

United States Department of the Interior
National Park Service



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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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Fullerton Post Office

other names/site number Commonwealth Post Office, Commonwealth Station

2. Location

street & number 202 East Commonwealth Avenue NA not for publication

city or town Fullerton NA vicinity

state California code CA county Orange code 059 zip code 92832

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 nationally statewide locally. See continuation sheet for additional comments.)

[Signature] Signature of certifying official/Title TPO Date 7/2/12

US POSTAL SERVICE State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

[Signature] Signature of commenting or other official 7 SEP 2010 Date

California Office of Historic Preservation State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that this property is:
- entered in the National Register
 - See continuation sheet.
 - determined eligible for the National Register
 - See continuation sheet.
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain): _____

Signature of the Keeper [Signature] Date of Action 8/28/2012

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

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

Contributing	Noncontributing	
1	0	buildings
	0	sites
	0	structures
	0	objects
1		Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Government/Post office

Current Functions
(Enter categories from instructions)

Government/Post office

7. Description

Architectural Classification
(Enter categories from instructions)

Spanish Colonial Revival

Materials
(Enter categories from instructions)

foundation reinforced concrete

roof barrel clay tile

walls concrete block

other cast iron, wrought iron, stucco, glass

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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NARRATIVE DESCRIPTION

Summary

The Fullerton Post Office, a neat, attractive example of the Spanish Colonial Revival style applied to civic architecture, was one of a number of Depression-era government relief projects completed in Fullerton in the 1930s and 1940s. Designed by the United States Treasury Department's Office of the Supervising Architect, the Post Office is the only federal building in Fullerton. Constructed in 1939 of reinforced concrete and fireproof throughout, the Post Office is a symmetrical and graceful single-story building with a full basement. Centrally located near Fullerton's transportation center, the building faces north. The building's interior is an example of the standard interior plan of a 1930s-era post office. The interior houses a mural ("Orange Pickers") painted by notable Southern California artist Paul Julian (1914-1995) that was commissioned by the United States Treasury Department Section of Fine Arts (1934-1943). The mural was installed on the west wall of the Post Office lobby above the postmaster's door and the two bulletin boards that flank it, the traditional location for Section artwork in smaller post offices. Sheltered somewhat from windows and interior lighting, the mural is in excellent condition. The Post Office retains almost all of its exterior integrity of location, setting, materials, workmanship, feeling, and association, and the majority of its interior integrity. With the exception of a few minor changes and the addition and maturation of landscaping, the Post Office looks essentially as it did when it opened in November 1939. The building is structurally sound and is in overall good condition.

Setting/Parking

The Fullerton Post Office is located at 202 East Commonwealth (formerly 204 East Commonwealth), the southeast corner of Commonwealth and Pomona Avenues, in the original central core of the city laid out by town founders, brothers George (1855-1915) and Edward Amerige (1857-1915), in 1887. To facilitate the receiving, processing, and distribution of mail, the building was deliberately positioned adjacent to the train station on a corner lot. Commercial, residential, and institutional structures of both historical and cultural significance built between 1899 and 1930 surround the building. The Post Office is adjacent to a number of buildings listed as Fullerton Local Landmarks or on the National Register of Historic Places, including the Santa Fe Depot (123 E. Santa Fe), the Union Pacific Depot (110 E. Santa Fe), the First Methodist Episcopal Church (117 N. Pomona), the First United Methodist Church (114 N. Pomona), and the Odd Fellows Temple (112 E. Commonwealth), now the Williams Building, a half block away, that served as the post office location until the new federal building was constructed.

Until the 1970s, postal customers used pull-in angle parking in front of the building, but curbside parking is now used to accommodate sidewalk mailboxes. From 1939 to 1986, a variety of manufacturing companies, including the famous Leo Fender Electric Instrument Company (120 S. Pomona), occupied the buildings at the rear of the Post Office at the northeast corner of Santa Fe and Pomona Avenues. Those buildings were torn down for a parking structure opened to the public in 1988 for those using the Post Office and transportation center. Additional street parking is also available adjacent to the Post Office. An alley runs down the east side of the Post Office.

Federal employees use 24 reserved parking stalls at the rear (south) of the building to park their personal automobiles and U.S. Postal Service mail trucks.

Exterior

Situated on a 130- by 175-foot corner lot, the Spanish Colonial Revival Post Office is a single-story reinforced concrete structure with a full basement (approximately 8,400-square feet). Spanish Colonial Revival design characteristics

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include an arched entryway, a low-pitched pantile roof (with two skylights), decorative iron work, and flat stuccoed surfaces. The building's stuccoed exterior, plastered in a flat, plain pattern, is painted off-white and the trim is a dark green. Basically rectangular-shaped, the structure faces north.

The building is approached by a cement walkway and short flight of stairs (six concrete steps) that lead into an arched entryway surrounded with a radiating concrete brick pattern. Double glass and aluminum doors lead into the lobby. Decorative wrought iron railings are positioned on both sides of the doorway. Ornamental, 8-foot tall cast-iron lamps, each centered on a 38-inch square cement platform, are positioned on each side of the entryway. The 300-pound lamps, which feature cabriole legs, were designed to resemble the street lights still found in Fullerton's older neighborhoods. The lampposts were manufactured in 1939 by Michael's Bronzing Art Company of Covington, Kentucky.¹

The Post Office is ringed with matching double sash windows, each with 16 lights: six each on the north and south sides, and five each on the east and west sides. These same styled windows are used in the building's three light wells that illuminate the interior break room and basement. The light wells on the west and south side feature three double sash windows, and the well on the east side contains one window. The top of each light well is lined with wrought iron railings. To provide additional air and light to the basement, 2- by 3-foot windows with decorative wrought iron grills—two on the west side and three on the east side—are positioned at the ground level. Ventilation for the attic is provided by decorative quatrefoil (star-shaped) vents on the east and west sides of the structure. Exposed rain gutters are located on each corner on the front and rear façades.

While the front (north) side of the Post Office is designed for public use, the rear (south) side of the structure is used exclusively by federal workers for the shipment and delivery of mail. A square-shaped entry room, which sits on a concrete platform, abuts the rear of the Post Office. A ramp on the west side with wrought iron railings and three concrete steps on the east side lead to metal double doors and into this small staging room, which, in turn, leads to another set of wooden double doors and into a large utilitarian mail sorting area. The small entry room is lit by two double sash windows with six lights each. To protect mail from inclement weather, a protective wooden marquee juts out from the entry room's roof over the platform. To the left of the mail entryway is a single wooden door with six lights that serves as a separate entrance for employees. On the southeast corner of the rear of the structure there is also a flight of stairs (13 steps) that leads down to wooden and glass paneled double doors with a 6-light transom and direct entrance into the basement. Wrought iron railings are positioned on the sides of the stairway.

Exterior Alterations

Changes to the exterior of the Post Office have been minor and do not detract from the historic character of the building. Sometime in the 1980s, the original wood double entry doors were replaced with glass and aluminum ones. For security reasons, a moveable chain-link fence was added at the rear to lock up U.S. Postal Service trucks at night and on week-ends. To provide easier access to the mailing processing rooms, a cement ramp was added to the west side of the loading dock. To add further protection against rain and other elements, the wooden marquee that protects the loading dock was extended further to the east. Metal awnings were added over three sash windows on the southwest side of the building. On September 29, 1998, one of the cast-iron lampposts was stolen, along with a similarly styled lamp outside the Louis E. Plummer Auditorium (201 E. Chapman). The Post Office lamp was quickly recovered, restored, and relit in a New Year's Eve celebration held on the steps of the building.²

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Landscaping

When the Post Office opened in November 1939, the building had street trees in front, but no landscaping. Cement planters, hedge plantings, trees, and grass areas were later added. Shrubbery currently around the building consists of holly, boxwood, Eugenia, Indian Hawthorne, and xylosma. The low-trimmed hedges accent the neat, simple character of the structure. The lot also contains mature trees: two ficus on Commonwealth Avenue, four magnolias on Pomona Avenue, one eucalyptus on the building's east side, and a podocampus adjacent to employee parking.

Interior

The interior of the Fullerton Post Office is an example of the standard interior plans used by post offices during the 1930s. A relatively small portion of the interior is accessible to the general public; the bulk of the interior is devoted to the processing of mail by federal employees. Nearly all of the interior's design features are concentrated in the public areas, with the public space finishings of dark wood and terra-cotta wainscoting contrasting with the more functional and open arrangement of the workrooms where mail is processed. From the front entrance, the public enters a long narrow lobby with a 7- by 20-foot alcove on the south side lined with mailboxes. Additional mailboxes (the Post Office has 1,540) are situated on the south wall.³ The lobby's white painted walls contrast with the interior's rich stained wood and terra-cotta wainscoting and flooring.

Framed by wood, two 3- by 13-foot public service windows, separated by a wooden display cabinet, run along the south wall. Metal roll-up windows open to expose two public service counters staffed by postal employees. The service windows separate the public from the workroom. Patrons entering the lobby use these two windows to purchase stamps, mail parcels, and buy money orders. Next to the windows are slots for depositing out-going letters. A wooden Dutch door to the left of the service counters is used to provide service to owners of Post Office mailboxes. Running above the service windows are four round wrought iron air vents. Three laminated 20- by 63-inch counters, available for public use, run along the north wall. Eight original wooden display cabinets (five labeled "Bulletin" in gold letters) circle the walls of the lobby. On the west wall is a single wooden door (labeled "Superintendent, 103"), flanked by two wooden bulletin boards, that leads into the postmaster's office. The finely furnished superintendent's/postmaster's office features dark-stained floors and wainscoting. A small restroom is situated in the southwest corner and includes a metal ladder to the attic and roof. The floor of the private toilet is lined with pale yellow 4-inch-square ceramic tile. A door on the south wall of the superintendent's office leads to the heavily used mail workroom for the processing of mail. During working hours, this room, which takes up most of the building's southern half, is crowded with workers and mail. The workroom floor is covered with linoleum and lit by a row of 14 fluorescent ceiling lights. Running along the north wall are three small rooms: a women's restroom, a storage closet, and a janitorial supply room with a small sink. Just outside the rear door of the superintendent's office are two metal doors, followed by a locked gate, which lead into a vault that contains the Post Office's 6-foot tall metal safe.

Near the rear exit of the large workroom are two flights of stairs (15 steps) that lead down to a break or lunch room (labeled "Swing Room" on the wood and glass paneled entry door) on the west side and the basement rooms on the east side. A wooden swing door on the north side of the break room leads into the men's restroom (three stalls, two sinks, and a shower). The floor of the break room, and the floor and walls of the restroom are lined with 2- and 4-inch square Gladding, McBean and Company pale yellow ceramic tile. When the Fullerton Post Office opened in 1939, the assumption was made that only male employees would be hired as postal workers. When females were hired, the small restroom on the first floor became the women's restroom. The basement area includes heating and electrical equipment, an oil burner

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(unused for decades) manufactured by the Quiet Heat Manufacturing Corporation in Newark, New Jersey,⁴ and four multi-purpose rooms, each with wooden double doors, running along the north side. The basement has concrete floors, walls, and ceilings. Originally, the basement was used to process packages. In the 1950s, the basement served as Fullerton's civil defense center and bomb shelter, and in the 1980s and 1990s, the rooms were used for various postal planning services, including the Vehicle Operation Maintenance Assistance (VOMA) and Cluster Box Units (CBU) New Growth Office programs, but they are now used for storage and the processing of mailbox keys. Two wooden and glass paneled doors with a 6-light transom on the southeast corner lead to the outside.

Paul Julian Mural ("Orange Pickers")

In November 1941, Paul Julian, then one of Southern California's best-known young artists, was commissioned by the U.S. Treasury Department Section of Fine Arts to create a mural for the Fullerton Post Office. Julian painted the 6- by 13-foot oil on canvas mural in the WPA Federal Arts Project studio in Los Angeles, and the mural was transported and installed in 1942. The Fullerton Post Office was not originally designed to accommodate public art so similar to other Class B and C post offices constructed during the Depression, the mural was positioned in the only spot available—the long narrow space above the postmaster's doorway.⁵ Julian's painting is one of three Depression-era murals in Fullerton, but unlike the other two—Charles Kassler's "Pastoral California" (1934) commissioned by the Public Works of Art Project (PWAP) and Helen Lundberg's "History of Southern California" (1941) funded by the Work Projects Administration Federal Art Project (WPA/FAP)—which were later painted or boarded over, then restored, the Julian mural has remained untouched and in excellent condition.

Titled "Orange Pickers," the mural depicts four young men and two young women picking oranges from two trees, then packing them into a wooden crate. One of the male figures on the left wears a sweatshirt bearing the letter "F" indicating that he is either a student at nearby Fullerton Union High School or Fullerton Junior College. Citrus crops were still the driving force of the Fullerton economy when the mural was painted, but the town's two other major industries—oil and aeronautics—are also depicted by two men working an oil well in the southwest (left) corner and a man, two airplanes, and a hangar in the northwest (right) corner.

Because of the small space available to Julian, the orange trees are positioned in the center of the mural so that the eye is first drawn to the middle of the painting, and then moves out to the rest of the picture. Fairly small in scale with a quiet composition, the mural is highlighted by color, particularly in the oranges and clothes of some of the pickers, which adds vibrancy to the painting. The mural employs a primary palette of green, brown, blue, red, and yellow. Similar to many government-sponsored murals, "Orange Pickers" presents an optimistic and reassuring view of the community at a time when Fullerton residents were suffering from severe economic stress. "Orange Pickers" is representative of the historically based, regional, illustrative realism that was funded under the Section of Fine Arts.⁶

Although Fullerton residents have long enjoyed the mural's portrayal of community history, townspeople over the decades have also pointed out the inaccuracies of the painting's minor features. The ladder used is a step ladder, not the usual 3-foot wide and 15- to 18-foot tall straight ladder that allowed picking at the tops of the trees and simply leaned against a tree. Field boxes used to store oranges were shallower, heavier, and had grips on the ends to make stacking easier. Orange groves were not planted on flat land, but instead had furrows in rows among the trees for irrigation and to prevent runoff. Orange picking was dirty, scratchy work and workers wore long sleeves, hats, gloves, and boots, not the halter tops and short-sleeved shirts worn by pickers in the mural. The pickers are also Anglo at a time when most of the orange grove workers were of Mexican or Japanese descent.⁷

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Interior Alterations

The original simple but functional layout of the Fullerton Post Office remains intact, but some minor changes have been made to the building's interior. In the lobby, the wooden service counters have been replaced with more modern ones, and worn terra-cotta floor tiles were replaced with newer ones. Some of the pale yellow Gladding, McBean and Company ceramic tiles in the three restrooms and on the break room floor have been replaced with newer tiles. With the exception of the original lights in the basement, ceiling lights have been replaced with fluorescent ones. To discourage robbers (called yeggs), the safe vault originally included tear gas and cyanide, but that security system was replaced by an electrical alarm in the 1950s.⁸

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data

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

Name of repository:

National Archives, College Park, MD; Smithsonian Archives of American Art, Washington, D.C.; Santa Barbara Historical Society; Fullerton and Santa Barbara Public Libraries; Margaret Herrick Library, Beverly Hills

Areas of Significance

(Enter categories from instructions)

Architecture

Art

Period of Significance

1939, 1942

Significant Dates

1939, 1942

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

U.S. Treasury Department, Office of the Supervising Architect

George Goedhart

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STATEMENT OF SIGNIFICANCE

Summary

The Fullerton Post Office is being nominated under Criteria C in the area of Architecture as a representative example of a small building designed by the Treasury Department's Office of the Supervising Architect and in the area of Art for the artistic significance of the mural it contains. The first and only federal building in Fullerton, the Post Office represents the materials and craftsmanship typical of smaller Treasury Department structures built during the Depression. From the start of construction, the building provided a federal presence in the town, and it is a well-preserved and locally prominent example of government architecture that reflected New Deal policies related to the construction and decoration of federal public buildings. The building's symmetry, massing, and formal appearance clearly identify it as a federal building. The Fullerton Post Office is also an example of the many smaller Class B and C post offices that received Section of Fine Art mural work in California during the Depression. The interior mural, designed and painted by Paul Julian, is an integral part of the building and is a fine example of the work of an important Southern California artist. The interior's mural was the last public art work completed by Julian before he embarked on a brilliant and seminal career as a background artist for animated films. The dates of significance are 1939 when the building was constructed and 1942 when the mural was added to the interior.

Historical Background

Ten months after town founders, brothers George (1855-1947) and Edward Amerige (1857-1915), laid out the townsite of Fullerton, the federal government approved a post office for the small town, appointing Edmond E. Beazley (1863-1947) as the first postmaster on April 13, 1888. For the next fifty years, the post office, mirroring the growth of the community, moved to seven different locations in the downtown area. On May 22, 1888, the first post office opened in the Ford Grocery Store and shortly thereafter moved to the well-known Sterns & Goodman Grocery Store, both located in the Wilshire Building, situated on the corner of Spadra (now Harbor) Boulevard and Commonwealth Avenue.⁹ Total income for the first year was \$242.31, and the postmaster's salary was \$292.55. In 1892, William Starbuck (1864-1941), a druggist, took over as postmaster, and his store, the Gem Pharmacy, which moved three times during the next twenty-five years, became the new post office location. In 1889, Starbuck drove his horse and buggy to obtain the necessary 100 signatures needed to obtain free rural delivery of mail. Fullerton secured the first Rural Free Delivery (RFD) route in Orange County, and one of the first routes west of the Mississippi.¹⁰ By 1901, Fullerton's petroleum industry was booming, and a second RFD carrier, at \$500 per year, was hired to service a 23-mile oil well route.¹¹ Eventually there were seven rural routes out of Fullerton.¹² In 1913, hundreds of Fullerton residents put up mailboxes and free city delivery began with three deliveries daily in the business district and two in the residential district.¹³ Residents continued to receive mail twice a day until the 1980s. From 1917 to 1927, the post office was located in the Schumacher Building (212-216 N. Spadra), and from 1929 to 1939 on the first floor of the Fullerton Odd Fellows Temple (112 E. Commonwealth), now the Williams Building.

Fullerton's population grew from 4,415 in 1920 to 10,860 in 1930, and by the mid-1920s mail service and deliveries were increasing each year. From 1926 to 1929 alone, post office transactions had increased by twenty-seven percent,¹⁴ and it was obvious that leased space in the Odd Fellows Temple was no longer adequate. When federal relief building funds became available in 1930-31, the post office, along with a city hall and library, were at the top of Fullerton's request list. Rather than leased space inside a building, Fullerton residents wanted a separate postal building. United States Treasury officials granted building funds for the Fullerton post office in 1931, but the measure fell through in 1932 and again in 1933.¹⁵ Upset that the nearby cities of Anaheim and Orange had received post office appropriations, Fullerton residents began to agitate for a postal building. Galvanized by an editorial in the *Fullerton Daily News Tribune* ("Why Not

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Fullerton?) that noted "Fullerton is one of the few cities of its size in California that has no post office building,¹⁶ the Fullerton Chamber of Commerce appealed to Republican Congressman Samuel L. Collins (1895-1965) to place Fullerton on the preferred list of federal post office projects, but that attempt failed in 1935. Undeterred, the Fullerton Chamber of Commerce spearheaded another post office drive in February 1936.¹⁷ Chamber head Harry F. Smith appointed a citizens' committee, chaired by Albert L. Foster (1898-1977), who again joined forces with Collins.¹⁸ On September 10, 1937, it was finally announced that Fullerton was approved for a new post office.¹⁹ The new structure would mark the first time that the community had a building erected exclusively for the purpose of being the post office, and its construction was closely watched by residents and local newspapers.

Fullerton residents wanted the new post office centrally located, near the railroad station, and preferably on a corner lot for easy access. All of those requirements were met when postal authorities authorized the purchase of seven lots (two residences) on the southeast corner of Pomona and Commonwealth Avenues for \$14,350, and demolition began in 1938.²⁰ When plans for the Post Office were completed by the Office of the Supervising Architect, bids for a contractor went out in February 1938, and San Diego resident George Goedhart (1901-1980) was the successful bidder at \$54,950.²¹ The fixtures, furnishings and new equipment increased the building total to \$91,000.²² Goedhart specialized in federal building construction and had already completed post offices in Colusa and Susanville (1938), California and Valentine, Nebraska (1936), and would go on to construct post offices in Buhl, Idaho (1939) and Lancaster, California (1941).²³ Post offices constructed by Goedhart had standard floor plans and exterior designs that conformed to local or regional traditions.

Forty Fullerton laborers were hired, including Albert L. Foster, who won the excavation and sand and gravel contract.²⁴ Construction began on April 3, 1939, and was completed in seven months. In a pageant-filled ceremony on June 3, 1939, Fullerton Masonic orders laid the cornerstone for the new building,²⁵ and an equally elaborate dedication ceremony took place on October 28, 1939.²⁶ On Friday November 19, 1939 at 1:00 p.m., postal workers closed their leased quarters in the nearby Odd Fellows Temple and moved into the new post office, half a block away, opening for business on Monday, November 20, 1939. In 1942, an oil and canvas mural ("Orange Pickers"), painted by Paul Julian, was added to the interior of the Post Office. When completed, the Post Office and interior mural brought to the community a symbol of government efficiency, service, and culture. When the post office was constructed in 1939, Fullerton residents believed it would be the only post office the city would ever need, but by the 1960s, it was apparent that a larger postal facility was needed. The Commonwealth Station served as Fullerton's main post office until 1962, when a larger building was leased at 1350 East Chapman. The Commonwealth Station is now the smallest of Fullerton's four post offices.²⁷

Federal Architecture Context

The Fullerton Post Office is the first and only federal building in the City. At the time that the Post Office was being erected, it was one of a number of Depression-era civic buildings constructed or being constructed in Fullerton, but it marked the only time United States Treasury Department funds were used for a building in the City.²⁸ The Post Office is an example of the smaller Class B or C standardized design types that were repeated throughout the country during the 1930s and reflects the New Deal policies related to the construction and decoration of federal public buildings. The Post Office represents the materials and craftsmanship typical of smaller Treasury Department buildings during the early part of the twentieth century.

The Depression era was a particularly active time for post office construction. Nationwide, "three times as many post offices were constructed between 1930 and 1939 as in the previous half century."²⁹ To speed up construction and provide work for unemployed laborers, Louis A. Simon, Supervising Architect from 1933 to 1939,³⁰ oversaw a packed construction

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schedule simplified by a formula devised by the Treasury Department which ensured that only minimum funds were spent on any one project. The Office had a staff of mostly anonymous architects working under the direction of the Supervising Architect. Although the federal government had the capability of using outside architects, the Treasury Department preference was to keep the work for itself, assigning both small and large post office projects to staff within the Office of the Supervising Architect. By keeping postal building designs in-house, the Office of the Supervising Architect could develop off-the-shelf plans for smaller post offices. The standardized design plans provided for a faster means of letting contracts, and the buildings were usually constructed in ten months or less. While the Office did rely on standardized plans for interior layouts, exterior designs were used that conformed to local or regional architectural traditions.

Typical of small-town post offices, the Fullerton Post Office, which was classified as a Class B post office, was patterned after one of about half a dozen standard plans and was quickly constructed in seven months.³¹ Fullerton officials and residents strongly preferred the Spanish Colonial Revival style for all of its civic buildings, and like the other public buildings constructed during the Depression—the library, city hall, college, and schools—the Post Office was designed in a Spanish style.³² Stylistic direction for federal buildings came from Louis A. Simon, who preferred unembellished and simply styled buildings, and his work was characterized “by an effort toward simplicity and restraint and the attainment of pleasing results, by a studied consideration of mass and proportion, rather than by excess of elaboration or non-functional expression.”³³ The restrictions on embellishment or ornamentation, which were also needed to avoid excessive building maintenance, were later termed “starved classicism” by architectural critics. The Supervising Office’s austere approach to architectural design is reflected in the Fullerton Post Office, which is the plainest and least detailed Spanish Colonial Revival civic structure in the City. The Spanish Colonial Revival style is simple and restrained, and the postal building is a fine example of a small federal structure constructed during the Depression. The symmetry, massing, and formal appearance of the Post Office clearly identify it as a federal building.

Paul Julian Mural Context

Many of the post offices constructed during the Depression were decorated with murals or other artwork commissioned by the Section of Fine Arts. Unlike PWAP and WPA/FAP artists who were given work on the basis of financial need and were employed directly by the government, Section artists competed for individual commissions and signed contracts for the completion of particular murals. The Fullerton Post Office is the only Treasury Department Section of Fine Arts mural in Orange County, and only one of 62 Section murals created for federal buildings in California during the Depression, a number of which have been painted over or lost over the years.³⁴ The Section commissioned over 1,000 artworks in federal buildings across the nation, and considered collectively, they comprise a comprehensive collection of art that portrays the local history, artistic taste, and cultural diversity of America during the 1930s.

The Fullerton Post Office mural is one of three extant Paul Julian murals in California and represents the only time he worked with oil on canvas. Unlike established and significant artists of the period, such as Rockwell Kent, Thomas Hart Benton, and Maynard Dixon, who relied on federal relief aid for artistic survival, Julian used New Deal funding to establish himself as an artist. As a young artist, Julian was trying to gain a foothold in the art community while employed by the federal government, and the support and sponsorship he received from the WPA/FAP and the Section actually provided him with needed promotion and recognition. His first measure of success came from the public art shows where his work was displayed next to established artists and then from the recognition of his murals. It was the display of his works at public art shows that led to his recruitment into the animation industry. The Fullerton Post Office mural is a representative example of Julian’s early work, and “Orange Pickers” was his last work completed with federal funding. Julian would go on to have a brilliant career in film, with his use of color and design layout in animation making him a seminal influence on later filmmakers.

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Born Paul Hull Husted, Paul Julian was born June 25, 1914 in Illinois. In 1920, Julian's mother, Esther (1893-1979), remarried a man named Frank Julian, and Paul and his brother Harry Husted took their stepfather's surname. The family moved to Santa Barbara (814 W. Valerio Street) in 1922. Beginning at the age of thirteen, Julian took night classes at the Santa Barbara School of the Arts, studying with Belmore Brown (1880-1954), Charles Paine, and his mother, who had herself studied at the school.³⁵ After his graduation from high school in 1933, Julian studied at the Chouinard Art Institute in Pasadena where he worked with Millard Sheets (1907-1989) and Lawrence Brown as a scholarship student until 1936. That same year, he took first prize at the California State Fair. It was also in 1937 that Julian had his first exhibition at the Art and Frame Shop in Santa Barbara where he showed the maritime paintings he had become known for along with more complex works.³⁶ Julian continued to exhibit his oils, watercolors, gouaches, lithographs, and sculptures in art galleries and exhibitions in such locations as Los Angeles, Hollywood, San Francisco, New York, and Philadelphia until the early 1970s.

In 1937, Julian became an employee of the Work Projects Administration Federal Art Project (WPA/FAP), a Depression-era welfare program for artists that ran from 1935 to 1943. He initially completed paintings for the Easel Unit, a number of which were purchased by schools and other institutions around Southern California.³⁷ His WPA/FAP works were also featured in exhibitions, including the important *Southern California Art Project Exhibition* at the Los Angeles Museum in 1939, which featured major Southern California artists.³⁸ Later that year, his work was also included in *Frontiers of American Art*, a national exhibition of the Federal Art Project at the M. H. de Young Memorial Museum in San Francisco.³⁹ These exhibitions, and the murals that followed, began to establish Julian as one of the foremost young artists in Southern California. In July 1937, Julian was commissioned to paint a mural at the Santa Barbara General Hospital, now the Santa Barbara County Psychiatric Health Facility, located at Calle Real and San Antonio Road.⁴⁰ The mural ("Picnic on a Cliff"), in a large hall above three archways, depicts a group of young people enjoying a picnic. Created with oil pigments mixed with beeswax, which prevented the paint from drying with a gloss, the mural was based on Julian's boyhood memories of Santa Barbara.⁴¹ Julian also did some illustration for fairy tales for the Children's Ward at the General Hospital, which have disappeared, and designed large, half-scale drawings for a mural at the National Guard Armory on East Canon Perdido Street in Santa Barbara, but lack of funding prevented their execution. Julian's last WPA/FAP work in Santa Barbara was an assignment from Buckley McGurrin on a project planned by Stanton MacDonald-Wright (1890-1973), who headed the Southern California FAP. MacDonald-Wright was designing enormous tile decorations for the Santa Monica City Hall, and the work was sub-contracted out to several FAP artists. McGurrin assigned Julian a small parcel using re-glazed tile, which Julian then turned over to others in Santa Barbara.

When WPA/FAP projects dried up in Santa Barbara, Julian moved to Los Angeles in 1939 (4957 Melrose Hill). His first assignment was to execute four 10- by 10.5-foot panels for a U-shaped courtyard on the exterior south wall of the new auditorium at the Upland Elementary School (605 5th Avenue).⁴² Using MacDonald-Wright's new petrochrome medium, the murals were created in a rented storefront with the help of seven or eight studio crew members, then transported to the school and hung.⁴³ The four panels of the mural ("The History of Upland") feature separate scenes of Indians, padres, pioneers, and orange pickers. The mural, which is somewhat faded but still in good condition, was made using 24 different colors of ground marble, as well as ground abalone shells, moonstones gathered at the beach, and petrified wood. Soon after completing the Upland project, Julian displayed the lunette of the panel of the orange pickers, which shows an orange picker and two men packing the fruit, at a show of his watercolors at the Art and Frame Gallery in Santa Barbara.⁴⁴

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After completing the Upland mural, Julian completed color sketches for a mural at the 4th Street School, Belvedere Gardens, in Los Angeles, but the mural appears to have never been executed. In 1940, Julian married Consuelo Cheever (1916-1998), whose father Walter (1880-1951) taught at Santa Barbara State College from the late 1920s to 1944. Consuelo Julian had studied at Mills College in Oakland under Robert Stackpole (1885-1973). An influential painter, muralist, and sculptor, Stackpole had been responsible for bringing Diego Rivera (1886-1957) to San Francisco to paint murals. At Stackpole's suggestion, Julian entered his designs in the competition for the Rincon Annex Post Office in downtown San Francisco. Julian was the only California artist to receive honorable mention in the competition.⁴⁵ As a result of this honor, the Treasury Department Section of Fine Arts awarded him a commission to paint a mural for the Fullerton Post Office in November 1941, and Julian completed the project in 1942. Similar to the Upland "Orange Pickers" lunette, Julian fleshed out the Fullerton mural with additional figures, using "warm and mellow" colors.⁴⁶ Julian used the money from the Fullerton mural to pay for the birth of his first child.

In October 1939, Julian was hired to work as a layout and background artist by Leon Schlesinger Productions, the studio that produced shorts for Warner Brothers Pictures (Warner Brothers later purchased the entire studio), and Julian embarked on a new career in the animation field that was to last the rest of his life. At the time, the studio's background department painted all the backgrounds for each short, which tended to make them all look alike. Layout artist John McGrew (1911-1999) decided to modernize the standardized look of Warner Brothers' cartoons by assigning a background artist to an individual director and his unit. A novel idea at the time, it signified the increasing awareness in the industry about the importance of background styling. Looking for "background painters with a modern bent who would translate his layout designs with imaginative painting techniques," McGrew recruited Julian.⁴⁷ Working with legendary directors Chuck Jones (1912-2002) and Isadore (Fritz) Freleng (1906-1995), Julian created distinctive background paintings for dozens of classic Merrie Melodies and Looney Tunes Cartoons featuring such iconic characters as Bugs Bunny, Sylvester, Tweety Bird, Daffy Duck, Porky Pig, Yosemite Sam, and Elmer Fudd: *Baseball Bugs* (1945), *Rocketeer Rabbit* (1946), *Tweetie Pie* (1947), *I Taw a Putty Tat* (1948), *Bad Ol' Putty Tat* (1949), *All a Bir-r-r-rd* (1950), *Golden Yeggs* (1950), *Ballot Box Bunny* (1951), etc. Julian's dramatic background layouts, unique creative color styling, and ability to work in a wide variety of styles made him ideally suited to creating animated shorts. On average, Julian created 45 to 60 paintings (9 to 12 a week) for each cartoon.⁴⁸ Many of the Warner Brothers' classic cartoons that Julian provided backgrounds for are available in the *Looney Tunes Golden Collection*, a DVD set produced by Warner Brothers Pictures.⁴⁹

While working at the Warner Brothers Studio, Julian "out of sheer exuberance or silliness" and to alert co-workers to stay out of the way because he was carrying a large background painting, would make a "beep-beep" sound (Julian described it as more of a hwbeep-hwbeep sound). Searching for a sound to represent a new cartoon figure of an ostrich-necked road runner, Mike Maltese (1909-1981), an animation writer working for director Chuck Jones, heard Julian and decided to incorporate his beep into the new cartoon character. Working with Treg Brown, the sound effects editor, Julian spent an afternoon recording beep-beep into a microphone, then playing it back at various speeds. The result was the distinctive "Beep-beep!" sound made by the Road-Runner in Warner Brothers' cartoons.⁵⁰

During World War II, Julian began moonlighting at Industrial Film and Poster Service, the forerunner to Hollywood's revolutionary United Productions of America (UPA) Studio, where he made military training films, including the influential *Flat Hatting* (1944). He also provided background paintings for two films commissioned by the United Auto Workers: *Hell-Bent for Election* (1944), directed by Chuck Jones and produced to support Roosevelt's presidential reelection, and *Brotherhood of Man* (1946), which advocated racial equality. After the War, Julian bounced between Warner Brothers and UPA until the 1960s. Founded in 1943, UPA, which produced shorts for Columbia Pictures, revolutionized the animation field by producing more personal expressive shorts, and Julian preferred UPA's "open attitude toward exploration, graphics, and inventive material."⁵¹ UPA was often referred to as the "Layout and Background Studio" by other artists

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because of "its almost religious devotion to designing backgrounds and settings."⁵² Working as a color stylist, designer, and layout artist, Julian achieved fame for his work on the Studio's *Mr. Magoo*, *Jolly Frolics*, and *UPA Cartoon Specials* series. Among his *Mr. Magoo* cartoons, UPA's most successful and popular creation, were such entertaining films as *Fuddy Duddy Buddy* (1951) and *Hotsy Footsy* (1952). In 1952, Julian provided color and design for *Rooty Toot Toot*, a Frankie and Johnnie story that showcased UPA's distinctive stylized line-drawing animation. A classic of modern animation, the film was featured in a full-color spread in the March 10, 1952 issue of *Life* magazine, and would go on to be nominated for an Academy Award.⁵³ That same year, Julian collaborated on another piece of animation that won UPA wide acclaim: the main titles and animated linking segments in Stanley Kramer's live-action feature, *The Fourposter*. Julian's most famous work at the UPA Studio followed in 1953 with his paintings for *The Tell-Tale Heart*, an adaptation of the Edgar Allen Poe short story. A "pioneering attempt to adapt cartoon techniques to serious drama," *The Tell-Tale Heart* was also featured in a full-color spread in the September 7, 1953 issue of *Life* and was nominated for an Academy Award.⁵⁴ *The Tell-Tale Heart* has the distinction of being the first animated film shot in a 3-D format.⁵⁵ Following the release of *The Tell-Tale Heart*, Julian's work was featured in *Graphis* magazine.⁵⁶ Julian also directed two films (while also doing color and design) for UPA: *Baby Boogie* (1955) and *The Hangman* (1964). In addition to his work at Warner Brothers and UPA, Julian also created layouts and backgrounds for Republic Pictures TruColor theatrical cartoon series *The Jerky Journeys*, earning credit on such films as *Romantic Rumbolia*, released in June of 1949. Although not of high quality, a number of Julian's shorts from this period are available on the Internet at *YouTube*, including *Hell-Bent for Election*, *Brotherhood of Man*, *Rooty Toot Toot*, *The Tell-Tale Heart*, and *The Hangman*.

When movie studios stopped producing cartoons, Julian moved into television and film. He worked as a background and layout artist for a number of television series, including *Jonny Quest* (1964-65), *The Bugs Bunny/Road Runner Hour* (1968), *Valley of the Dinosaurs* (1974-76), *The Sylvester and Tweety Show* (1976), *Dungeons and Dragons* (1983), *Alvin & the Chipmunks* (1984), *Mister T* (1984), *Dragon's Lair* (1984-85), *The Bugs Bunny and Tweety Show* (1986), *Merrie Melodies: Starring Bugs Bunny and Friends* (1990), etc.⁵⁷ In the 1960s and 1970s, Julian also served as background artist and later art director at Hanna-Barbera Productions. He contributed to the studio's success on the Saturday-morning cartoon series *Herculoids* (1966-69), and two full-length animated features: *The Man Called Flintstone* (1966) and *Charlotte's Web* (1973). He also worked as art and production designer on feature-length films, including *Metamorphoses* (1978), which blended six familiar Greek and Roman myths, *Winds of Change* (1979), an anime fantasy, and *FernGully: The Last Rainforest* (1992).⁵⁸ Although Julian worked in a number of animation fields, viewers watching his animated shorts and features can quickly spot his unique style and colorfully hued backgrounds.

Both admired and respected by his industry peers, Julian was elected to the Board of Governors of the Motion Picture Academy of Arts and Sciences, representing the Short Films Branch from June 1975 to May 1977.⁵⁹ In 1980, Hollywood's International Animated Film Society (ASIFA) recognized Julian's immense accomplishments in the field of animation, honoring him with its Winsor McCay Lifetime Achievement Award. The ASIFA honor marked the first time that a background artist was given an Annie, animation's highest award.⁶⁰ Julian continued to work as a background artist and art director until his death on September 5, 1995 in Van Nuys, California.⁶¹ Background information on Julian's animation career, along with illustrations of his background work, will be found in a number of books, including Amid Amidi's *Cartoon Modern: Style and Design in Fifties Animation*, Michael Barrier's *Hollywood Cartoons: American Animation in Its Golden Age*, Jerry Beck's *"I Tawt I Taw a Puddy Tat": Fifty Years of Sylvester and Tweety*, Friz Freleng's *Animation: The Art of Friz Freleng*, Chuck Jones's *Chuck Amuck: The Life and Times of an Animated Cartoonist*, Michael Mallory's *Hanna-Barbera Cartoons*, and Leonard Maltin's *Of Mice and Men: A History of Animated Cartoons*.

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¹Giasone, Barbara. "Antique Lamps Again Light the Way at Fullerton's Downtown Post Office." *Fullerton News Tribune* January 9, 1999. A pioneer in custom architectural metalwork, Michaels Art Bronze was founded in Kentucky in 1870 and acquired by Crescent Designed Metal of Philadelphia, Pennsylvania in 1991.

²The lamppost, along with antique chandeliers, barbershop poles, and other goods stolen throughout Southern California by Melvin Edwards of Pico Rivera, were found at the Pasadena Antique Center by Fullerton Detective Steve Williams in October 1998. Giasone, Barbara. "Antique Lamps Again Light the Way at Fullerton's Downtown Post Office." *Fullerton News Tribune* January 9, 1999; Carpenter, Eric. "Fullerton Gets Back Historic Lampposts; Police Find the 1930s-era Light at an Antiques Store Along with Other Stolen Goods throughout Southern California." *Orange County Register* November 7, 1998, p. B01.

³Interview with Lucy Cooley, postal employee, October 17, 2009. Depending upon the size of the mailbox, rental charges range from \$13.00 to \$110.00 for six months.

⁴The Quiet Heat Manufacturing Corporation, which specialized in air conditioners and oil burners, was a subsidiary of Emerson Radio and Phonographic Corporation. "Former Defense Official Heads Quiet Heat Corp." *New York Times* October 20, 1954, p. 43.

⁵Park, Marlene, and Gerald E. Markowitz. *Democratic Vistas: Post Offices and Public Art in the New Deal*. Philadelphia: Temple University Press, 1984, p. 114.

⁶Watson, Forbes. "Murals for a New Day: What the Federal Government is Seeking and Its Artists Are Attempting to Do." *New York Times* August 4, 1935, p. X8; Gelber, Steven M. "Working to Prosperity: California's New Deal Murals." *California History* vol. 57, no. 2 (Summer 1979), p. 98-127.

⁷Julian's wife, Consuelo Julian, an abstract painter, did the research for the City of Upland mural, and most likely did the research for the Fullerton mural. "Santa Barbra Artist Awarded Commission." *Santa Barbara News-Press* November 9, 1941.

⁸Email, Warren Bowen, February 22, 2010.

⁹The Wilshire Building was owned by Henry Gaylord Wilshire (1861-1927), who would go on to donate to Los Angeles the land that was developed into famous Wilshire Boulevard. McGavran, Darrell A. "The Story of Fullerton and Its Founders as Told by George H. America and Others," p. 15-16. 1939. On file in the Launer Room, Fullerton Public Library; Herbert Alvin (Bert) Ford (1859-1894), a Republican, applied to be postmaster, but the Democratic Party was in power, so Beazley, a Democrat, was appointed. Ford, Carrie E. McFadden. *Recollections of Mrs. Carrie McFadden Ford*, 1948, p. 5. On file in the Launer Room, Fullerton Public Library.

¹⁰"Fullerton First to Get Rural Routes." *Fullerton News Tribune* April 9, 1927, p. 2; "History of the Fullerton Post Office." 1998. Pamphlet. On File in the Launer Room, Fullerton Public Library.

¹¹"Mail Delivery to Fullerton Oil Fields." *Los Angeles Times* January 25, 1901, p. A5.

¹²Knowlton, Charles S. *Post Offices of Orange County*. Placentia: Placentia Courier, 1947, p. 11.

¹³"Delivery by Carrier." *Los Angeles Times* March 13, 1913, p. II13.

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¹⁵"U.S. Building Fund Granted to Fullerton; Construction Planned in a Few Years." *Fullerton New Tribune* February 28, 1931, p. 1.

¹⁶"Why Not Fullerton?" *Fullerton News Tribune* November 15, 1933, p. 2.

¹⁷"Fullerton Postoffice Drive Begun." *Los Angeles Times* February 18, 1936, p. 11; "Fullerton Seeks New Postoffice." *Los Angeles Times* March 14, 1936, p. A8.

¹⁸Part of the difficulty in obtaining federal funds was due to Collins, a Republican, who was from Fullerton. Orange County residents voted overwhelmingly for Hoover in the 1932 election, and to the disfavor of Democrats, elected Collins in 1932 and again in 1934. When Collins was defeated by Democrat Harry R. Sheppard, who took office on January 3, 1937, relief funds were more forthcoming from the Roosevelt Administration.

¹⁹"Fullerton to Get New Post Office." *Fullerton News Tribune* September 10, 1937, p. 1. The project was funded under the *Emergency Construction Public Building Act*, August 25, 1937.

²⁰Demolition Permit, 202 E. Commonwealth, August 1, 1938. On file in the Fullerton Development Services Dept. The properties were owned by Grace and Robert E. Corcoran, Mary M. Case, Annie E. A. Gardiner, and Mildred Browning Green; "Site for Fullerton Postoffice Cleared." *Los Angeles Times* August 3, 1938, p. 12; "City Building Plans Moving." *Fullerton News Tribune* August 1, 1938, p. 1.

²¹"Building Contractor for Postoffice Let." *Fullerton News Tribune* March 3, 1939, p. 1.

²²The federal government allocated \$123,000 for the entire project, including the land. Frawley, Frank T. *Site Case, Fullerton, California, Review Report*. November 1, 1937. On file in the National Archives and Records Administration, College Park, Maryland; "Postoffice for Fullerton on Urgent List." *Fullerton News Tribune* August 16, 1937, p. 1.

²³"Postoffice's Crew Start Work in 10 Days." *Fullerton News Tribune* March 6, 1939, p. 1; "Altadenan Wins Job." *Los Angeles Times* October 11, 1939, p. 10; "Contract Awarded." *Los Angeles Times* May 16, 1940, p. 8; *Images of America: Susanville*. Charleston, SC: Arcadia Publishing, 2008, pp. 94-95. Includes photograph taken by Goedhart of the Susanville Post Office under construction in 1938; Lee, Antoinette J. *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office*. New York: Oxford University Press, 2000, p. 263-264. Includes a black and white photograph of the Colusa Post Office; "Goedhart [Obituary]." *Pasadena Star News* November 23, 1980, p. C6.

²⁴"Start April 3 on Postoffice." *Fullerton News Tribune* March 23, 1939, p. 1.

²⁵"Cornerstone Program Held: Masonic Ritual Used at Postoffice." *Fullerton News Tribune* June 5, 1939, p. 5. Copies of documents sealed in the cornerstone are on file in the Launer Local History Room, Fullerton Public Library.

²⁶"Federal Officials Accept Structure." *Fullerton News Tribune* October 28, 1939, p. 1.

²⁷Fullerton's two other stations are the Orangehurst Station (1920 E. Commonwealth) and the Sunny Hills Station (1820 Sunny Crest Drive). The Commonwealth Station is still heavily used, generating \$806,000 in revenue in 2007, \$852,768 in 2008, and \$747,216 in 2009. Email, Scott A. Weisheit, Manager, Customer Service, Fullerton Post Office, March 25, 2010.

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²⁸From 1932 to 1941, Fullerton received \$5,614,000 of federal funds to construct bridges, buildings, flood control channels, roadways, and other structures. City officials applied for and received funding from every New Deal program available (e.g., Reconstruction Finance Corporation, Civil Works Administration, Public Works Administration, Work Projects Administration, etc.).

²⁹Bruns, Jacob A. *Great American Post Offices*. New York: John Wiley, 1998, p. 259.

³⁰Louis A. Simon [Obituary]. "New York Times May 14, 1958, p. 33. The Office of the Supervising Architect was folded into the Public Buildings Administration in 1940.

³¹Smith, Darrell Hevenor. *The Office of the Supervising Architect of the Treasury: Its History, Activities and Organization*. Institute for Government Research Service Monographs of the United States Government, no. 23. Baltimore: John Hopkins Press, 1923, p. 37-38. Post offices were classified from A to D, with Class A designated for monumental buildings and Class D for post offices inside buildings. Materials and workmanship were specified for each class. Class B included: "Limestone or sandstone facing; fire-proof throughout; exterior frames and sash metal; interior frames, sash, and doors wood; interior finish to exclude the more expensive woods and marbles; ornamental metal to be used only where iron is suitable. Restricted ornament in public spaces."

³²The Fullerton Board of Trade (later the Fullerton Chamber of Commerce) had passed a resolution in July 1919 declaring the Spanish style as the "uniform style" of architecture for "all public buildings that may be constructed, and also any of the buildings that might be remodeled." "Fullerton to Advance; Spanish Colonial Uniform Style of Architecture Accepted." *Fullerton News Tribune* July 19, 1919, p. 1. Also: Marsden, R.A. "Choosing an Architecture for a Town." *California Southland* December 1919-January 1920, p. 7-8; "Vision Comes to Fullerton." *Los Angeles Times* July 17, 1919, p. 118; "Uniform Style Architecture is Planned; Fullerton Bodies Discuss Project of Uniform Public Building." *Santa Ana Register* July 17, 1919, p. 17.

³³Lee, Antoinette J. *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office*. New York: Oxford University Press, 2000, p. 260.

³⁴Park, Marlene, and Gerald E. Markowitz. "Section Murals and Sculptures by State." *Post Offices and Public Art in the New Deal*. Philadelphia: Temple University Press, 1984, p. 202-204. The list includes murals commissioned by the Treasury Relief Art Project (TRAP), the predecessor to the Section; "Geographical Directory of Murals and Sculptures Commissioned by Section of Fine Arts, Public Building Administration, Federal Works Agency." *American Art Annual* July 1938-July 1941, p. 623-658.

³⁵Hughes, Eden Milton. "Julian, Esther I. Hull." *Artists in California, 1786-1940*. San Francisco: Hughes, 1989, p. 295.

³⁶Cleek, Patricia. "Santa Barbara Muralists in the New Deal Era." *Noticias: Quarterly Magazine of the Santa Barbara Historical Society* vol. 41, no. 3 (August 1995), p. 56-58, 60. Includes a black and white photograph of Julian and a photograph of his Santa Barbara mural.

³⁷The Roberts Arts Gallery, Santa Monica High School (601 Pico Blvd.) owns Julian's "Six Cows."

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³⁸*Southern California Art Project, Los Angeles Museum, September 1-October 8, 1939.* Los Angeles: Los Angeles Museum, 1939. Along with two watercolors ("Dusk" and "Night") and an oil on canvas ("Six Cows"), there were ten cartoons, drawings, and sketches for Julian's murals in Santa Barbara and the 4th Street School, Belvedere Gardens, Los Angeles; "Show by Federal Art Project Group Scheduled for Los Angeles Museum." *Santa Barbara News-Press* August 20, 1939. Includes a photograph of "Six Cows."; "Project Art to Be Shown: World of Federal Aid Group on Paintings, Murals and Sculptures Included." *Los Angeles Times* June 4, 1936, p. A2; "Six Cows" was later featured in a seminal retrospective exhibition on New Deal Art sponsored by the De Saisset Art Gallery and Museum in 1976: Vitale, Lydia Modi, and Stephen M. Gelber. *New Deal Art: California.* Santa Clara: University of Southern California, De Saisset Art Gallery and Museum, 1976.

³⁹*Frontiers of American Art, Works Progress Administration, Federal Art Project; M. H. de Young Memorial Museum, San Francisco, 1939.* San Francisco: M. H. de Young Memorial Museum, 1939.

⁴⁰This facility is currently not open to the general public.

⁴¹Clarke, Orville O. "Art of an Era: The Federal Arts Projects of the Great Depression—the Artists and Their Works." *Westways* March 1987, p. 44-47. Includes photographs of Julian's Santa Barbara and Fullerton murals.

⁴²Wyman, Marilyn. *A New Deal Art in Southern California: Murals and Sculpture under Government Patronage.* Volume II. Dissertation. University of Southern California. May 1982. Includes photographs of Julian's Santa Barbara, Upland, and Fullerton murals. Color photographs of the Upland Elementary School mural are on file in the Launer Local History Room, Fullerton Public Library.

⁴³"Paul Julian Completes Murals for Upland." *Santa Barbara News-Press* May 5, 1939. Includes a photograph of the Padre mural panel.

⁴⁴"Paul Julian's Watercolor's Reveal Strength and Originality." *Santa Barbara News-Press* November 12, 1939.

⁴⁵"Santa Barbara Artist Awarded Commission." *Santa Barbara News-Press* November 9, 1941.

⁴⁶Cleek, Patricia. "Santa Barbara Muralists in the New Deal Era." *Noticias: Quarterly Magazine of the Santa Barbara Historical Society* vol. 41, no. 3 (August 1995), p. 62-63.

⁴⁷Amidi, Amid. *Cartoon Modern: Style and Design in Fifties Animation.* San Francisco: Chronicle Books, 2006, p. 15.

⁴⁸Barrier, Michael. Interview with Paul Julian, Van Nuys, California, December 18 and 20, 1976. Conducted by Milton Gray, p. 30. Part of the Michael Barrier Collection. Available from: Michael Barrier, 5411 Centerwood Road, Little Rock, Arkansas 72207.

⁴⁹Warner Bros. Pictures, Inc. *Looney Tunes Golden Collection, Vol. I-V.* Burbank: Warner Home Video, 2003-2007. Includes documentaries on Warner Brothers' cartoons. Volume II includes a public service short (*So Much for So Little*), produced by the Federal Security Agency, for which Julian also did the backgrounds.

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⁵⁰Barrier, Michael. Interview with Paul Julian, Van Nuys, California, December 18 and 20, 1976. Conducted by Milton Gray, p. 68; Lenburg, Jeff. "Road Runner and Coyote." *The Encyclopedia of Animated Cartoons*. 2nd ed. New York: Checkmark Books, 1999, p. 128; Warner Bros. Pictures, Inc. *Looney Tunes Golden Collection*, Volume I. Commentary under "Beep, Beep" explains the development of the sound of the Road-Runner. The first Wiley E. Coyote and Road-Runner cartoon, *Fast and Furry-ous*, was released in September 1949. Julian received no money or film credit for his Beep-beep sound because he was not a member of the Screen Actors Guild.

⁵¹Barrier, Michael. Interview with Paul Julian, Van Nuys, California, December 18 and 20, 1976. Conducted by Milton Gray, p. 4.

⁵²Amidi, Amin. *Cartoon Modern: Style and Design in Fifties Animation*. San Francisco: Chronicle Books, 2006, p. 11. In film credits, painters were given the credit "Color" instead of "Backgrounds" to emphasize the importance of color in UPA productions.

⁵³"*Rooty Toot Toot*: Frankie and Johnnie, the Blood-stained Lovers, Clash Again in a Brilliant New Animated Cartoon." *Life* March 10, 1952, p. 57-60.

⁵⁴"Tell-Tale Heart." *Life* September 7, 1953, p. 99-100, 102, 104.

⁵⁵Maltin, Leonard. *Of Mice and Men: A History of American Animated Cartoons*. New York: McGraw-Hill, 1980, p. 329-330; Barrier, Michael. Interview with Paul Julian, Van Nuys, California, December 18 and 20, 1976. Conducted by Milton Gray, p. 8-10. The film was made at the height of the 3-D craze, and while it was shot that way, it was released to the public in a flat format.

⁵⁶"UPA, a New Dimension for the Comic Strip." *Graphis* vol. 9, no. 50 (1953), p. 470-479. Includes illustrations of Julian's work in *Rooty Toot Toot*, *The Tell-Tale Heart*, and *Mr. Magoo* cartoons.

⁵⁷Erickson, Hal. *Television Cartoon Shows: An Illustrated Encyclopedia, 1949 through 2003*. Volumes I and II. Jefferson, NC: McFarland, 2005.

⁵⁸Lenburg, Jeff. "Julian, Paul H." *Who's Who in Animated Cartoons: An International Guide to Film & Television's Award-Winning and Legendary Animators*. New York: Applause Theatre & Cinema Books, 2006, p. 169-170.

⁵⁹E-mail, September 21, 2009, Barbara Hall, Research Archivist, Margaret Herrick Library, Motion Picture Academy of Arts and Sciences, Beverly Hills, California.

⁶⁰Solomon, Charles. "Animators Honored with Annie Awards." *Los Angeles Times* November 1, 1980, p. C15.

⁶¹"Paul H. Julian [Obituary]." *Los Angeles Times* September 9, 1995, p. A24.

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Additional References:

- Beck, Jerry. *"I Tawt I Taw A Puddy Tat": Fifty Years of Sylvester and Tweety*. New York: Henry Holt, 1991.
- California: Fullerton, Post Office. ARC Identifier 2817723/MLR Number A1 80A. Textual and photographic records. U.S. National Archives and Records Administration, College Park, Maryland.
- Craig, Lois. *The Federal Presence: Architecture, Politics and Symbols in United States Government Building*. Cambridge, Mass.: MIT Press, 1978.
- Hughes, Edan Milton. *Artists in California, 1786-1940*. San Francisco: Hughes Publishing Company, 1989.
- Freleng, Friz. *Animation: The Art of Friz Freleng*. Newport Beach, CA: Donovan Pub., 1994.
- Jones, Chuck. *Chuck Amuck: The Life and Times of an Animated Cartoonist*. New York: Farrar Straus Giroux, 1989. Includes two black and white photographs of Paul Julian in group shots.
- Launer, Jean. *Art in the Community of Fullerton*. Jan. 11, 1940. Class project for Art 1A. On file in the Fullerton Public Library. Includes a black and white photograph of the Fullerton Post Office.
- Mallory, Michael. *Hanna-Barbera Cartoons*. New York: Hugh Lauter Levin Associates, Inc., 1998.
- Marling, Karal Ann. *Wall-to-Wall America: A Cultural History of Post Office Murals in the Great Depression*. Minneapolis: University of Minnesota Press, 1982.
- McKenzie, Richard D. *The New Deal for Artists*. New Jersey: Princeton University Press, 1973.
- Perett, Ferdinand. *Photographs Relating to the WPA Southern California Art Project, 1937-1941*. Collection located at the Smithsonian Archives of American Art, Washington, D.C. Includes a photograph of the cartoon (draft sketch) of "Orange Pickers" taken in 1941.
- Raynor, Patricia. "New Deal Post Office Murals." *Off the Wall* vol. 6, no. 4 (October-December 1997). Available on the Internet.
- Rieder, Howard Edward. *The Development of the Satire of Mr. Magoo*. Thesis. University of Southern California, 1961.
- Sigal, Martha. *Living Life Inside the Lines: Tales from the Golden Age of Animation*. Jackson: University Press of Mississippi, 2005.
- Tuchman, Laura J. "The Writing's on the Wall in Fullerton, Where Murals Are Always Right at Home." *Orange County Register* June 8, 1988, p. L01. Includes a photograph of the Fullerton Post Office mural.
- Who's Who in American Art for the Years 1940-41*. Washington, D.C.: American Federation of Arts, 1940.

10. Geographical Data

Acreage of Property .52 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	—	—	—	3	—	—	—
2	—	—	—	4	—	—	—

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Debora Richey (drichey@fullerton.edu)_____

organization Fullerton Heritage_____ date May 10, 2010_____

street & number 1233 Luanne Avenue_____ telephone(714) 525-6411 (H); (657) 278-3094 (O)

city or town Fullerton_____ state CA zip code 92831_____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

Name United States Postal Service, Contact: Scott A. Weisheit, Manager, Customer Services, Fullerton Post Office_

street & number 1350 East Chapman Avenue_____ telephone (714) 525-1024_____

city or town Fullerton_____ state CA___ zip code 92834-9998_____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Fullerton Post Office
Name of Property

Orange, California
County and State

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Verbal Boundary Description:

Fullerton City Lot 19, 20, 21, 22, 23, 24, 25, Block 27, Townsite of Fullerton, Orange County, California

Boundary Justification:

The boundary includes the property historically associated with the Fullerton Post Office proper

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Page

Black and White Photographs:

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
George Goedhart, Contractor
October 31, 1939
U.S. National Archives & Records Administration, College Park, Maryland (#121-BS-7R-2)
Exterior, front (north) elevation
1 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
George Goedhart, Contractor
October 31, 1939
U.S. National Archives & Records Administration, College Park, Maryland (#121-BS-7R-1)
Exterior, rear (south) elevation
2 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Jean Launer (for a school project, *Art in the Community of Fullerton*)
November 1939
Launer Room, Fullerton Public Library
Exterior, north (front) elevation
3 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Early 1940s
Launer Room, Fullerton Public Library
Exterior, north (front) elevation
4 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Early 1980s
Launer Room, Fullerton Public Library
Exterior, North (front) elevation
5 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Kathryn Morris (Fullerton Heritage)
October 2010
Launer Room, Fullerton Public Library
Exterior, front (north) elevation
6 of 12

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**

Section number Page

Black and White Photographs (continued):

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Kathryn Morris (Fullerton Heritage)
October 2010
Launer Room, Fullerton Public Library
Exterior, west side
7 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Kathryn Morris (Fullerton Heritage)
October 2010
Launer Room, Fullerton Public Library
Exterior, east side
8 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Kathryn Morris (Fullerton Heritage)
October 2010
Launer Room, Fullerton Public Library
Exterior, rera (south) elevation
9 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Kathryn Morris (Fullerton Heritage)
October 2010
Launer Room, Fullerton Public Library
Interior lobby
10 of 12

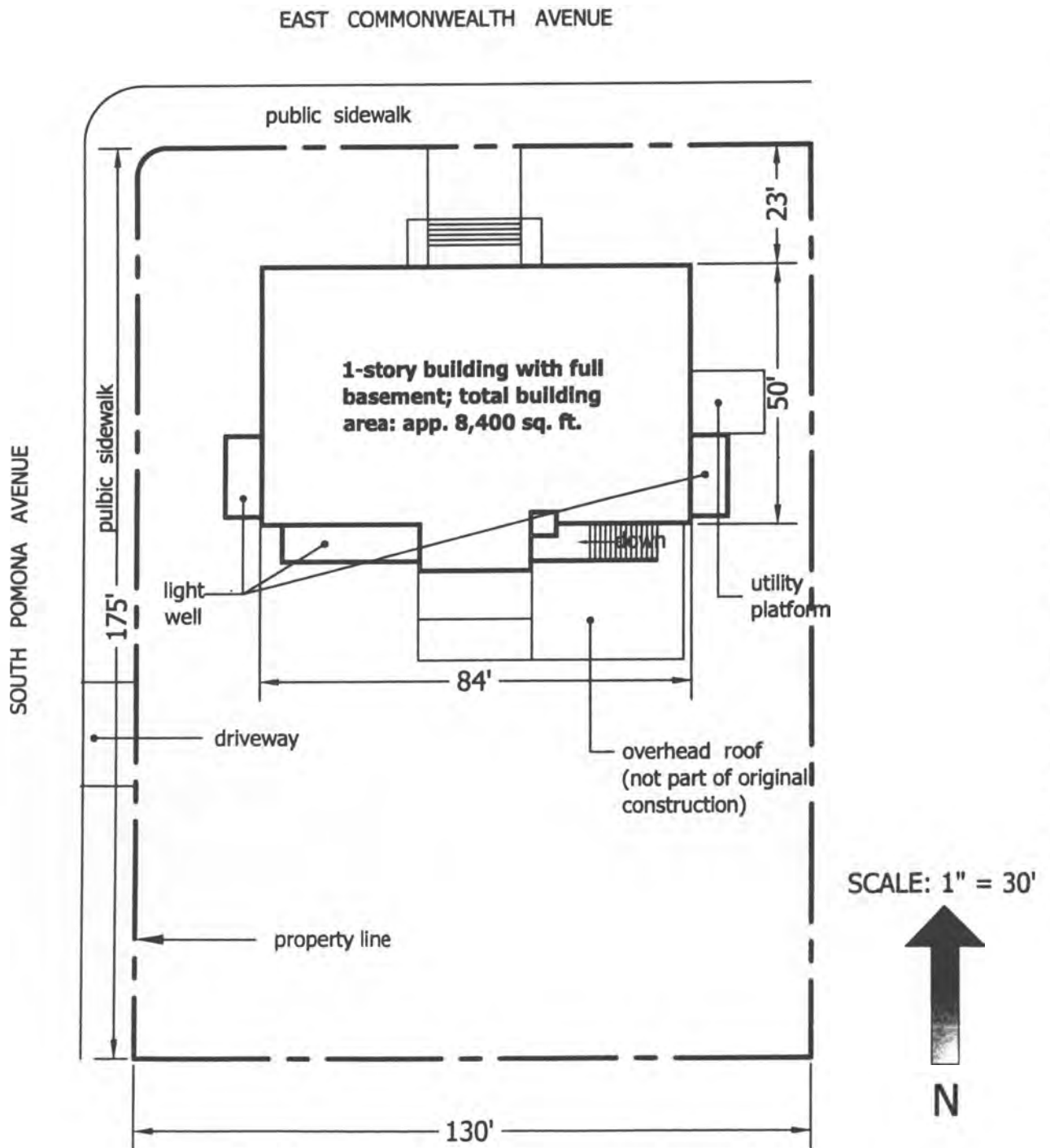
Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Ferdinand Perret (Photographs Relating to the WPA Southern California Art Project)
1941
Smithsonian Archives of American Art, Washington, D.C.
Photograph of cartoon (draft sketch) of "Orange Pickers" mural
11 of 12

Fullerton Post Office
202 East Commonwealth Avenue
Fullerton, California 92832
Orange County
Kathryn Morris (Fullerton Heritage)
October 2010
Launer Room, Fullerton Public Library
Interior mural (titled "Orange Pickers")
12 of 12

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Sketch Map Page 1



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PRODUCED BY AN AUTODESK EDUCATIONAL PRODUCT

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Fullerton Post Office
NAME:

MULTIPLE
NAME:

STATE & COUNTY: CALIFORNIA, Orange

DATE RECEIVED: 7/13/12 DATE OF PENDING LIST: 8/10/12
DATE OF 16TH DAY: 8/27/12 DATE OF 45TH DAY: 8/29/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000549

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

The Fullerton Post Office is locally significant under National Register Criterion C in the areas of Art and Architecture. Completed in 1939, the one-story, reinforced concrete building is a fine local example of federal-design architecture from the Depression era. Typical of the small town post offices built by the Treasury Department during the 1930s, the Fullerton Post Office illustrates the standardized plans and architecture forms of a Class B post office. Wrapped in a handsome, yet restrained, Spanish Colonial Revival exterior conforming to traditional local architectural forms, the building also contains a fine example of Section of Fine Arts artwork in the form of a mural (1942) painted by emerging California artist Paul Julian (one of only 62 Section Art murals created in California and the only one in Orange County.) Beep-beep.

RECOM./CRITERIA Accept Criterion C

REVIEWER Paul B. Lusignan

DISCIPLINE HISTORIAN

TELEPHONE _____

DATE 8/28/2012

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Recommendation: SLR Return Action: SLR Return None

Documentation Issues-Discussion Sheet

State Name: CA County Name Orange Resource Name Fullerton PO

Reference No. 12-549 Multiple Name _____

Solution:

See SLR

UTMs + level of signif
pnc 7/20/12

Problem: No UTM's on form or map -
Not Decimal Degrees

Resolution:

SLR: Yes No

Database Change:



U.S. POST OFFICE
FULLERTON, CAL.
10-31-39.



U.S. POST OFFICE
FULLERTON, CAL.
10-31-39.



UNITED STATES

POST OFFICE

FULLERTON
CALIFORNIA





UNITED STATES

POST OFFICE

FULLERTON
CALIFORNIA



UNITED STATES

POST OFFICE

COMMONWEALTHS
STATION

FREDERICK
CALIFORNIA







NOTICE
...
...
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DINERO SEGURO
CUT OFF
TIME
4:15 PM



MAIL COLLECTION TIME

MAIL COLLECTION TIMES
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...
...
...

DEPOSIT MAIL HERE



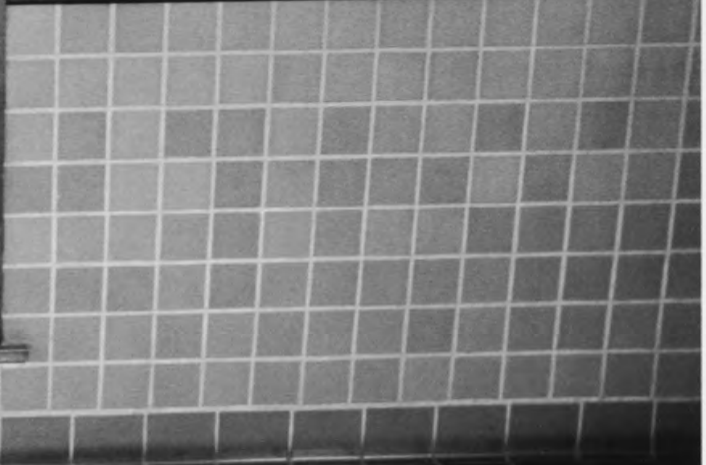
last collection

5 PM
Monday thru Friday

DEPO



MAIL ROOM







SUPERINTENDENT

103

BULLETIN

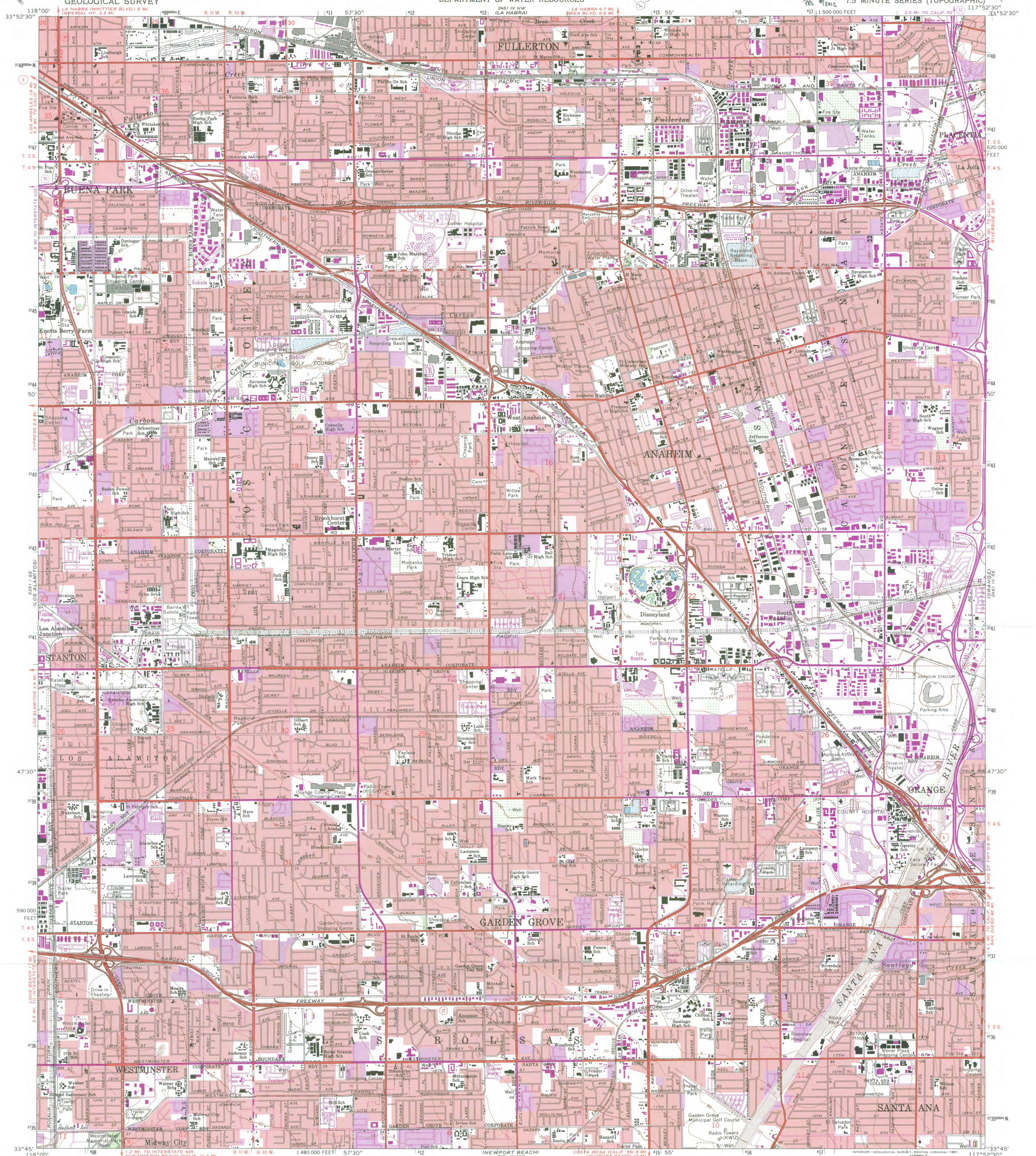
Shipping
Supplies

Need it Fast?

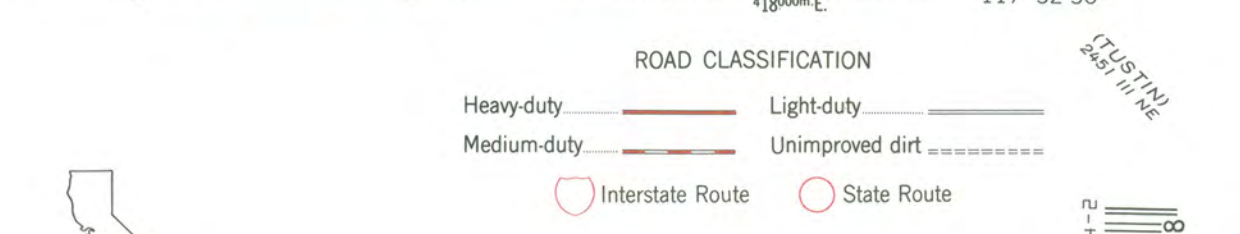
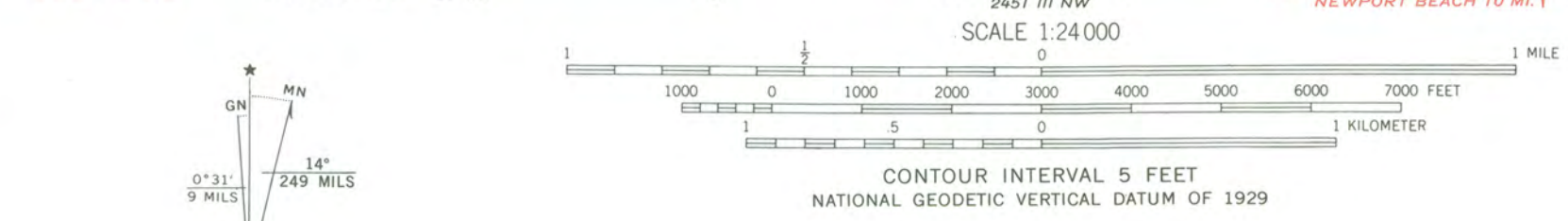
BULLETIN

Materials
Labels and Markings

UTM 11 414753 3748134
lat: 33.870107 long: -117.921698
For Google Earth
WGS 84
Fullerton Post Office
302 E Commonwealth
Fullerton CA 92832
Orange County
VORBA LINDA



Mapped, edited, and published by the Geological Survey
Control by USGS and NOS/NOAA
Planimetry by photogrammetric methods from aerial photographs taken 1963. Topography by planimetric surveys 1965
Supersedes map surveyed 1937, revised 1949
Polyconic projection. 10,000-foot grid ticks based on California coordinate system, zone 6. 1000-meter Universal Transverse Mercator grid ticks, zone 11, shown in blue. 1927 North American Datum. To place on the predicted North American Datum 1983 move the projection lines 1 meter north and 84 meters east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
Dotted land lines established by private surveys
This map lies within a subsidence area
Vertical control based on latest available adjustment



UTM GRID AND 1981 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
SCALE 1:24 000
SCALE 1:250 000
QUADRANGLE LOCATION
ANAHEIM, CALIF.
N3345-W11752.5/7.5
1965
PHOTOREVISED 1981
DMA 2451 IV SW-SERIES V895
ISBN 0-607-08254-2
9 780607 082548

Real Estate and Assets
FACILITIES HEADQUARTERS



July 3, 2012

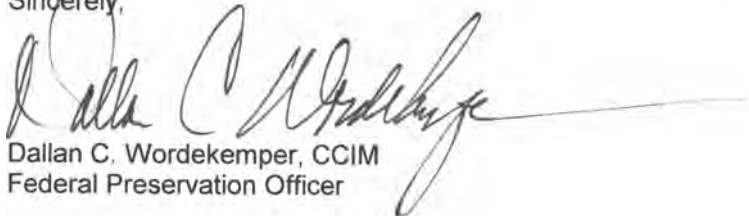
National Register of Historic Places
National Park Service
Attn: Keeper
1201 Eye St NW, 8th Floor
Washington, DC 20005-0001

Re: Fullerton Post Office, 202 East Commonwealth Avenue, Fullerton, Orange County, CA 92832

Dear Keeper of the National Register of Historic Places,

Enclosed are the official papers of the Certifying Official for the United States Postal Service. The Postal Service occupied a building within the community referenced above. The United States Postal Service has no objections to this nomination.

Sincerely,



Dallan C. Wordekemper, CCIM
Federal Preservation Officer

Enclosures