typify L.A., Dies [Obituary].” *Los Angeles Times* November 14, 1985, p. SD1; “From Visions, Memories.” *Los Angeles Times* November 19, 1985, p. B4.

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Hunt Center and Library

Orange, CA

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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 # _____

Hunt Center and Library

Name of Property

Orange, CA

County and State

Primary location of additional data:

☐ State Historic Preservation Office

☒ Other State agency

☐ Federal agency

☒ Local government

☒ University

☒ Other

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

Historic Resources Survey Number (if assigned): _____

Hunt Center and Library
Name of Property

Orange, CA
County and State

11. Geographical Data

Acreeage of Property 10.1 acres (7.9 acres are in private ownership and 2.2 acres are in public ownership)

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 33.869083 | Longitude: -117.956361 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Hunt Center and Library

Name of Property

Orange, CA

County and State

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

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

Boundary Justification (Explain why the boundaries were selected.)

The boundary defines the existing parklike campus of the Hunt Center that includes the Hunt Corporate Headquarters building, the park platform structure, the Hunt Library, and the surrounding landscaped grounds.

12. Form Prepared By

name/title: Debora Richey

organization: Fullerton Heritage

street & number: 1233 Luanne Avenue

city or town: Fullerton state: CA zip code: 92831

e-mail drichey@fullerton.edu

telephone: (714) 525-6411 (H)

date: May 31, 2018

Additional Information

Photo Log

Name of Property: Hunt Center and Library

City or Vicinity: Fullerton

County: Orange

State: CA

Photographer: Bob Linnell, Fullerton Heritage

Date Photographed: September 2017 to May 2018

Hunt Center and Library
Name of Property

Orange, CA
County and State

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

1 of 36: CA_Orange County_Hunt Center and Library_0001
Entry to parking lot from Valencia Drive, 2018; camera facing north

2 of 36: CA_Orange County_Hunt Center and Library_0002
Bridge over flood control channel to entry Hunt Center, 2018; camera facing north

3 of 36: CA_Orange County_Hunt Center and Library_0003
South elevation of Hunt Corporate Headquarters building, 2018; camera facing north

4 of 36: CA_Orange County_Hunt Center and Library_0004
South elevation of Hunt Corporate Headquarters building, 2018; camera facing north

5 of 36: CA_Orange County_Hunt Center and Library_0005
South elevation of Hunt Corporate Headquarters building, 2018; camera facing northwest

6 of 36: CA_Orange County_Hunt Center and Library_0006
South elevation of Hunt Corporate Headquarters building, 2018; camera facing northeast

7 of 36: CA_Orange County_Hunt Center and Library_0007
West elevation of Hunt Corporate Headquarters building, 2018; camera facing east

8 of 36: CA_Orange County_Hunt Center and Library_0008
North elevation of Hunt Corporate Headquarters building, 2018; camera facing southeast

9 of 36: CA_Orange County_Hunt Center and Library_0009
East elevation of Hunt Corporate Headquarters building, 2018; camera facing west

10 of 36: CA_Orange County_Hunt Center and Library_0010
View of front ground level area of the Hunt Corporate Headquarters building, 2018; camera facing northwest

11 of 36: CA_Orange County_Hunt Center and Library_0011
View of entry walkway with planters on south side of the Hunt Corporate Headquarters building, 2018; camera facing south

12 of 36: CA_Orange County_Hunt Center and Library_0012
View of lobby area of Hunt Corporate Headquarters building, 2018; camera facing north

13 of 36: CA_Orange County_Hunt Center and Library_0013
View of 4th^h floor hallway of Hunt Corporate Headquarters building, 2018; camera facing west

Hunt Center and Library
Name of Property

Orange, CA
County and State

14 of 36: CA_Orange County_Hunt Center and Library_0014

View of 4th floor corner office suite of Hunt Corporate Headquarters building, 2018; camera facing northeast

15 of 36: CA_Orange County_Hunt Center and Library_0015

View of 4th floor conference room of Hunt Corporate Headquarters building, 2018; camera facing north

16 of 36: CA_Orange County_Hunt Center and Library_0016

View of Hunt Library from connecting walkway east of the Hunt Corporate Headquarters building, 2018; camera facing east

17 of 36: CA_Orange County_Hunt Center and Library_0017

South elevation of Hunt Library, 2018; camera facing northwest

18 of 36: CA_Orange County_Hunt Center and Library_0018

South elevation of Hunt Library, 2018, camera facing north

19 of 36: CA_Orange County_Hunt Center and Library_0019

South elevation of Hunt Library, 2018; camera facing northeast

20 of 36: CA_Orange County_Hunt Center and Library_0020

West elevation of Hunt Library, 2018, camera facing east

21 of 36: CA_Orange County_Hunt Center and Library_0021

North elevation of Hunt Library, 2018; camera facing southeast

22 of 36: CA_Orange County_Hunt Center and Library_0022

North elevation of Hunt Library, 2018; camera facing south

23 of 36: CA_Orange County_Hunt Center and Library_0023

East elevation of Hunt Library, 2018, camera facing west

24 of 36: CA_Orange County_Hunt Center and Library_0024

View of front canopy of Hunt Library, 2018; camera facing west

25 of 36: CA_Orange County_Hunt Center and Library_0025

View of T-shaped column of the front canopy of Hunt Library, 2018; camera facing north

26 of 36: CA_Orange County_Hunt Center and Library_0026

View of east courtyard from the interior of Hunt Library, 2018; camera facing east

27 of 36: CA_Orange County_Hunt Center and Library_0027

View of interior of the Hunt Library, 2018; camera facing east

Hunt Center and Library
Name of Property

Orange, CA
County and State

28 of 36: CA_Orange County_Hunt Center and Library_0028

View of park platform with canopy from main walkway, 2018; camera facing north

29 of 36: CA_Orange County_Hunt Center and Library_0029

View of park platform with canopy, 2018; camera facing west

30 of 36: CA_Orange County_Hunt Center and Library_0030

View of grounds east of park platform area, 2018; camera facing west

31 of 36: CA_Orange County_Hunt Center and Library_0031

View of Hunt Corporate Headquarters building from landscaped area on the grounds, 2018; camera facing northwest

32 of 36: CA_Orange County_Hunt Center and Library_0032

View of walkway on the grounds with original light standards, 2018; camera facing east

33 of 36: CA_Orange County_Hunt Center and Library_0033

View of grounds from 4th floor of Hunt Corporate Headquarters building, 2018; camera facing southeast

34 of 36: CA_Orange County_Hunt Center and Library_0034

View of grounds from 4th floor of Hunt Corporate Headquarters building, 2018; camera facing southwest

35 of 36: CA_Orange County_Hunt Center and Library_0035

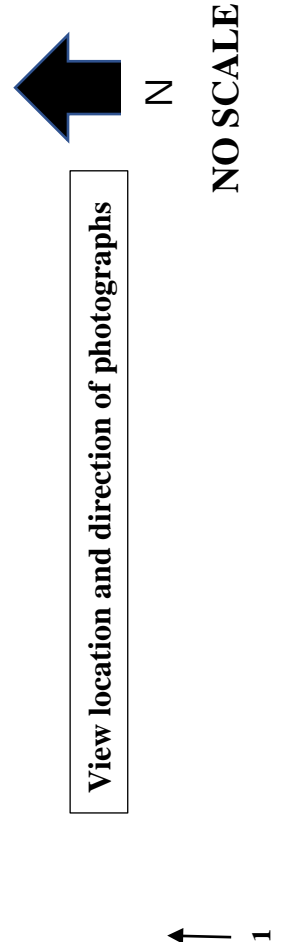
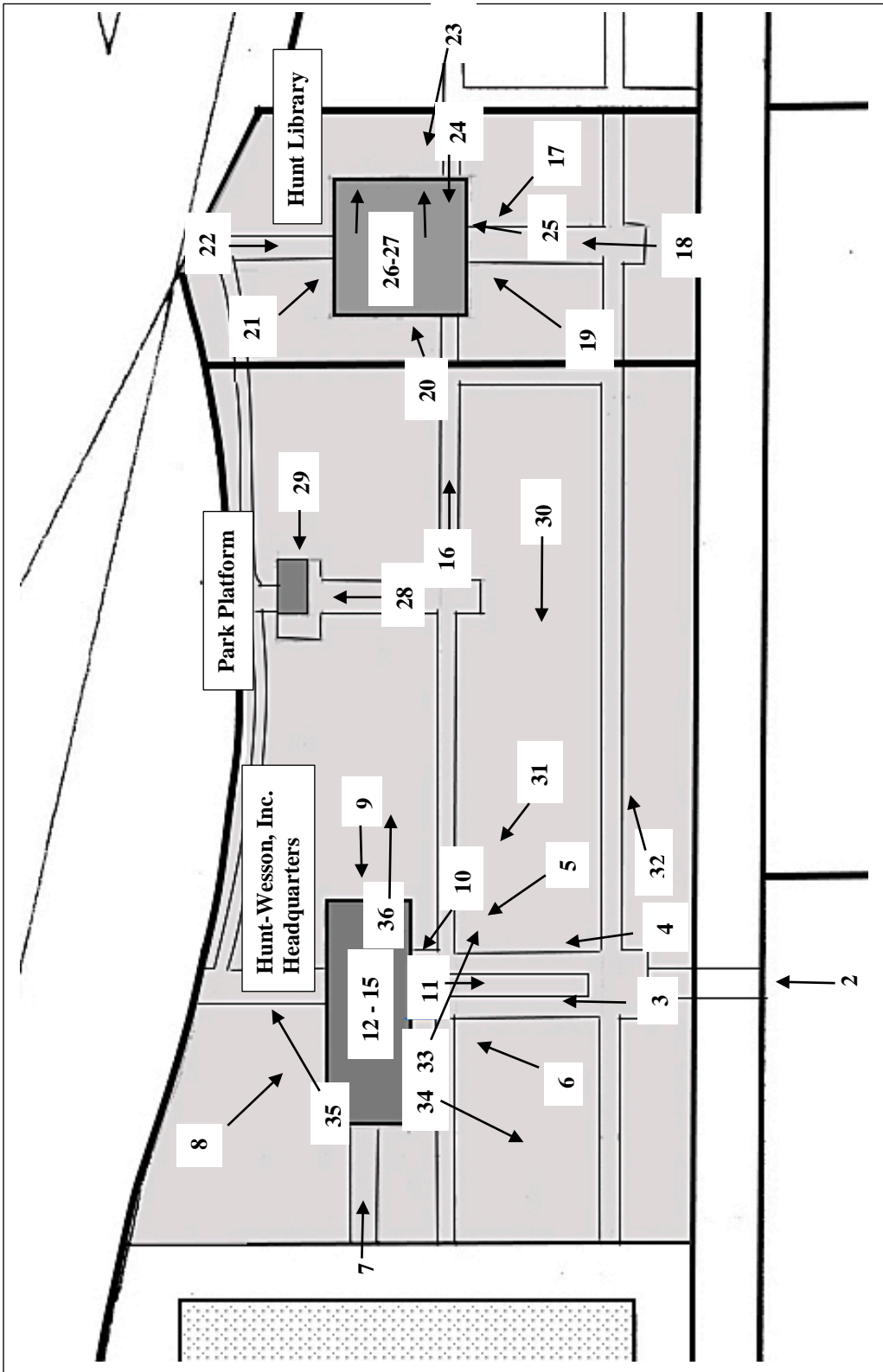
View of landscaped area on the north side of the Hunt Corporate Headquarters building from the 4th floor, 2018; camera facing northeast

36 of 36: CA_Orange County_Hunt Center and Library_0036

View of grounds from 4th floor of Hunt Corporate Headquarters building, 2018; camera facing east

Hunt Center and Library
Name of Property

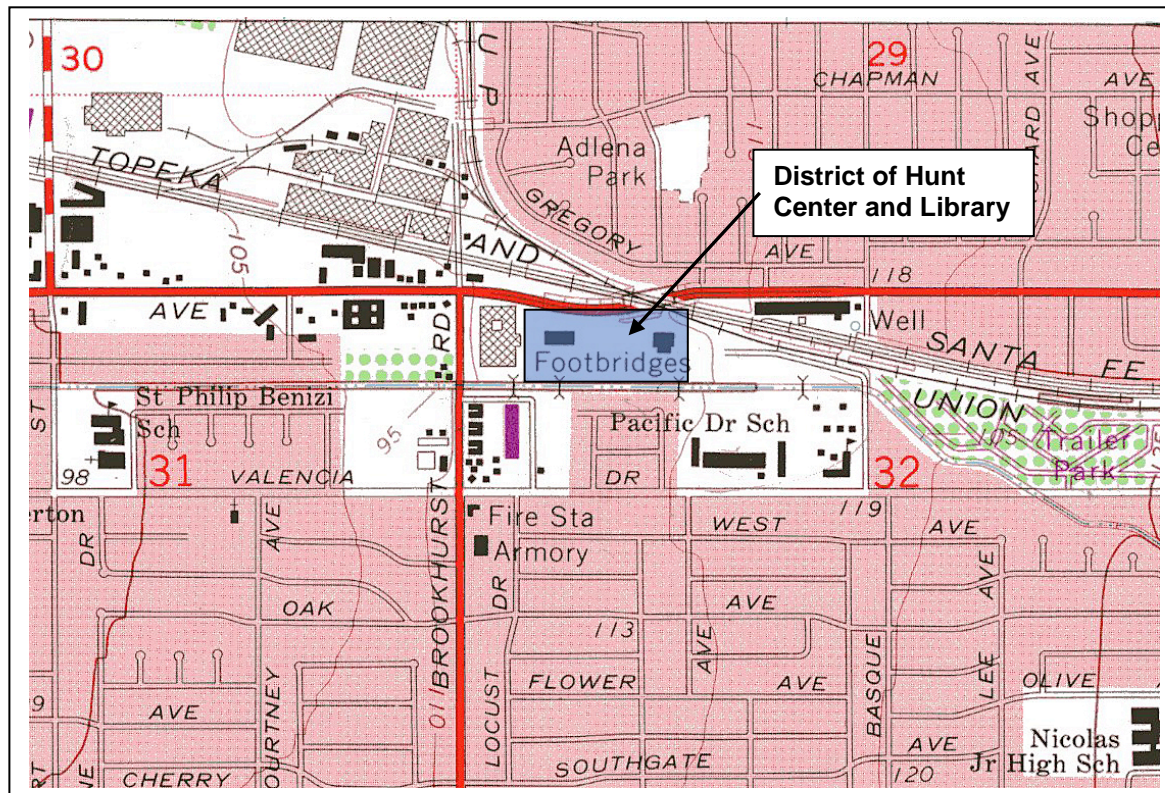
Orange, CA
County and State



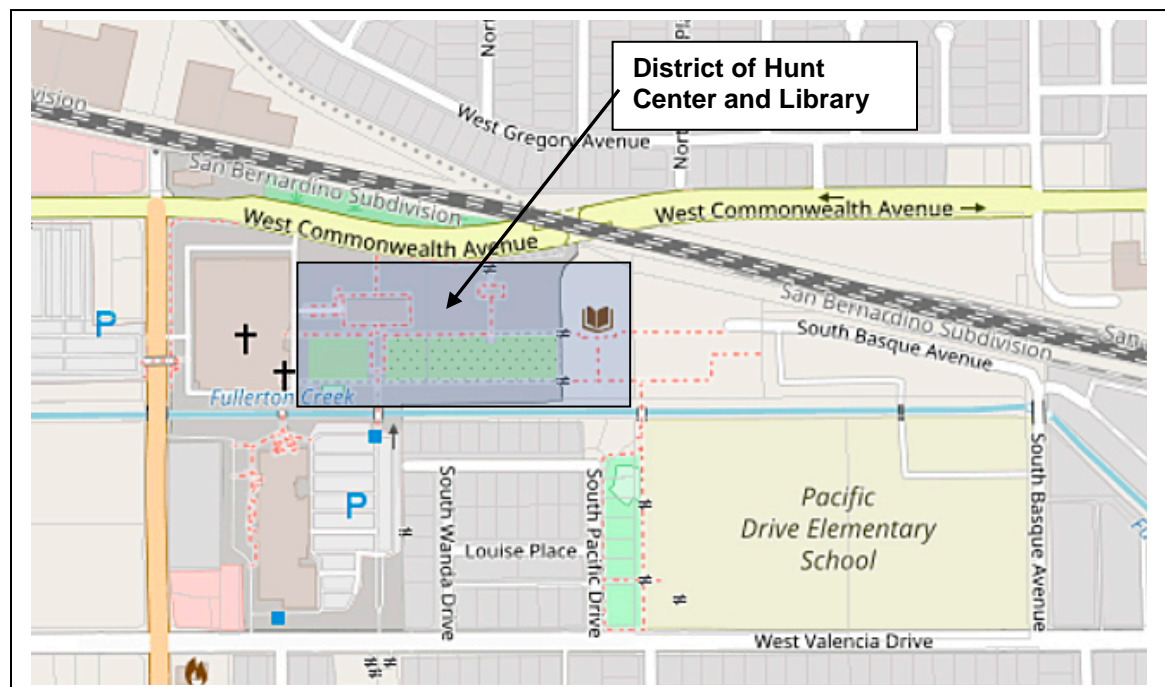
Hunt Center and Library
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Orange, CA
County and State

Location Map 1: U.S.G.S Anaheim Quadrangle Map, 1965



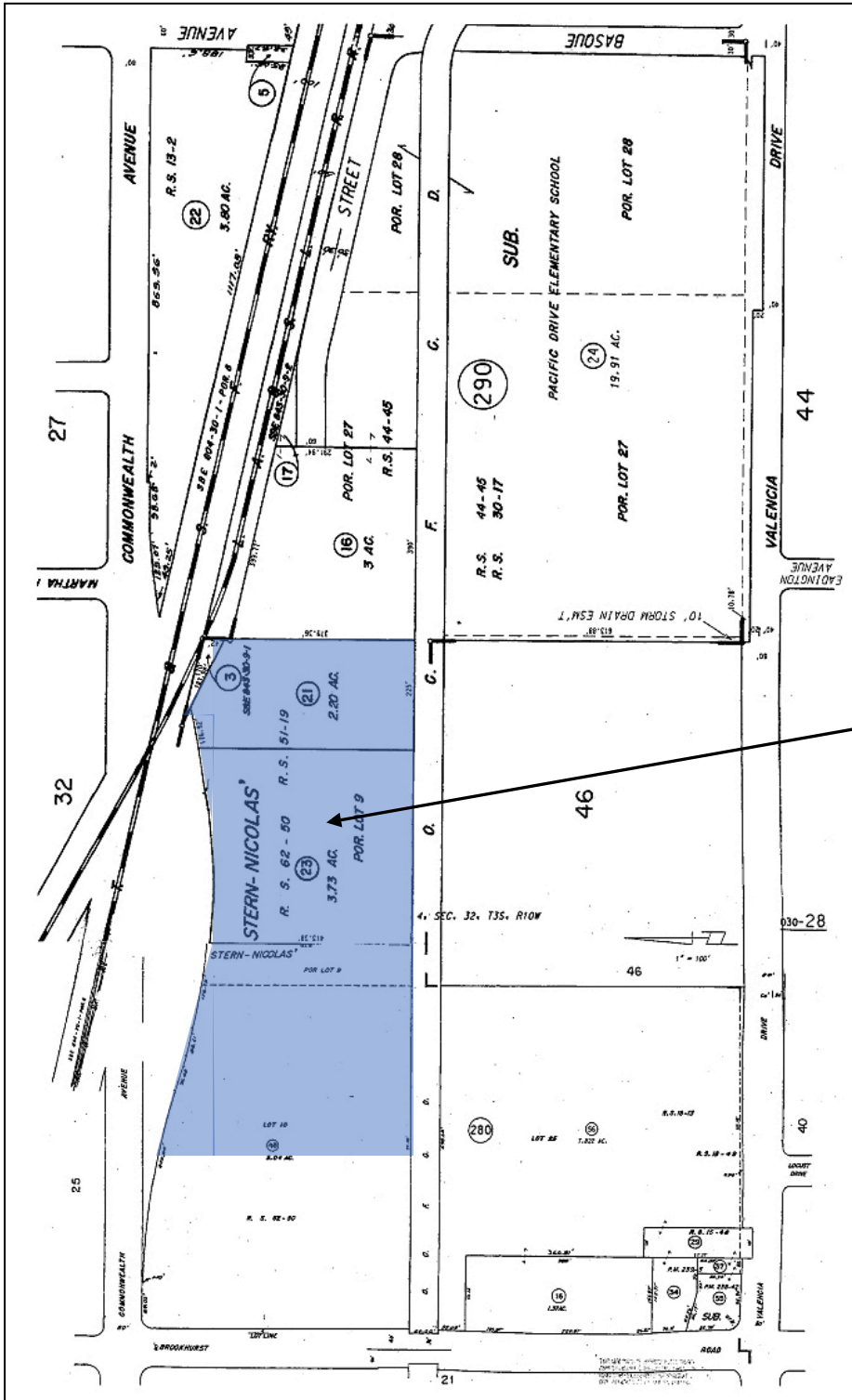
Location Map 2: Fullerton Street Map, 2018; Fullerton Planning Department



Hunt Center and Library
Name of Property

Orange, CA
County and State

Location Map 3: Assessor Parcel Map, showing district of Hunt Center and Library

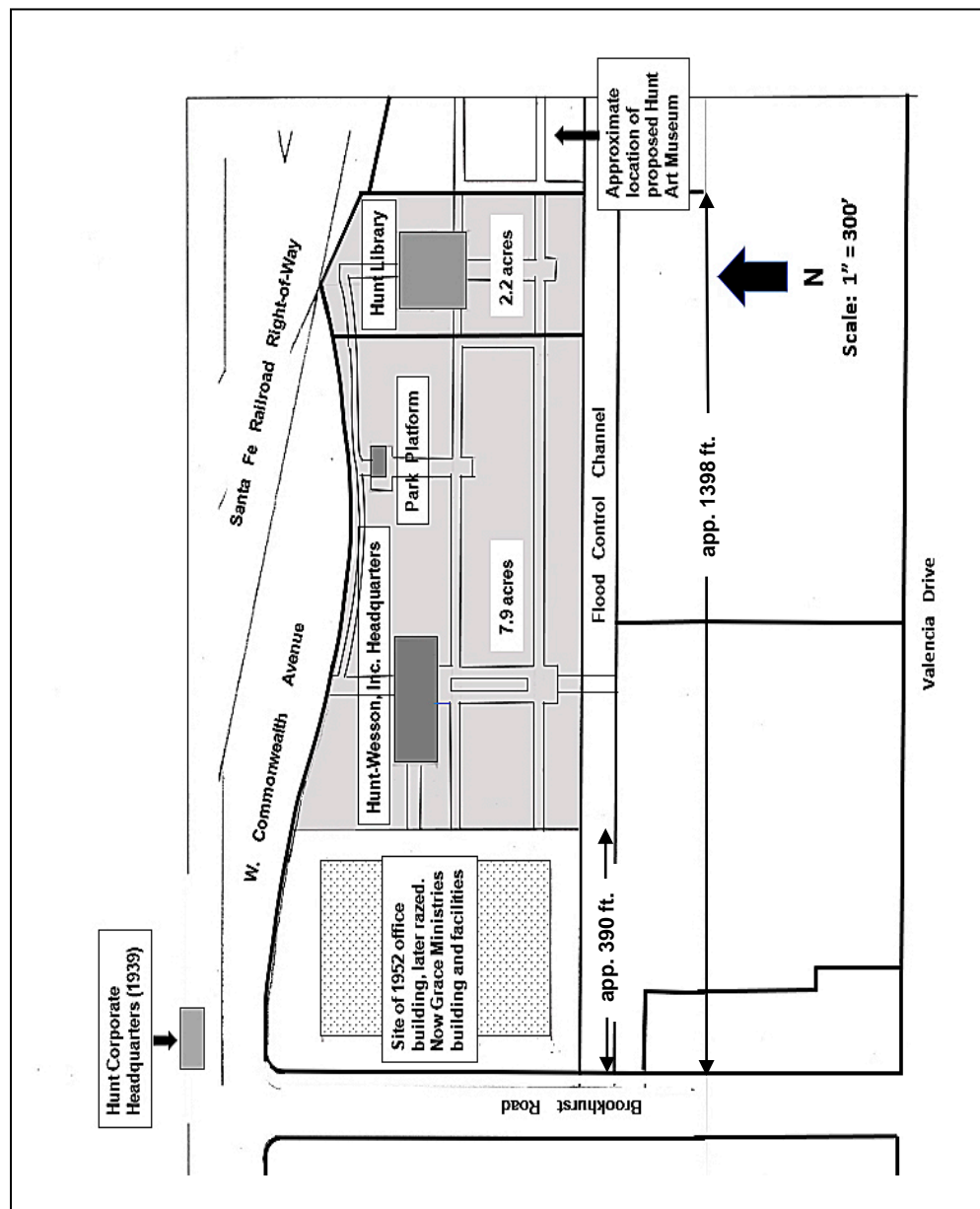


District of Hunt Center and Library

Hunt Center and Library
Name of Property

Orange, CA
County and State

Location Map 5: District of Hunt Center and Library with location of buildings and structures
Scale: 1" = 300 ft.



Hunt Center and Library
Name of Property

Orange, CA
County and State

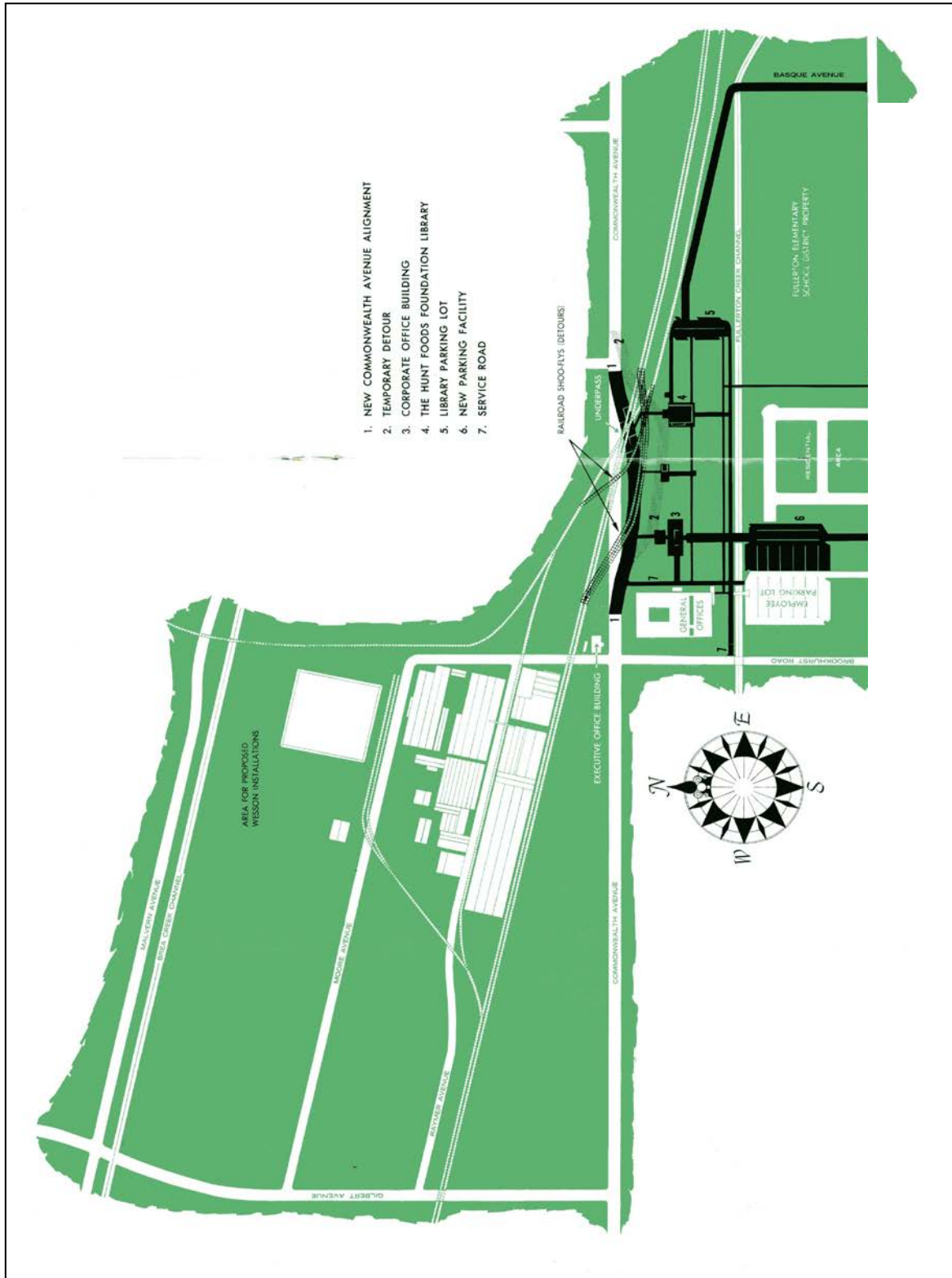
Figure 1: Hunt-Wesson, Inc. facility, 1960. The new Hunt Center replaced the orange groves east of the 1952 U-shaped office building.
Source: Local History Room, Fullerton Public Library



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 2: Proposed layout of new Hunter Center
Source: *Hunt Highlighter* Winter 1960-61, p. 16-17



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 3: Hunt Center, aerial view, 1967
Source: Local History Room, Fullerton Public Library



Figure 4: R. Dudley Trudgett in India
Source: Environmental Design Archives, U.C. Berkeley



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 5: Hunt Library floor plan, 1962
Source: *California Librarian* January 1966

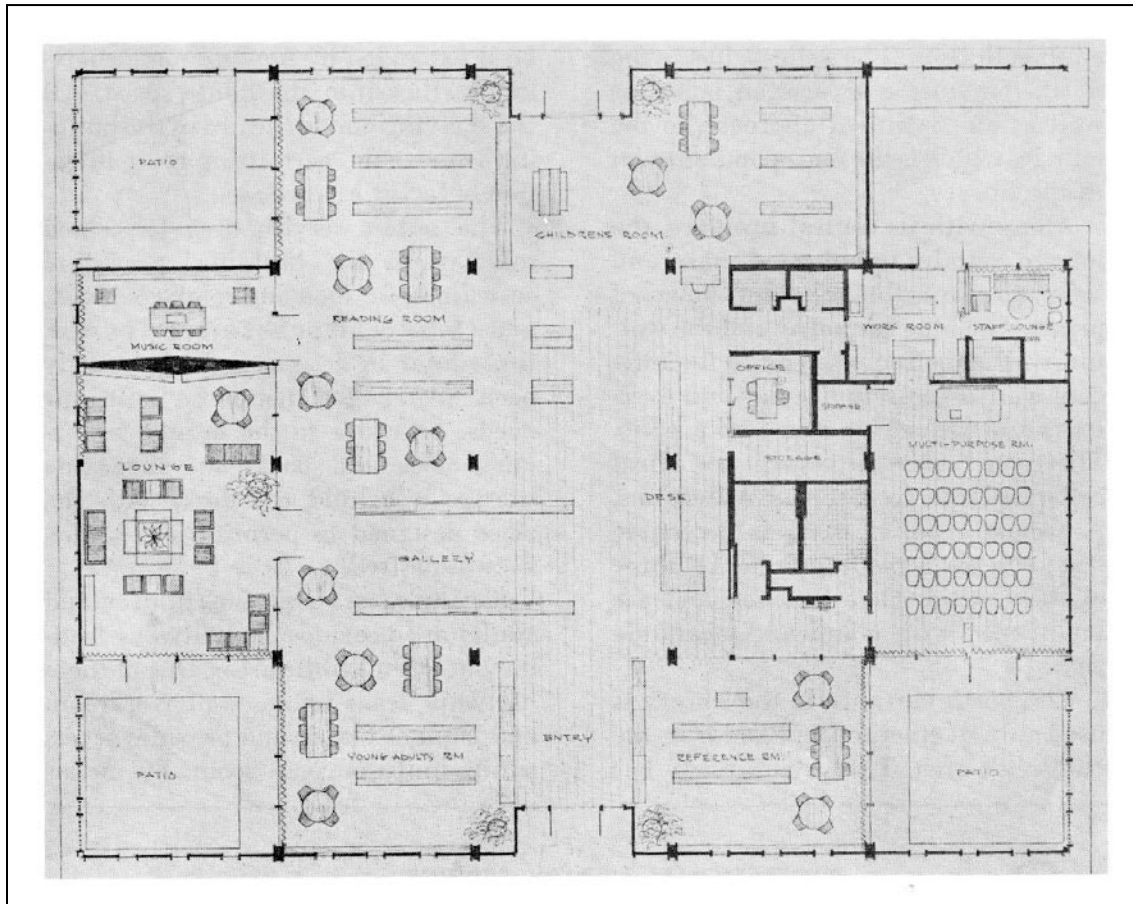
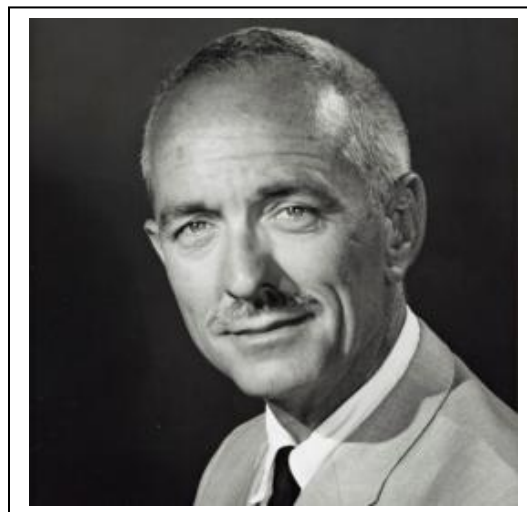


Figure 6: Robert Herrick Carter
Source: Cultural Landscape Foundation, Washington, D. C.



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 7: Meyer and Norton Simon at Los Angeles County Grand Jury doorway, May 12, 1933
Source: UCLA Library Special Collections, Charles E. Young Research Library



Figure 8: Val Vita Food Product Company, Inc., 1939
Source: Local History Room, Fullerton Public Library



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 9: Hunt Cannery, 1942
Source: Sanborn Fire Insurance Map

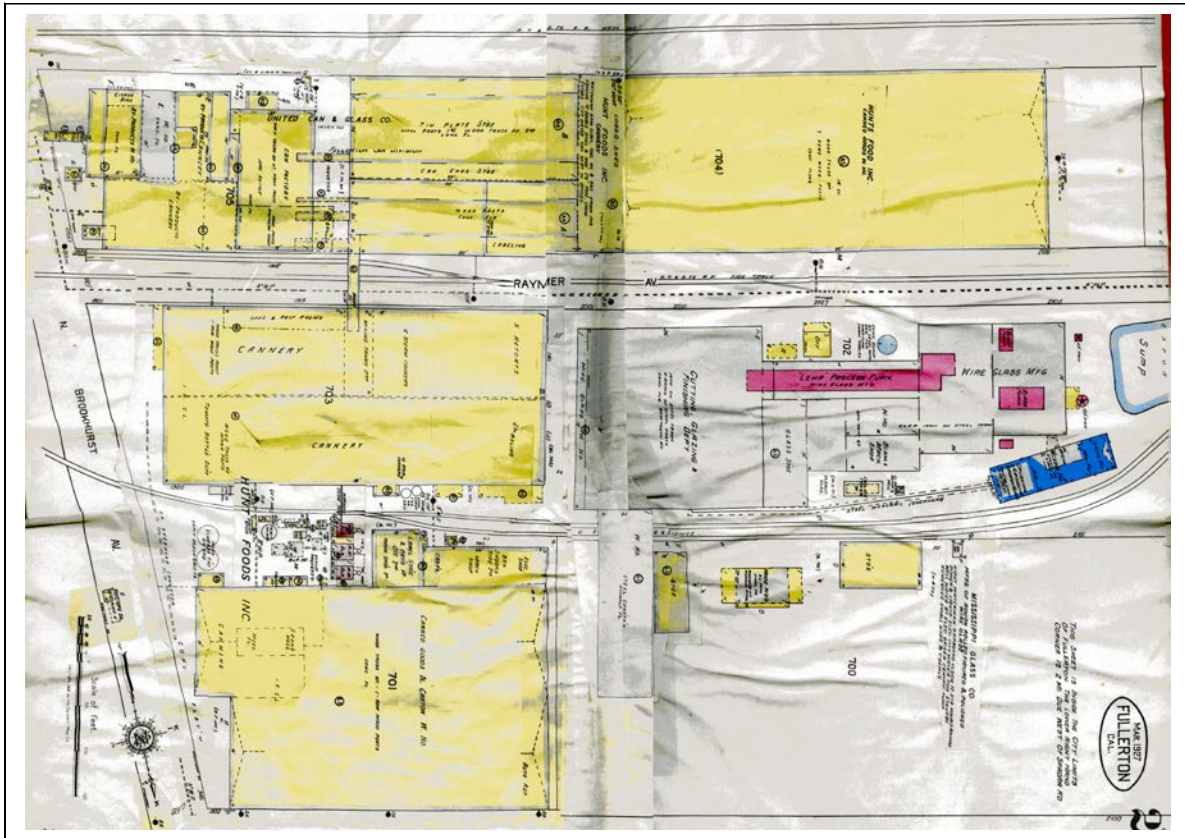


Figure 10: Val Vita Food Products, Inc. Headquarters, 1939
Source: Local History Room, Fullerton Public Library



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 11: Val Vita Food Products, Inc. workers, ca. 1940
Source: Wikimedia Commons

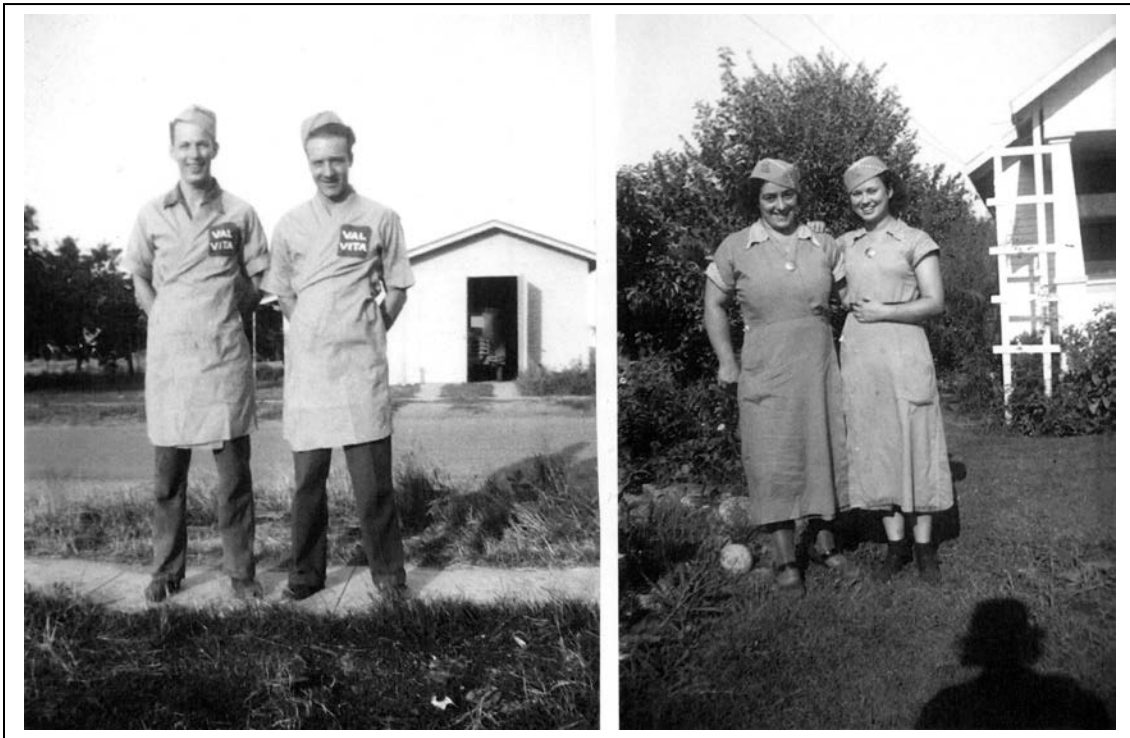


Figure 12: Hunt Foods, Inc. ca. 1945
Source: Local History Room, Fullerton Public Library



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 13: City of Fullerton election advertisement
Source: *Fullerton News Tribune* April 4, 1940

Courtesy of the Local History Room, Fullerton Public Library

(Political Advertisement)

CITIZENS OF FULLERTON!

By this time you will know there is but one issue in this campaign.
That issue is:

**SHALL THE VAL-VITA CORPORATION CONTROL THE CITY OF FULLERTON—
OR SHALL THE PEOPLE?**

Why are they spending such vast sums of money, many times as much as spent in any previous city election—and conducting such a vicious campaign?
Are these the reasons?

Do they want lower water rates at your expense? (already they pay the lowest industrial rate in Southern California).

Do they wish to evade their fair share of expense for sewage to carry off and treat their cannery waste, preferring to permit the local taxpayer to pay the whole bill?

Do they wish to control the police department?

And don't let anyone tell you, that all three candidates — Carmichael, Maxwell, and White, are not tied to the tail of the Val-Vita Kite.

**KEEP HARMONY IN FULLERTON.
LET THE PEOPLE RUN THEIR OWN CITY — RE-ELECT**

KOHLENBERGER MUCKENTHALER McTAGUE

FORWARD FULLERTON COMMITTEE,
GLADYS STARBUCK, Chairman

1940, 04-04;FNT

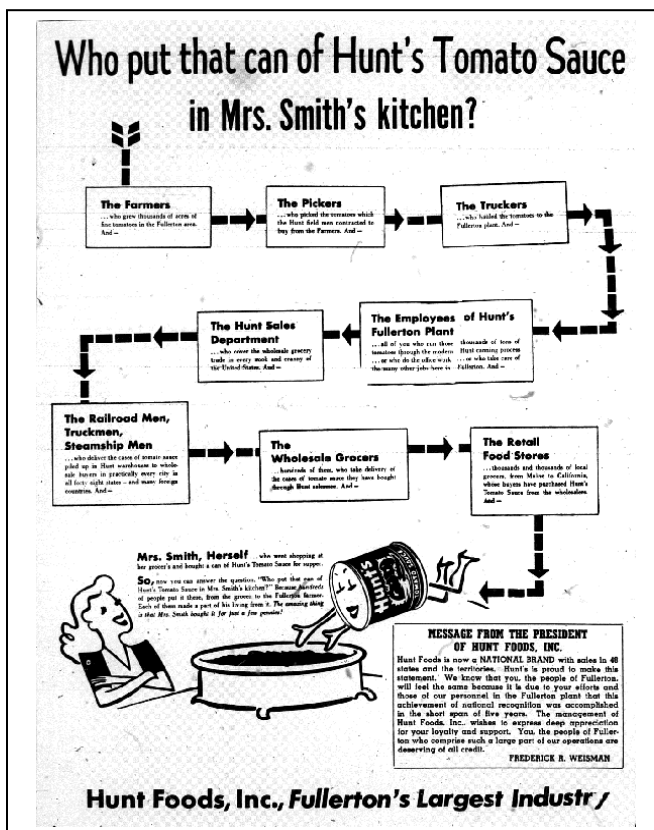
Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 14: Hunt President Frederick R. Weisman with two Hunt Girls, ca. 1949
Source: Gwen Jones, *Frederick R. Weisman: A Collection of Memories*, p. 88



Figure 15: Hunt Foods, Inc. advertisement
Source: *Fullerton News Tribune* October 5, 1949



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 16: Hunt tomato sauce advertisement.
Source: *Life*, 1946

They'll Sing for this Supper!

AND YOU MAKE IT FOR "A SONG" WITH LIMA BEANS AND—

Hunt's
TOMATO SAUCE

The kettle-simmered cooking sauce

LIMA BEAN CASSEROLE—Hunt Style

Yes, with a little of this, and a little of that, and Hunt's Tomato Sauce—you make a really delicious dish.

And while the folks are singing *your* praises, you'll praise Hunt's. For this rich, all-tomato cooking sauce has a wonderful flavor all its own—you're sure to like it best! Here's the recipe:

1 lb. dried lima beans

Soak beans overnight; drain. Cover with boiling salted water and boil slowly 2 to 3 hours till tender. Drain, reserving some of the bean water. In a frying pan cook:

1 medium onion, finely chopped
½ lb. sausage meat

Cook until lightly browned, stirring to break into bits. Drain off all but 3 tbsp. of fat. Then add:

2 cans Hunt's Tomato Sauce
½ can lima bean water 1 tbsp. brown sugar
1 tsp. salt dash of poultry seasoning

Place limas in a casserole. Cover with the sauce mixture. Bake in moderate oven (350°) 30 minutes. Makes four generous servings.

Remember—Hunt's Tomato Sauce is already Kettle-simmered for you. Rich and oh, so flavorful. Cook it into your stews, soups, meat loaf, spaghetti, casseroles. Wonderful for leftovers! Your grocer has Hunt's—for a few cents a can. Try it real soon!

For breakfast or dessert—
HUNT'S HEAVENLY PEACHES

Hunt-for the best
Hunt Foods, Inc., Fullerton, Calif.

Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 17: Hope Fischer with library card, September 12, 1962
Source: Local History Room, Fullerton Public Library



Figure 18: Norton Simon, Hunt-Wesson, Inc. Headquarters
Source: *Fullerton News Tribune* April 25, 1967



SIMON PRESIDES — The finance committee, which oversees extensive Hunt investments is headed by company founder Norton Simon (under paintings, at center). Other committee members are:

Vice Chairman Jack R. Clumeck, Francis G. Fabian, Jr., Carl Kalbfleisch, Gustave L. Levy, Stella Russell and Graham L. Sterling.

Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 19: Sculpture installation, Hunt-Wesson, Inc. Headquarters office
Source: *Los Angeles Times* January 14, 1968

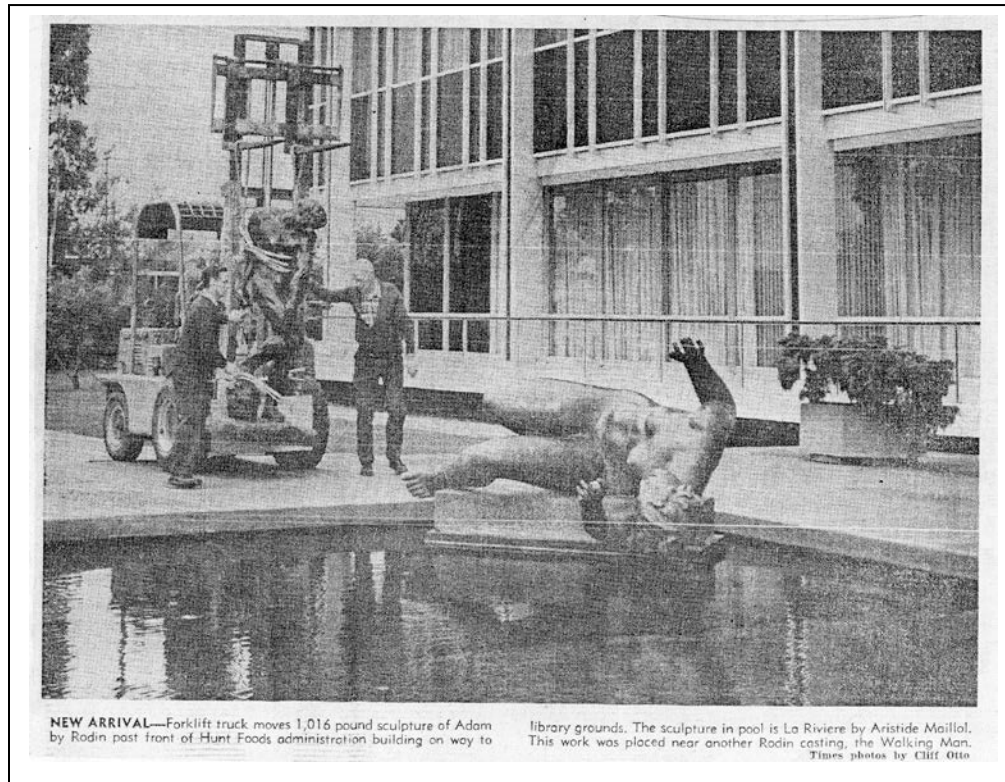


Figure 20: Hunt librarian with Rubens' painting
Source: *Los Angeles Times* January 14, 1968, p. R4



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 21: A Night in Fullerton, 1967
Source: *Hunt Highlighter* Winter 1966-67, p. 18-19



Figure 22: A Night in Fullerton, 1967
Source: *Hunt Highlighter* Winter 1966-67, p. 18-19



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 23: Student at Hunt Library
Source: *Los Angeles Times* January 14, 1968, p. R4

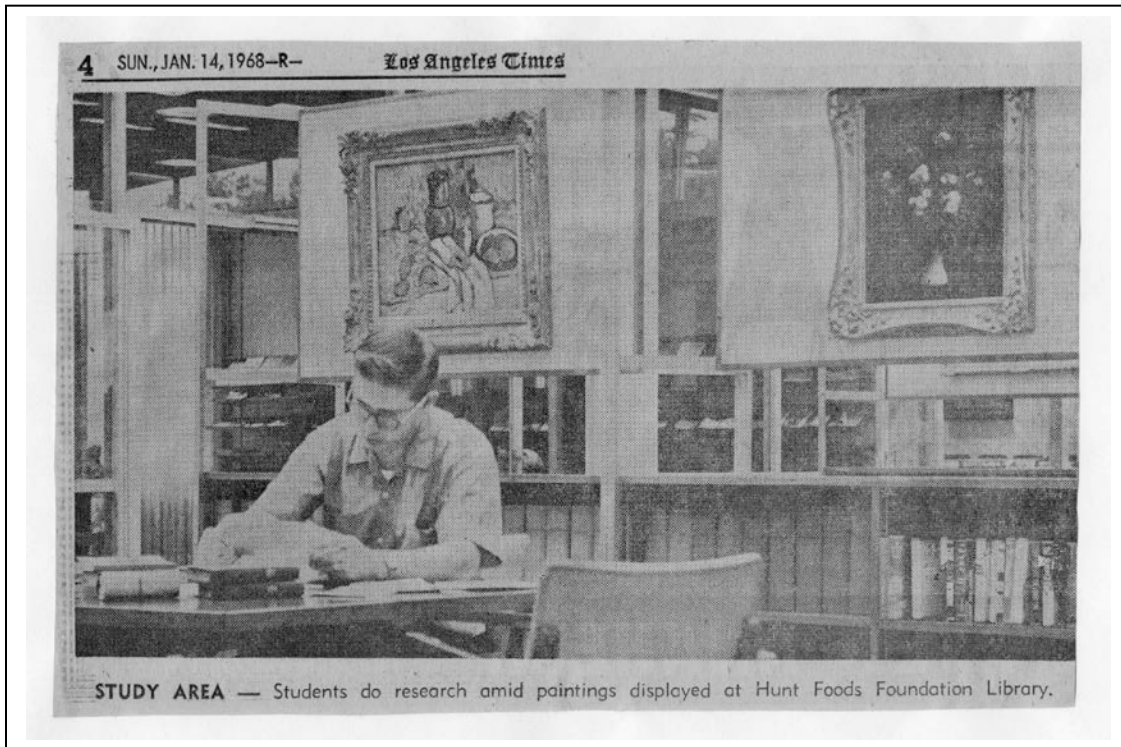


Figure 24: Norton Simon, Christie's London Auction, March 19, 1965
Source: Local History Room, Fullerton Public Library



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 25: Norton Simon, cover of *Time* magazine, June 4, 1965



Figure 26: Actors Mary Pickford, Edward Arnold, Jean Hersholt, and William Pereira (far right) at ground-breaking ceremony for the Motion Picture Relief Fund House, Woodland Hills, Calif., 1941
Source: UCLA, Library Special Collections, Charles E. Young Research Library



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 27: William L. Pereira with Irvine Ranch plans, 1960
Source: UCI Langson Library, Special Collections

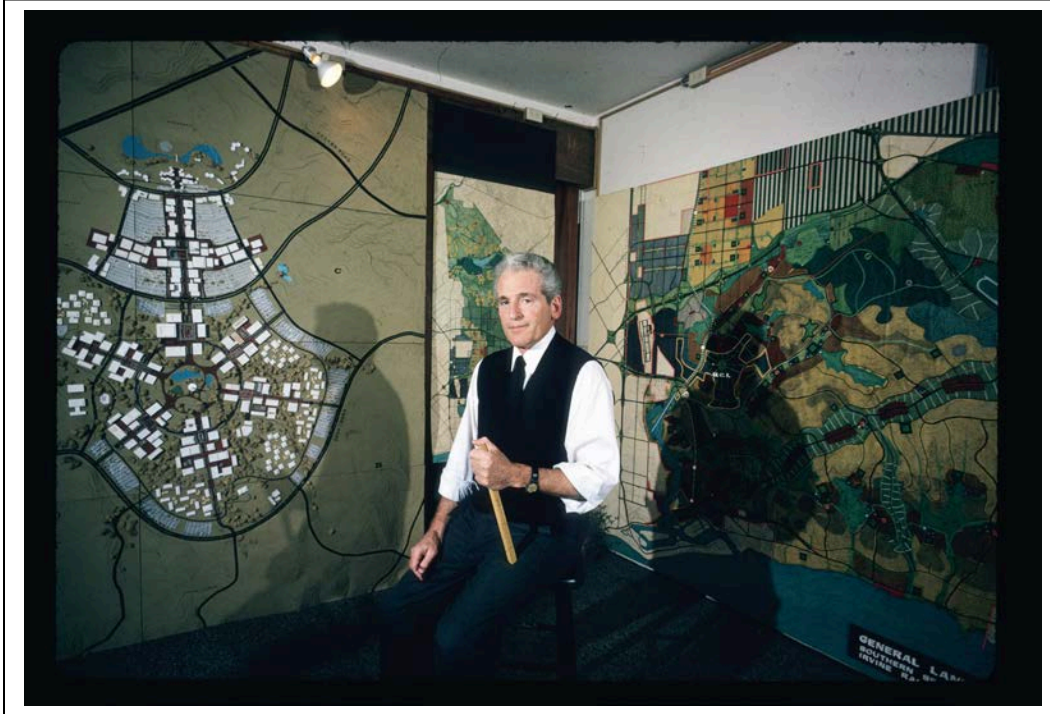
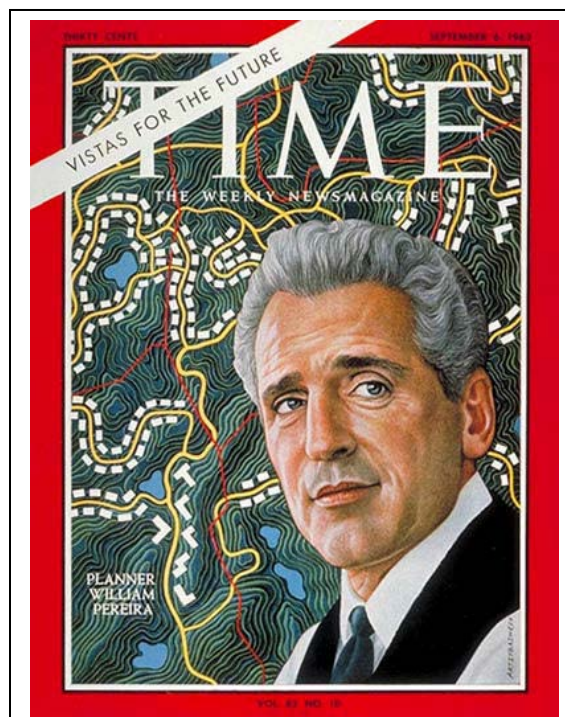


Figure 28: William L. Pereira, cover of *Time* magazine, September 6, 1963 (“Man with the Plan”)



Hunt Center and Library
Name of Property

Orange, CA
County and State

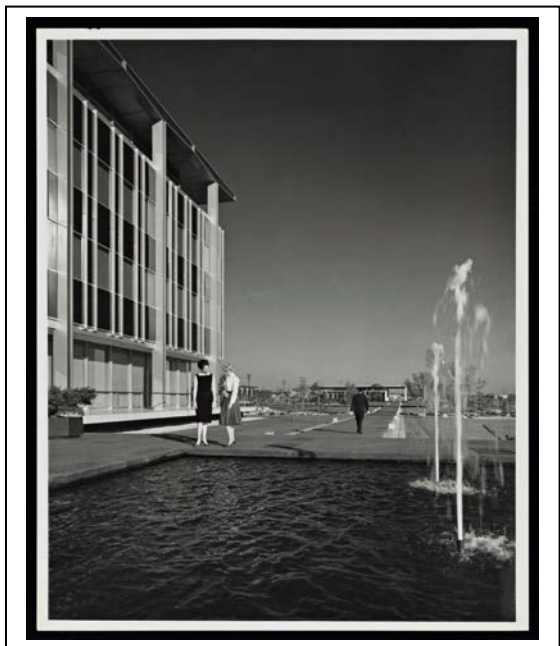
Figures 29 through 34: Hope Fischer photos
Source: Local History Room, Fullerton Public Library



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figures 35 through 40: Photos of Hunt Wesson Headquarters by Julius Shulman, 1962
Source: Online, *Digital Public Library of America*



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figures 41 through 46: Photos of Hunt Library by Julius Shulman, 1962
Source: Online, Digital Public Library of America



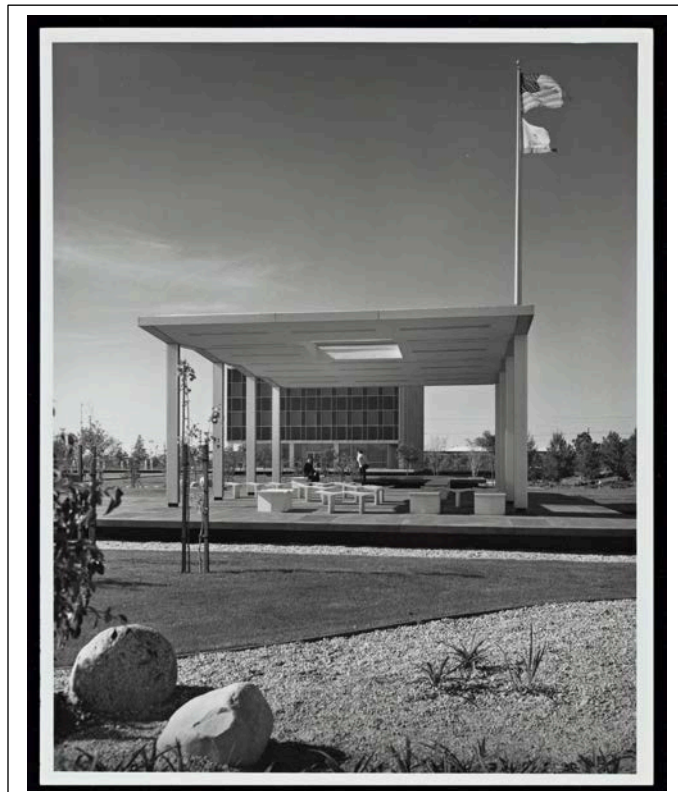
Hunt Center and Library
Name of Property

Orange, CA
County and State

Figure 47: Photo of interior of Hunt-Wesson Headquarters by Julius Shulman, 1962
Source: Online, *Digital Public Library of America*



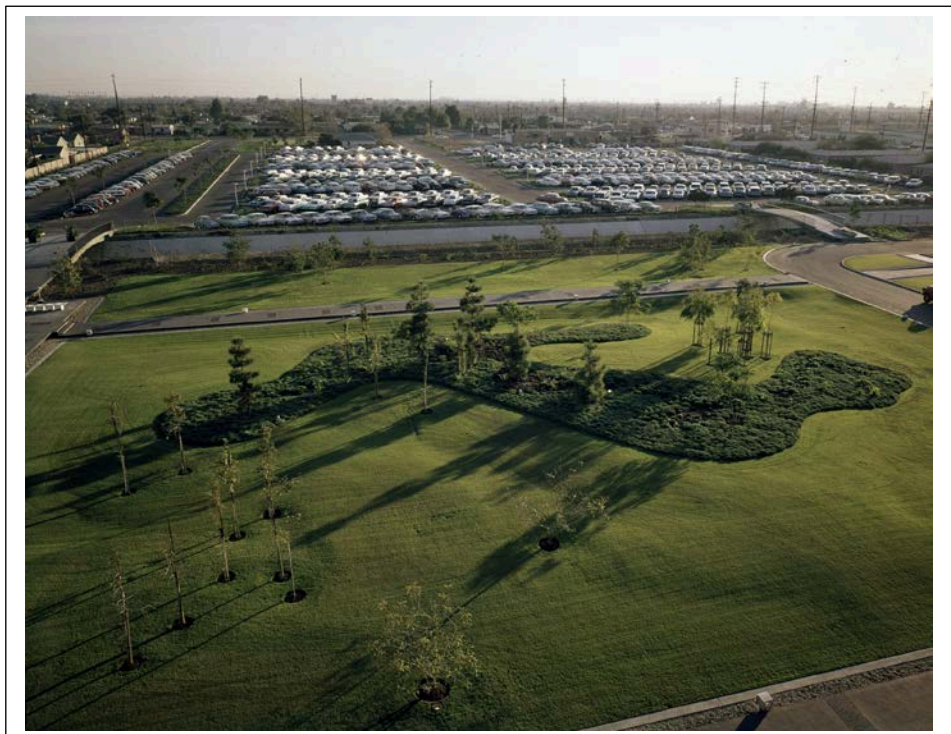
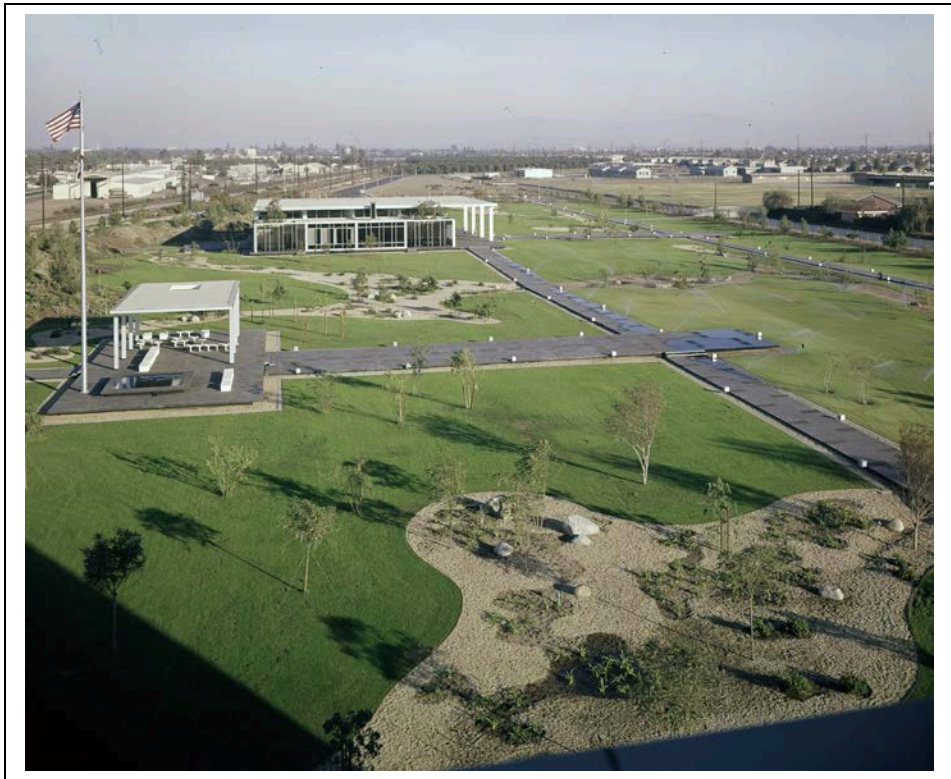
Figure 48: Photo of park platform by Julius Shulman, 1962
Source: Online, *Digital Public Library of America*



Hunt Center and Library
Name of Property

Orange, CA
County and State

Figures 49 and 50: Photo of the grounds of the Hunt Center by Julius Shulman, 1962
Source: Online, *Digital Public Library of America*



Hunt Center and Library

Name of Property

Orange, CA

County and State

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