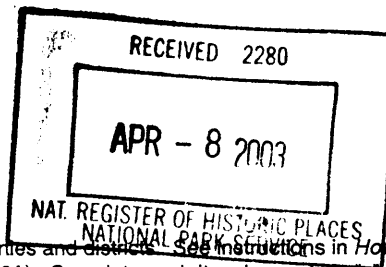


United States Department of the Interior  
National Park Service

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 *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.



Hay

1. Name of Property

historic name Fullerton City Hall

other names/site number Fullerton Police Dept., Fullerton Jail, Wayne H. Bornhoft Facility

2. Location

street & number 237 West Commonwealth Avenue NA  not for publication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.)

Kennell

4/7/03

Signature of certifying official/Title

Date

California Office of Historic Preservation  
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 of commenting or other official

Date

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): \_\_\_\_\_

Edson R. Beall  
Signature of the Keeper

5/22/03  
Date of Action

Fullerton City Hall  
Name of Property

Orange, California  
County and State

**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	1	buildings
		sites
		structures
		objects
1	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 City Hall
- Government Correctional Facility
- Government Courthouse
- Social Meeting Hall

**Current Functions**

(Enter categories from instructions)

- Government Correctional Facility
- Social Meeting Hall

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Spanish Colonial Revival

**Materials**

(Enter categories from instructions)

foundation poured concrete

roof tile

walls concrete block

other ceramic tile, terra cotta, wrought iron, neon tube lighting, stucco, slump block

**Narrative Description**

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

**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.)

**Areas of Significance**

(Enter categories from instructions)

Architecture

Art

**Period of Significance**

1942

**Significant Dates**

1942

**Significant Person**

(Complete if Criterion B is marked above)

NA

**Cultural Affiliation**

NA

**Architect/Builder**

Wilson, G. Stanley

**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:

Fullerton Public Library, Fullerton Development Services

Dept., Fullerton Office of the City Engineer

Fullerton City Hall  
Name of Property

Orange, California  
County and State

**10. Geographical Data**

**Acreage of Property** 2.67 acres

**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	11	414045	3748005	3		
2	<del>10</del>	<del>414260</del>	<del>3748070</del>	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 July 20, 2002

street & number 1233 Luanne Avenue telephone (714) 278-3094 (O), 525-6411 (H)

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 Police Chief Patrick McKinley

street & number 237 West Commonwealth Avenue telephone (714) 738-6800

city or town Fullerton state CA zip code 92832

**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.

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### Narrative Description

#### Summary

An exceptionally fine example of the Spanish Colonial Revival style applied to civic architecture, the Fullerton City Hall was one of a number of Work Projects Administration (WPA) projects completed in Fullerton in the 1930s and 1940s. Constructed in 1939-1942 of poured concrete, the City Hall is a graceful, one and one-half story building with a basement that has an L-shaped plan opening toward the southwest. An unusual three-story clock tower is positioned at the central corner. The building's balanced design, enclosing a sunken patio on two sides, is complemented by fine detail work, including art deco tilework and decorative wrought ironwork. Gladding, McBean and Company produced all of the colorful and noteworthy ceramic and terra cotta tiles. The City Hall houses a valuable art treasure: a series of murals depicting Southern California history, which were painted by famed American artist Helen Lundeberg. Police employee parking is located on the east, west, and north (rear) side of the building; public parking is on the street and adjacent lots. The building served as Fullerton's first full-fledged City Hall until 1963 when a new city hall was completed across the street, and the Fullerton Police Department and jail, which had been headquartered in the northeast corner of the building, took sole possession of the facility. In 1971, the City Council authorized construction of a noncontributing Police Annex on the north (rear) elevation of the building to serve the growing needs of the Department. In 2001, the City Council authorized the construction of a second annex, also on the north side of the building, expected to be completed in late 2003 or early 2004. The original building 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 changes and the addition and maturation of landscaping, the City Hall exterior looks essentially as it did in 1942. In 1980, the Fullerton City Hall was designated Local Historical Landmark Number 9. The designation stated that the building exemplified "an architectural style and period of development that is quite distinctive in Fullerton, the WPA projects" and was also "of value as part of the character and development of the city and its government."<sup>1</sup> The building is structurally sound and is in overall good condition.

#### Setting

The Fullerton City Hall is located on the northeast corner of Highland and Commonwealth Avenues, two blocks west of the original central and business core laid out by town founders George Henry (1855-1942) and Edward Russell Amerige (1857-1915) in 1887. Since the City Hall's construction in 1939-1942, commercial and institutional buildings, such as a later city hall and public library, have been added to the immediate area, but the Fullerton City Hall was situated in what was an older residential neighborhood, and the building is still primarily surrounded by residential structures built between 1895 and 1940. Diagonally opposite the City Hall, at the southwest corner of Highland and Commonwealth Avenues, is Amerige (formerly Commonwealth) Park (1914), an earlier proposed site for the city hall, and Fullerton's first city-funded park.

Police employee parking is located on the east, west, and north (rear) sides of the building; public parking is on the street and adjacent lots. An alley, which aided police car movement, originally situated at the rear of the building, was eliminated in 1972 when an annex was constructed north of the original building along Highland Avenue.

#### Exterior

Situated on a 225- by 140-foot lot, the Fullerton City Hall is a one and one-half story (12,500 square foot) poured concrete Spanish Colonial Revival structure with an L-shaped plan opening toward the southwest. An unusual three-story clock tower, with a series of receding squares capped by a pyramid-shaped tile roof, is positioned at the central corner. Typical Spanish Colonial Revival design characteristics include arches, decorative ironwork, flat stuccoed surfaces, low pitched red tile roofs, and glazed ceramic tile used for wall and other decoration. Art deco ceramic tile and wrought ironwork features that are unique to Fullerton architecture augment the Spanish elements.

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The south (front) elevation of the building is enhanced by a series of continuous arches (seven on the west wing, three on the east). The main public entrance is situated on the south side of the east wing. Four terra cotta steps lead up to an arched entryway and a set of double wooden and glass doors decorated with metal rosettes. A second set of plain and solid metal doors at the corner leads into a corridor and additional offices. In the west wing, double Spanish-styled leather doors (also with metal rosettes) provide access to a community meeting room (the Mural Room), and three single wooden doors lead into storage rooms. The doors in both wings are framed in colorful diamond-patterned art deco ceramic tile, a pattern that is picked up in matching tiles lining the base of the walls. Complementing the geometric patterns of the tile are art deco wrought iron railings, stair handrails, and grille work featuring zigzag and stylized floral motifs. Both wings are lit by original filigree Spanish-styled wrought iron chandeliers (five on the west side, two on the east). The south side of the east wing also features three large arched metal casement windows (24 lights each). Four wooden benches, positioned along the corridors for public use, are original to the building. Small lawn space is situated on both the south and west sides.

The focal point of the south elevation is a sunken courtyard, not visible from the street. Two separate sets of twenty terra stairs each lead down into a square-shaped sunken garden that serves the basement. A single metal door on the east side provides access to the Fullerton Traffic Bureau offices. The terra cotta floored courtyard features an octagonal fountain (now used as a planter), a built-in bench, and double-tired concrete planter boxes, all lined with ceramic tile. The walls of the courtyard are lined with tilework matching that used on the first level, coupled with more elaborate and different colored tiles on the south wall, which also contains a fountain niche missing its tile-lined bowl. Two small storage cabinets with wooden doors are positioned on each corner of the south wall. Light is provided by two Spanish-styled wrought iron hanging lamps on the north and east walls of the courtyard.

The east elevation of the City Hall was designed and is still used for the private transfer of prisoners. It includes two flights of concrete stairs down to basement office space (and the former line-up area for suspects) and a porte cochere. A single metal door on the west side of the car corridor is used as an entrance/exit for prisoners. A row of five eight-light metal casement windows also runs along the east side of the building. The west elevation features two 4- by 6-foot art deco wrought iron grilles, with a matching arched metal gate leading into the west side arched walkway. Five terra cotta steps lead up to an arched entryway that is now an employee entrance into the Police Department. The north (rear) elevation is devoid of any tile or other decorative features, and includes three metal casement windows (with three lights) on the northeast corner serving the jail, and a second row of six-light casement windows below. The northwest side features eight six-light casement windows on the upper level and six matching windows on the lower level. A metal fire escape ladder on the northeast corner provides access to the roof of the porte cochere. A single metal door at the center provides access to and from the building.

### Exterior Alterations

With the exception of the addition of a neon police sign added to the south elevation sometime in the 1950s, the exterior of the Fullerton City Hall remained unchanged until 1963 when a new city hall was built directly across the street at 303 West Commonwealth. At that time, the Police Department took possession of the building and alterations were made to the exterior for security reasons. Some doors and windows on the first and basement levels were filled in or blocked off. A double aluminum and glass door was inserted into an arch at the corner where the east and west sides converge, blocking off public access to private office areas. The top of the porte cochere was fenced in to prevent outside access to or from the jail cells. In 1972-73, a two-story, noncontributing 70- by 80-foot slump box annex was constructed north of the original building to house administration, investigation, planning, and community relations. To soften the transition between the former city hall and the new annex, a one-story wing was added to connect the two structures, and art deco metal railings, reproductions of the originals, were incorporated into the design. Entrance to the annex is through a single aluminum and

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glass door on the east elevation. In 1991, Fullerton Beautiful installed (and still maintains) xeriscape landscaping in the original planters near the street and entrance to the courtyard stairs. The planters contain succulents and other native plants that require little water while complementing the Spanish style of the building.<sup>2</sup> This new landscaping, plus the maturation of trees moved to the site from other city parks in 1941,<sup>3</sup> enhance the exterior, which originally was quite stark.

In October 2001, ground was broken for a new \$9.2 million 24,000 square foot expansion on the north side of the original building, expected to be completed in late 2003 or early 2004. The Spanish-styled, two-story, steel-framed structure will be connected by a one-story covered walkway on the north side of the original building. The project also includes plans to improve the appearance of the 1972 annex, making it more architecturally compatible with the other structures, and renovation and restoration of the interior and exterior features of the original building, including removal of blocked windows and doorways, and additional parking.<sup>4</sup> The expansion's construction is visible on the north and east elevations.

### Interior

The building's interior, which was originally designed to house all city government offices and departments, is simple and functional. The east wing is used exclusively for Fullerton Police Department business; the west wing for community meetings and storage. Public access on the east side leads to an information counter, then into an area of interconnecting offices. Employee access is through double doors at the corner where the two wings converge, leading into a corridor with additional rooms on each side. The northeast section of the second floor houses the original twelve jail cells, each with a metal bunk and toilet, accessible by a stairway or elevator. Corridors surround the cell blocks, which do not open to the outside. Many areas of the east wing are not accessible to the general public. The concrete block walls are uniformly painted white. Lighting is provided by square-shaped ceiling fixtures with white shades that run along the corridor and hallway ceilings. Some of the floors are covered with the original ceramic or terra cotta tiles; others have been covered by carpet or vinyl tiles. Wooden doors with metal rosettes, which match exterior doors, are interspersed throughout the wing, and appear to have delineated major departments in the building when it first opened to the public. Like the exterior, the interior walls are decorated with matching colorful glazed ceramic tiles using the same geometric patterns.

The basement level is also simple, but functional. Public access is through a single metal door, which leads down to offices and services for the Traffic Bureau. Doors on the north and south sides are accessible only by police staff and provide access to a weight/exercise room, a staff lounge, the original safe, the former line-up platform, and other office space. Terra cotta tiles interspersed with vertical rows of yellow, white, and blue ceramic tiles line the basement's interior white walls and the line-up stage. Original pale yellow and mint-green ceramic tiles also line the floor and walls of the two public restrooms. The central tower's interior consists only of a series of metal ladders leading to the top.

The west wing remains the most historically intact wing and evokes the feeling of the interior when the building first opened in 1942. The focal point is a community meeting room (the Mural Room) that served as the former city council chambers. Restored in 1992-93, the rectangular-shaped room features exposed concrete ceiling beams (painted brown), dark wood wainscoting, two large arched metal casement windows (24 lights each), and a soft-hued three-paneled mural that runs above the wainscoting on the east, west, and south walls. The mural panels on the east and west walls are 9 1/2 by 24 feet; the south panel is 10 1/2 by 35 feet. Created by renowned artist Helen Lundeberg, the murals depict the history and development of Southern California from 1542 to the 1930s. The high beams and light blue ceiling provide a pleasing setting for the murals. Three six-light transoms on the south wall have been covered over to protect the murals from harsh light. The exterior art deco features are complemented by a zigzag pattern running across the top band of the wainscoting, and three large black wrought iron ceiling chandeliers with white shades. Fluorescent tube lighting in the ceiling, a recent addition, also provides light. A row of eight-inch square terra cotta tiles runs along the wall baseboards. Spanish leather doors with metal rosettes on the east and west walls lead to additional storage rooms and a kitchenette. Directly outside the

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east door is a set of narrow wooden stairs leading to a loft area, which contains original intercom and telephone connections for the building.

### Interior Alterations

When it opened in 1942, the Fullerton City Hall housed for the first time in Fullerton's history all of the city's offices and departments. At that time, Fullerton residents believed the building would contain all the services the city would ever need. The east wing was occupied by offices for the city clerk, water department, treasurer, engineer, street superintendent, building inspector, drafting rooms, and public restrooms. The west wing housed the offices of the mayor and city attorney connected to the council chambers. When the city council was not in session, the chamber served as a courtroom for the city judge or justice of the peace. Both the mayor's office and the council chambers' furniture were made in the shops of the San Quentin Prison. The basement housed the welfare department, the chamber of commerce, and a public assembly hall. The police department offices in the northeast corner of the main floor included the chief's office, the reception room, the sergeant's desk, and radio equipment. On the second floor of the east wing, reached by elevator or stairway, were the officer's battalion room, jail cells and tanks, and the bureau of photography and identification.<sup>5</sup> When the police department took control of the building in 1963, some remodeling was done, but most of the original layout remains. The functions of the room and floors, however, have changed. The east wing now contains the information desk, records bureau, watch commander's office, an interviewing room, a visitation room, and other offices and services. The west wing contains storage rooms and the Mural Room, which may be booked for use by community groups. The basement houses the traffic bureau, staff room, exercise room, and other office space.

Some changes have been made to the building's interior. The ceramic and terra cotta tile lining the walls remains intact, but some of the tile covering floors and hallways has been covered over with carpet or vinyl tiles. The two restrooms on the main floor of the east wing have been completely remodeled. The auditorium-style seating (54 chairs) made in San Quentin Prison for the Mural Room have been removed and replaced by large wooden tables and chairs. The jail cells have been upgraded but remain in the same location.

### Helen Lundeberg Murals

In 1941, Helen Lundeberg (1908-1999), one of the leading female artists of the American West, was commissioned to paint a three-paneled mural for what was then the city council chambers. Titled "The History of Southern California," the panorama of panels depict early California history from the landing of Juan Rodriguez Cabrillo at San Diego Bay in 1542 to the early days of the movie industry in Hollywood. Explanatory text painted along the bottom of the murals explains the sequence of events depicted. Lundeberg always painted in subdued colors—earth tones and soft pastels—and her murals were done in the realistic poster style of 1930s American regionalists. Her flat, realistic style and use of soft hues are reflected in the Fullerton mural, which was one of her last WPA projects. Done in oil-based paint on acoustic plaster walls, the 900-square foot mural is divided into three distinct panels:

**Panel I** (Rancho Life Under Mexican Rule) on the east wall depicts the Spanish and Mexican periods, from the landing of Cabrillo in 1542, to the period of Mexican rule, which began in 1821. The first section includes Cabrillo, his ship and three of the Dieguenos Indians who confronted white men for the first time when Cabrillo came ashore at San Diego. The second section features Father Junipero Serra surrounded by mission Indians. The third section represents the romantic era of the ranchos during the Mexican period.

**Panel II** (Hide Trade Near Dana Point/The Overland Pioneers/Mexican War 1846/Treaty of Cahuenga Pass/Mint Canyon Gold Mine) on the south wall deals with the transition from Mexican to American rule. The first section depicts Yankee traders who sailed around Cape Horn bringing cargoes of manufactured goods to trade for tallow and rawhides. The



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second section represents the American pioneer families who crossed the Sierra Nevada Mountains to reach California. The third section depicts Kit Carson, chief of scouts, and General Stephen W. Kearney and Commodore R. F. Stockton, joint commanders of the American forces that won the Mexican War in California. The next group shows Generals Andres Pico and John C. Fremont signing the Treaty of Cahuenga Pass, which ended the war and gave California to the United States. The third section features gold mining in the 1840s.

**Panel III** (Agricultural and Industrial Development of Southern California) on the west wall depicts the arrival of the "San Gabriel," the first locomotive in Southern California, which ran between Los Angeles and San Pedro Harbor. The second section shows the development of the agricultural and dairy industry. In the background is the first school in Orange County. The third section depicts modern industries in Southern California—oil, shipping, fishing, rubber, aircraft production, and motion pictures.

When the Fullerton Police Department took over the building, significant changes were made to the council chambers. Workers installed a false ceiling, punched holes for wiring and air-conditioning ducts, and painted over part of the murals in what was by then a police briefing room. In 1992-93, the murals were completely restored by ConservArt Associates at a cost of \$80,000, and the room was reopened to the public on May 3, 1993, and now serves as a community meeting room.<sup>6</sup>

**Gladding, McBean and Company Terra Cotta and Art Tiles**

A major design element of the Fullerton City Hall is the lavish and unique use of Gladding, McBean and Company terra cotta and decorative tile. The noteworthy tilework, dramatically contrasting with the building's simple white textured walls, animates both the interior and exterior. There is no structure, public or private, in Fullerton that contains such an elaborate profusion of Spanish and art deco ceramic tile.

Red terra cotta tiles of varying sizes and shapes are used on both the interior and exterior to pave and decorate sidewalks, walkways, stairs, planters, and walls. Similarly, colorful and intricately designed glazed ceramic art tiles—primarily of yellow, white, and dark blue hues—embellish door surrounds, walls, floors, planters, niches, step risers, a fountain, and built-in bench. In keeping with the building's art deco touches, the interior and exterior tile features diamond and geometric patterns, which are then complemented by floral and abstract patterned tiles using the same three colors. In the sunken courtyard, the yellow, white, and blue tiles line the east, west, and north walls, and are then interspersed with rust-colored ceramic tiles on the south wall designed to blend with the red terra cotta floor. On the main floor of the interior, the same yellow, white, and blue tiles line the walls. In contrast, the basement's interior walls are decorated with terra cotta tiles interspersed with vertical rows of three-inch square yellow, white, and blue ceramic tiles. This same combination of terra cotta and art tile also decorates the base of the line-up platform for crime suspects. In addition, the floors and walls of the public restrooms in the basement are lined with pale yellow and mint-green glazed tiles. With the exception of the Tawan restroom tiles, all of the art tile is part of Gladding, McBean's high-end Hermosa product line. Some of the tiles are part of the stock decorative designs available at the time,<sup>7</sup> but others are not, indicating that architect G. Stanley Wilson may have contributed to the tile design. Wilson used Gladding, McBean and Company tiles in many of his other Spanish-styled buildings, including his personal residence, Casa de Anza. The City Hall's yellow, white, and blue tiles were also used by Wilson to decorate the Armistad (friendship) Dome of the Mission Inn's International Rotunda in 1931.<sup>8</sup>

Gladding, McBean and Company produced ceramic tiles from 1923 to 1979, but its Lincoln, California plant continues to produce terra cotta architectural ornamentation. In 1894, Chicago contractor Charles Gladding, while visiting California, learned of large, rich deposits of clay in Lincoln. Realizing the potential of these clay deposits, Gladding enlisted the help of

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fellow Chicago builders Peter McBean and George Chambers. In 1875, they formed Gladding, McBean and Company, with its business headquarters in San Francisco, and its works in Lincoln. In 1884, the company built a two-story office building on Market Street in San Francisco using terra cotta trim made at the Lincoln plant. This was the first time this material had been produced on the Pacific Coast, and the building attracted a great deal of attention. The company originally began producing terra cotta sewer pipe, but by 1930, it was manufacturing hollow tile, face brick, roof tile, quarry tile, refractories, paving brick, and decorative tile. Terra cotta's lightweight, fireproof qualities, and cheap prices made it appealing, and kiln masters were able to adapt the material to "every architectural style ranging from heavy Richardson Romanesque, to the Beaux Arts skyscrapers, to the Streamline Moderne."<sup>9</sup> Gladding, McBean and Company terra cotta was used on such notable buildings as Carnegie Hall (1891), the Wrigley Building (1921) in Chicago, and the California State Library (1928) in Sacramento. In Southern California, the terra cotta was used as an architectural element in the Pantages, Orpheum, and United Artists Theaters, Bullock's Wilshire, and the Richfield Oil Building. An extensive survey of buildings utilizing the Company's terra cotta is found in Gary F. Kurutz's *Architectural Terra Cotta of Gladding, McBean*.

Wishing to expand, Gladding, McBean purchased Tropico Potteries in 1923, making the firm the largest producer of terra cotta in California. In 1933, the Company purchased the American Encaustic Tiling Company plants in Vernon and Hermosa Beach, California. With this purchase, the firm received the patent to the talc-bodied, dust-pressed "Hermosa Tile" invented by Theodore Prouty. The "Tropico" name for the tiles was dropped and the trade names "Hermosa Tile" or "Gladding McBean Tile" were used. Then, in 1937, the Company purchased Catalina Pottery, and Gladding, McBean became the largest producers of tile in the west.<sup>10</sup> Customers could choose from 85 different colors and a variety of shapes and sizes. The decorative motifs used were Moorish, Spanish, Persian, and abstract, and the firm also offered special designs made to order. "Fireproof and having an indestructible finish, Hermosa tile was used in more than one-third of the new homes on the Pacific Coast."<sup>11</sup> Important jobs included the decorative art tiles at the Pasadena Civic Auditorium, the Los Angeles City Hall, the Biltmore Hotel in Santa Barbara, and the Santa Fe Railroad Station in Los Angeles.

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### Statement of Significance

#### Summary

The Fullerton City Hall is significant to the architectural history of Fullerton, California, under Criterion C of the National Register Criteria on the basis of its unusually fine architecture; its association with influential architect G. Stanley Wilson; its place in the architectural development patterns of the community; and for the high artistic quality of its stunning interior mural created by Helen Lundeberg, a pioneer of modern painting on the West Coast. The distinctly-styled Spanish Colonial Revival structure is the most visually striking product of Work Projects Administration (WPA) efforts in Fullerton, which on the whole are above average as a group in style and appearance. Beautiful, but functional, the City Hall is a remarkable example of New Deal-era WPA craftsmanship, evident in its superior materials, finishes, and decorative details. It is further enhanced by a stunning three-panel Depression-era interior mural ("The History of Southern California") that graces the walls of the former city council chambers. The building is a representative example of 1930s architecture by influential Riverside architect G. Stanley Wilson and is his only completed work in Fullerton. He was an acknowledged master and early proponent of Mission and Spanish Colonial Revival idioms, and the City Hall reflects the refined and sophisticated style he had developed by the 1930s. The date of significance is 1942, when the building opened as Fullerton's first municipal office building.

#### Historical Background

After incorporation in 1904, Fullerton's first city hall was located in the Head and Marks Building in the 100 block of West Commonwealth. The city paid a monthly rental of \$8.00 for the use of the building. During the ensuing years, town meetings were held in different buildings within the main business district. As early as 1910, government officials began plans for construction of a city hall building, an endeavor that was to continue for the next thirty years as each proposed project went down to defeat. City councilmen purchased three lots for the city hall's first proposed building site on April 4, 1913, which subsequently became the location of the city jail. Additional lots were purchased in September 1916, August 1917, and March 1920, but on each occasion, local opponents were able to block building plans.<sup>12</sup> In 1923, city councilmen proposed a bond issue with enough funds to construct a fire station as well as the hall. Overconfident of the passage of the bond, the councilmen ordered the ground broken for the building before the election, and the basement was dug. When voters turned down funds to build the structure, Fullerton was left with a 20-foot hole in the ground at the southwest corner of Harbor Boulevard and Whiting Avenue. The property was eventually turned into a parking lot and sold off.<sup>13</sup>

By 1929, city government had settled into the second floor of the Wilshire Avenue Fire Hall (123 West Wilshire, razed), but many essential departments and services were dispersed around town. The police department was located in a miniscule two-room building up the alley from the fire hall. The parks department was run from the superintendent's pick-up truck, with the equipment housed on the north side of Hillcrest Park. By the early 1930s, it was obvious that Fullerton needed a centralized location for government services, and city officials went ahead with plans to construct a city hall in Amerige (formerly Commonwealth) Park. The city council instructed architect G. Stanley Wilson to draw up plans for a city hall on July 18, 1933<sup>14</sup> and applied to the Work Projects Administration (WPA) for construction funding, which was tentatively approved. As with the earlier building proposals, there was vociferous public reaction against the Amerige Park project. Opponents thought the city hall was too lavish for a town of such small size. Residents objected to the 18 cents per \$100 assessed value tax increase proposed. Others protested that the "out in the sticks" site was too far a distance for

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locals to walk to for services. Residents succeeded in getting an "initiative ordinance" placed on the ballot that barred building a city hall in the park, and on December 8, 1936, voters approved it on a vote of 1,306 to 1,212. Fullerton councilmen responded by asking the WPA for a funding extension and then proposed situating the city hall kitty corner from Amerige Park at the northwest corner of Highland and Commonwealth Avenues. On August 15, 1939, voters approved this location with 1,640 yes votes and 929 no votes.<sup>15</sup> Construction of the Fullerton city hall finally began on September 28, 1939,<sup>16</sup> and the building was occupied by early 1942. Dedication ceremonies were held July 20-25, 1942.

Construction of the City Hall was made possible by funds received from the Work Projects Administration (WPA), which eventually contributed \$79,612 for the project (10,314 man months) and Fullerton \$52,895.<sup>17</sup> The total cost of construction came to \$132,507, making the City Hall one of the most costly buildings constructed during the Depression. The city also paid \$25,050 for the property site (nine lots). The City Hall was one of a number of Fullerton projects funded by new Deal Programs.<sup>18</sup> From 1932 to 1941, Fullerton received millions of dollars of federal funds to construct buildings, bridges, flood control channels, roadways, and other structures. By the end of the Depression, Fullerton had the "highest concentration of WPA-constructed buildings" in Orange County.<sup>19</sup>

By the time the city hall was completed in 1942, America was at war, and the tower's basement room became the civil defense headquarters with the appropriate radio equipment. When warnings were given, volunteer air raid and blackout wardens assembled at the CD headquarters before patrolling city streets. Patriotic and service organizations, such as the American Legion, Veterans of Foreign Wars, and the Rotary Club, used the large assembly room for meetings and war fund-raising efforts. The building quickly became a matter of great pride for Fullertonians, "partly because vigorous opponents of the project could not question its value as a part of the war effort."<sup>20</sup> After World War II, the assembly room became widely used for college and private club dances. The building served as home to most city offices until the completion of the new city hall across Highland Avenue at 303 West Commonwealth in 1963, when the police department took over the entire building.<sup>21</sup>

### Helen Lundeberg/Depression-era Murals Context

In addition to WPA funding for buildingw and other public improvements, Fullerton also made use of New Deal federal arts programs designed to bring art to the general public. In 1934, under the auspices of the Public Works of Art Project (1933-34), Charles Kessler painted a fresco of rancho life ("Pastoral California") on the west exterior wall of the Fullerton High School (Plummer) Auditorium (201 E. Chapman). Under sponsorship of the Treasury Relief Art Project (1935-39), Illinois native Paul Julian created a canvas mural for the Fullerton Post Office (202 E. Commonwealth) in 1939. Titled "Orange Pickers," the mural depicts young workers picking fruit in an orange grove. Helen Lundeberg's WPA/FAP murals for the Fullerton City Hall followed in 1941. Fullerton is the only city in Orange County with three intact Depression-era murals, which serve as valuable documents of art history.

Helen Lundeberg's stunning City Hall murals were begun shortly after the United States entered World War II. Her superb craftsmanship and clear visual narrative, common to her murals, is evident in the "History of Southern California" panels. The simplicity and directness of the images contribute to their lasting impression. Unlike other New Deal muralists who used a wide variety of colors, Lundeberg was not interested in primary colors, preferring pastels and earth tones and working within a very close range of tones and hues. The Fullerton murals, in particular, are noted for their soft, almost shimmering, color tones. When the murals were complete, the critic for *Architect and Engineer* noted their "soft, harmonious coloring, giving the effect of tapestry."<sup>22</sup>

The federal government tightly controlled the content of government-funded murals, limiting the subject matter to conservative and patriotic themes. The messages were often of hope and prosperity in the past. The themes of Helen Lundeberg's murals matched federal requirements, and she concentrated almost exclusively on national or industry

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panoramas (e.g., "History of Transportation," "Valley Forge 1777," "Yorktown 1781"). The Fullerton murals marked the first and only time that she focused her theme solely on local history and legends (and Orange County in particular). Helen Lundeberg painted for over seventy years, and her artistic career was noted for its various, distinct phases of development coupled with consistent high quality. New Deal-era muralists were known for representational and realistic style, and Lundeberg quickly adapted to those expectations. After completing her last mural in 1943, Lundeberg abandoned this realistic style, moving toward a more nonrepresentational and abstract style, and thereafter never painted another mural.

A seminal figure in Los Angeles art history, Helen Lundeberg was born in Chicago in 1908 to second generation Swedish parents. She moved with her family to Pasadena in 1912, where her father worked for real estate and stock brokerage companies. During her childhood, she was selected to be part of a study of gifted children by Stanford University. Headed by Dr. Louis Terman, the program followed and investigated the lives of a select group of the top one percent of California schoolchildren. Lundeberg did not begin to study art until her 20s, when a bookkeeper in her father's office offered to pay her tuition for a course at the Stickney Memorial School of Art in Pasadena. At Stickney, she became the student (and, later, the wife) of Lorser Feitelson (1898-1978), the pioneer California modernist painter. Feitelson had lived in Paris, known the Dada, Surreal and Metaphysical artists, and also studied the Italian Renaissance masters. In 1933, Lundeberg and Feitelson co-founded their own version of Surrealism called New Classicism or Post-Surrealism. One of the few independent avant-garde movements of the 1930s, Post-Surrealism "fused the fantastical style of Surrealism with the formal structure of Renaissance painting."<sup>23</sup> Lundeberg wrote the theoretical manifesto for this new art movement. Her significance and importance to the California modern art movement are detailed in two works by Paul J. Karlstrom: *On the Edge of America: California Modernist Art, 1900-1950* and *Turning the Tide: Early Los Angeles Modernists, 1920-1956*.

Recognition of Helen Lundeberg's talents came early with inclusion in prestigious annuals at the Fine Art Galley of San Diego and the Los Angeles Museum in 1931 and 1932, and one-person shows at the Assistance League and the Stanley Rose Gallery in 1933. In 1938, at the age of 28, she was invited to be part of the New York Museum of Modern Art's "Fantastic Art, Dada and Surrealism" show. Six years later, the same museum chose her for its "Americans 1942: 18 Artists in 9 States" show, the first in a series that showcased native talent. That was followed in 1947-48 by the Chicago Art Institute's "Abstract and Surrealist American Art" survey. With these exhibitions, Lundeberg secured a national reputation. In the 1950s, Lundeberg and Feitelson moved into two storefronts on Beverly Boulevard in Los Angeles that had been converted into living and studio spaces, and she continued to paint into the 1990s. Her steady development as an artist brought many honors, including invitations to participate in major exhibitions at the Whitney Museum of American Art, New York City; Carnegie Institute, Pittsburgh, Pennsylvania; University of Illinois, Urbana; and the Bienal de Sao Paulo, Brazil, among others. There was a surge of interest in her work in the 1960s, and Lundeberg was featured in a series of retrospective exhibitions presented in California museums (e.g., La Jolla Museum of Contemporary Art, 1971; San Francisco Museum of Modern Art, 1980; Los Angeles County Museum of Art, 1988). Lundeberg's works have been reprinted in several art books, and her paintings are displayed in several large museums. Her most well known painting "Double Portrait of the Artist in Time" hangs in the National Museum of American Art in Washington, D.C.

During her career, Helen Lundeberg enjoyed a long association with New Deal-era public art programs that provided many artists with the only work they could get during the Depression. For women artists, these government art programs were even more of a bonus because, for the first time, American women artists were treated as professionals on an equal footing with their male counterparts. Of the approximately 300 Depression-era murals created in California, 65 were by women artists.<sup>24</sup> Lundeberg was one of the first women to be hired by the federal arts agencies. She first worked for the Public Works of Art Project (PWAP, 1933-34), then the Work Projects Administration Federal Arts Project (WPA/FAP, 1935-43), creating murals in Southern California buildings as well as lithographs and easel paintings. Her first mural was in the Los Angeles County Hall of Records (canvas, dismantled) in 1936. Her murals still exist at Los Angeles Patriotic Hall (1816 S. Figueroa Street), Venice High School Library (13000 Venice Blvd.), George Washington High School (Normandie Avenue at

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108<sup>th</sup> Street), Canoga Park High School (6850 Topanga Blvd.), and Centinela Park in Inglewood. The Centinela Park Mural is one of several huge outdoor murals created by Lundeberg. A 240-foot mosaic depiction of California transportation history, it was proclaimed the world's largest petrachrome mural when it was installed in November 1940.<sup>25</sup> Lundeberg was frequently collaborated with other artists, and Miriam Farrington assisted Lundeberg in painting both the large Fullerton and Venice High School WPA murals. For her mural assignments, Lundeberg was responsible for creating the murals, as well as overall supervision and administration of the project. In a 1987 documentary (*Helen Lundeberg, American Artist*), she described her experiences while working on the Fullerton project.

While painting and administering the Fullerton project, Lundeberg drove from her apartment in Los Angeles to Fullerton during the week, and in her free time, continued to develop her Post-Surrealism experimental painting. Her murals were in contrast to the small private paintings of intimate themes that she created during the Depression. After completing her final mural at the Los Angeles Patriotic Hall in 1943, Lundeberg turned solely to easel painting. Partly in response to the large scale and "impersonality" of her mural paintings, Lundeberg's work immediately following the WPA projects was small and personal.<sup>26</sup> Throughout the 1940s, she created a series of introspective postcard size paintings, and by the 1950s, her works were more abstract and metaphysical. Her works from the 1960s to the 1990s are generally referred to as "hard-edge" and are closer to a minimalist abstraction of form. Lundeberg, along with Claire Falkenstein and Lee Krasner, was one of the few women muralists to go on to international fame after the WPA folded in 1943.

### Spanish Colonial Revival Context

When the first settlers arrived in Fullerton in the 1880s, nearly all were transplants from other parts of the country (primarily the East and South), and they brought with them a preference for traditional architectural styles that reminded them of home. Residential and commercial buildings relied almost exclusively on architectural styles, such as Queen Anne, Colonial Revival, and Beaux Arts, imported from other regions. Influenced in part by San Diego's Panama California International Exposition of 1915, influential residents began to look for an architectural form more indigenous to California. In 1919, when all of Orange County had only a population of 61,000, Fullerton was preeminent as one of the first cities in California to adopt an architectural policy.<sup>27</sup> Concerned with "indiscriminate building" and a lack of "architectural harmony" in the city, the Fullerton Board of Trade adopted a policy requiring all public and semi-public buildings to follow "Spanish styles."<sup>28</sup> This unofficial but applied city policy led to a dramatic increase in the number of Mission Revival and Spanish Colonial Revival buildings in Fullerton. Like the rest of Southern California, Spanish Colonial Revival had become *the* architectural style of Fullerton by the 1930s.<sup>29</sup> When preliminary plans for the Fullerton City Hall were developed, there was no question that this major civic building, and Fullerton's first municipal office building, would be designed in the Spanish Colonial Revival style.

The City Hall was one of a number of Spanish styled buildings constructed with WPA funds, including the nearby Fullerton Post Office and the Fullerton Library (301 N. Pomona). Of the WPA buildings in Fullerton, the City Hall project was the most complex and elaborate, taking almost four years to complete. The City Hall was not only the largest and most expensive WPA structure in Fullerton, it was also the only one to dramatically blend art deco and Spanish elements. The building remains the only structure in Fullerton, public or private, to incorporate Spanish and art deco elements in such an elaborate and grand manner on the interior and exterior. When the City Hall was dedicated in July 1942, the Dedication Program praised the "warmth of symmetry of design of a building which catches the spirit of early California days."<sup>30</sup> The local newspaper noted the building's "distinctive California-Spanish type of architecture . . . designed to combine the practical with striking appearance."<sup>31</sup>

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### G. Stanley Wilson (1879-1958) Context

By the mid-1930s, G. Stanley Wilson had established himself as one of the premier exponents of Spanish Colonial Revival architecture, and he was a natural choice as the architect for the Fullerton City Hall. A tireless self-promoter, Wilson had received much favorable press for his other works, most notably the Riverside Mission Inn additions, and had been the subject of lengthy articles in such respected architectural journals as *California Arts and Architecture*<sup>32</sup> and *American Architect*.<sup>33</sup> His architectural work was well known throughout Southern California.

G. Stanley Wilson was born in Bouremouth, England in 1879 and immigrated with his parents and five siblings to Riverside in 1896. He was to live in Riverside the rest of his life, establishing an architecture practice there in 1909 at 646 Ninth Street, where he remained until the summer of 1931, when he transferred his offices to the International Rotunda of the Mission Inn (3616 Main Street). Wilson became a licensed architect in 1923. He later served as Vice President of the California Association of Architects, was prominent in the Southern California Chapter of the American Institute of Architects after joining in 1933, and was also appointed to the California State Board of Architectural Examiners.

In 1901, Wilson began work as a carpenter under master carpenter and contractor Donald J. McLeod, but as early as 1903, Wilson was working independently. His first major commission was the Charles Orrick Evans House (4622 Indian Hill Road), a two-story redwood, brick, and concrete Victorian-style residence designed and constructed in 1908. Wilson received much publicity when the "Evans family gave him permission to use a picture of their house as an example of his fine work and the photograph appeared in many of his newspaper advertisements."<sup>34</sup> These advertisements generated additional business, allowing Wilson to open a practice in 1909 and hire associates to assist him. Wilson always employed the best draftsmen he could obtain for his company. This practice in part explains the wide variety of designs found in his houses, commercial buildings, schools, and civic projects. Some of Wilson's most important employees were the architects Peter J. Weber, Albert Haight, and Randal D. Weaver. Wilson also had an extensive architectural library that he used when designing buildings.<sup>35</sup>

By 1915, G. Stanley Wilson's ability began to be recognized, and he was busy designing new structures all over Riverside. Some of Wilson's most important buildings still standing in the city of Riverside are the Reference Wing of the Riverside Carnegie Library (1922), the Simons Mortuary (1925), the Security Investment Building (1925), the Park Avenue Baptist Church built of adobe (1925), the Aurea Vista Hotel (1927), the Riverside Municipal Auditorium (1928-29), the Orange Street addition to the Riverside County Courthouse (1930), and the entire Riverside City College Quadrangle (1923-1950). Notable Wilson designs found in the surrounding areas include grammar and high schools in Perris, Upland, Hemet, Fontana, and Corona, the Murietta Hot Springs Hotel (1920), the County Tubercular Hospital in Beaumont (1924), the Elsinore Theater (1924), the San Jacinto Women's Club (1927), the Odd Fellows Hall in Pomona (1929), the Redlands post office (1932), and the Perris City Hall (1934). Under the direction of the Federal Housing Program during the war, Wilson designed a number of temporary developments, such as the Blaine Street Housing Project.<sup>36</sup> Although known more for his civic and commercial designs, he also designed some of Riverside's largest earliest residences, among them those of Judge Frank E. Densmore, Clinton Hickok, Lorenzo Scranton, and Allan Pinkerton, the grandson of the founder of the Pinkerton National Detective Agency. In 1915, Wilson built for his wife Mildred and three children a five-room bungalow on the southwest corner of Market and Fourth Street, and a second story was added in 1926. A year later, construction began on the Casa de Anza Hotel and Apartments (3425 Market), named for Captain Don Juan Bautista de Anza, the first white man to enter California. The ornate, three-story Spanish Colonial Revival hotel-apartment complex, Riverside's Cultural Heritage Board Landmark #85, served as Wilson's residence and second office until his death in 1958. Throughout his lifetime, Wilson continued to make additions to the building. Wilson's buildings are featured in a number of architectural books, including *Landmarks of Riverside and the Stories Behind Them*, *Adobes, Bungalows, and Mansions of Riverside, California*, and *A Guide to Architecture in Los Angeles and Southern California*.

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The most renowned of G. Stanley Wilson's works are his various projects from 1909 to 1944 for Riverside's famed Mission Inn. In 1909, Wilson began to work closely with the Inn's flamboyant owner Frank A. Miller (1857-1935) on small additions and changes to the building, which eventually became the largest Mission Revival building in California. Wilson, working under Pasadena architect Myron Hunt (1868-1952), was superintendent of construction on the Spanish wing, when the Spanish dining room, large kitchen, Spanish Art Gallery and its rooms above were constructed in 1913 and 1914. In 1929, Wilson designed the Inn's major addition, completed in 1931—the five-story structure at the northwest corner of the block, facing Sixth Street and Main Street. The wing included the International Rotunda, the Saint Francis Chapel (a wedding chapel never consecrated for religious services), the Saint Francis Atrio, and the Galeria. The International Rotunda, where Wilson also had his offices, features a remarkable open air five-story spiral staircase. In 1944, Wilson designed and rebuilt the Chimes Tower, which had been destroyed by a fire.

In designing the Mission Inn, a National Historic Landmark, Wilson worked under the close scrutiny of owner Frank A. Miller, and the building reflects both Miller and Wilson's fascination with all aspects of Spanish architecture. Wilson designed buildings using a number of architectural styles, but the bulk of his work "visioned the romantic Spanish colonial traditions of California."<sup>37</sup> By the 1920s, he had completely embraced Spanish architectural styles, and became a leader in the civic efforts to create a Mission Revival and Spanish Colonial Revival image for downtown Riverside.<sup>38</sup> His early works are traditional in design, then he moved into a Mission Revival period. His Mission Revival structures, which relied on Mexican and mission influences, were noted for their profusion of architectural elements—towers, balconies, arches, flying buttresses, rich ornamentation, etc.—and Wilson frequently incorporated elaborate Islamic and Mediterranean elements into their design. Some of his buildings during this period, such as the Park Avenue Baptist Church (1925), were also built of adobe. In the late 1920s, Wilson moved into a more sophisticated and refined Spanish Colonial Revival style, which he viewed as more associated with the twentieth century. He became more concerned with shapes and his buildings became looser and more fluid. His Spanish Colonial Revival structures, which looked to Spanish and European influences, were more sophisticated, relied on simpler details both inside and out, and used fewer types of materials. Wilson was at his artistic peak in the 1920s and 1930s, and the Fullerton City Hall reflects the grace, harmony, and balance that his buildings had during this period. Although never completely abandoning the Spanish style, Wilson tried somewhat unsuccessfully after World War II to adapt to modern architectural styles. Heart trouble and ill health eventually forced him to retire in 1952.



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<sup>2</sup>Jackie Brown. "Volunteers Painting with Plants." *Daily Star Progress* October 12, 1991. The two primary volunteers on the project were Priscilla Stead and Susie Hepel.

<sup>3</sup>"New City Hall to Be Ready for Occupancy." *Fullerton Daily News Tribune* April 9, 1941, p. 6. The "Notes Taken from Minutes of Council Meeting Since 1904" indicate that the plants for the sunken garden were planted by the Parks Dept. on January 7, 1941.

<sup>4</sup>*Fullerton Police Facility Remodel/Expansion*. Fullerton: Office of the City Engineer, 2001. On file in the Fullerton Office of the City Engineer. The project is also described in "Minutes of the Regular Meeting of the Redevelopment Design Review Committee, June 29, 2002, February 8, 2001, and May 3, 2001." The architect of the second annex is Tom Nolan of Hellmuth, Obata & Kassabum, Inc. in Santa Monica, California.

<sup>5</sup>"Dedication of the New City Hall, Commonwealth at Highland, July 20-25, 1942." Dedication Program. On file in the Launer Room, Fullerton Public Library. Addressing public concerns about the placement of a jail within the City Hall, G. Stanley Wilson cut the jail off from the rest of the building. Corridors surrounded the cell blocks, and access was only through the police offices. The tanks were also positioned away from the windows, which had frosted panes, making it impossible to see the jail from the exterior. These design technique were used in the Riverside County Courthouse, which Wilson had constructed an addition to in 1930. ("City Hall Plans Speeded for Action After Ballot." *Fullerton Daily News Tribune* December 2, 1936, p. 1, 5.)

<sup>6</sup>Kim, Rose. "TLC is Conserving WPA Mural." *Los Angeles Times* February 9, 1993, p. B1.

<sup>7</sup>*Hermosa Tile, Catalog Number 1-A*. Los Angeles: Gladding, McBean & Co., 1934.

<sup>8</sup>Photographs of the Casa de Anza Hotel and Apartments and the Riverside Mission Inn are on file in the Launer Room, Fullerton Public Library.

<sup>9</sup>Gary F. Kurutz. "Gladding, McBean & Company." *Early California Trade Catalogs*. San Francisco: Book Club of California, 1971, n.p.

<sup>10</sup>Norman Karlson. *American Art Tile 1876-1941*. New York: Rizzoli, 1998, p. 179-180.

<sup>11</sup>Gary F. Kurutz. *Architectural Terra Cotta of Gladding, McBean*. Sausalito, CA: Windgate Press, 1989, p. 122.

<sup>12</sup>"Difficulties Mark Path of Fullerton City Hall." *Fullerton Daily News Tribune* October 29, 1936, p. 5.

<sup>13</sup>George McDonald. "Roman-Style City Hall Once Planned." *Fullerton Daily News Tribune* April 7, 1966. The majority of voters approved the city hall, but the measure failed to meet the two-thirds vote requirement. The "city hall hole" became a long-standing local joke.

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<sup>14</sup>John Newbauer. "Notes Taken from Minutes of Council Meetings Since 1904." *An Epitome of the History of Fullerton. Fullerton: n.p., 1949.* On file in the Launer Room, Fullerton Public Library. Wilson was present at the meeting.

<sup>15</sup>Bob Ziebell. *Fullerton: A Pictorial History.* Virginia Beach, CA: Denning Co., 1994, p. 125-27.

<sup>16</sup>"Fullerton's City Hall Building Started." *Fullerton Daily News Tribune* September 29, 1939, p. 1. Includes a photograph of Wilson.

<sup>17</sup>"Construct City Hall and Jail Building and Perform Appurtenant and Incidental Work." Work Projects Administration Project Proposal (Approved), September 14, 1938. On file in the Launer Room, Fullerton Public Library.

<sup>18</sup>Federal works projects in Fullerton included: Hillcrest Park fountain, rockwork, bridges, planting, irrigation, and roadways, 1933-41; Amerige Park Grandstand, rock alabaster fence, irrigation projects, 1933-41; Brea Creek Channel, 1933-40; Ford and Malden Avenue Bridges, 1934; Old Ford School, 1934-36 (razed); Fullerton High School tunnels, tennis courts, arcades, 1934-41; "Mexican School" at Bastanchury Ranch, moved to Ford School as a soup kitchen, 1934; Chapman School reconstruction 1935-36 (razed); Maple School reconstruction, 1935-36; Wilshire School and Auditorium, 1935-36; School District Office, 1935-36 (razed); Nicholas and Basque Avenue Bridges, 1935-36; Fullerton Junior College tunnels, administration, science, shop buildings, and campus landscaping, 1936-41; United States Post Office, 1939; Public Library, 1940-41, now the Fullerton Museum Center. (Source: Amy Jones. "Depression Era Federal Works Projects in Fullerton 1933-1941." Fullerton: n.p., 1997; on file in the Launer Room, Fullerton Public Library.)

<sup>19</sup>"Depression Landmarks: WPA Buildings." *Los Angeles Times* June 29, 1990, p. N2.

<sup>20</sup>Warren Bowen. "Very Big Days for Fullerton in the Summer of 1942." Paper, available in the Launer Room, Fullerton Public Library.

<sup>21</sup>Described as a "Spanish modern style" building when it opened in 1963, the later city hall is a 48,000 square foot (3.75 acres) Formalist building designed by Smith, Powell, and Morgridge at a cost of \$1.9 million.

<sup>22</sup>"Fullerton, City Hall." *Architect and Engineer*, December 1941, p. 24-25. Includes original drawings of mural and City Hall.

<sup>23</sup>Diane Haitman. "Obituaries: Helen Lundeberg; Artist, Pioneer of the New Classicism Movement." *Los Angeles Times* April 21, 1999, p. A25.

<sup>24</sup>Nancy Accord. "Women of the WPA Art Projects: California Murals, 1933-1943." *Yesterday and Tomorrow: California Women Artists.* New York: Midmarch Arts Press, 1989, p. 3.

<sup>25</sup>"First Section of World's Longest Petrachrome Mural Installed at Park." *Los Angeles Times* November 6, 1940, p. 16. See also: Heimann, Jim. "'Inglewood's Overlooked WPA Mural.'" *Los Angeles Times Magazine* January 11, 1998, p. 6.

<sup>26</sup>Jules Heller, ed. "Helen Lundeberg." *North American Women Artists of the Twentieth Century: A Biographical Dictionary.* New York: Garland: 1995, p. 351.

<sup>27</sup>Paul Gleye. *The Architecture of Los Angeles.* Los Angeles: Rosebud Books, 1981, p. 88.

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<sup>28</sup>R(aleigh) A. Marsden. "Choosing an Architecture for a Town." *California Southland* December 1919-January 1920, p. 7-8. Marsden notes in the article that Fullerton is preparing plans for a Spanish-styled city hall.

<sup>29</sup>David Gebhard. "The Spanish Colonial Revival in Southern California, 1895-1930." *Journal of the Society of Architectural Historians*, May 1967, p. 131.

<sup>30</sup>"Dedication of the New City Hall, Commonwealth at Highland, July 20-25, 1942." Dedication Program; on file in the Launer Room, Fullerton Public Library.

<sup>31</sup>"Lay Cornerstone Today for Fullerton's New City Hall." *Fullerton Daily News Tribune* June 28, 1941, p. 1.

<sup>32</sup>M. Urmy Seares. "California Mission Inn: A Riverside Hotel that Has Added to its Fame and Fascination by New Buildings." *California Arts and Architecture*, September 1931, p. 5, 19, 47-49.

<sup>33</sup>"Additions to the Mission Inn, Riverside, California, G. Stanley Wilson Architect." *American Architect*, September 1933, p. 15-24.

<sup>34</sup>Esther H. Klotz and Joan H. Hall. "C.O. Evans House." *Adobes, Bungalows, and Mansions of Riverside, California*. Riverside: Rubidoux Printing, 1985, chapter 62.

<sup>35</sup>Esther Klotz. *The Mission Inn: Its History and Artifacts*. Riverside: Rubidoux Printing, 1981, p. 71. The G. Stanley Wilson Architectural Library is now owned by Wilson's three children, Harry and Ernest Wilson and Mabyl Bareham.

<sup>36</sup>"Stanley Wilson, Noted Local Architect Dies." *Riverside Daily Enterprise* September 24, 1958, p. C3.

<sup>37</sup>"G. Stanley Wilson." *California of the South, a History*, volume 4. Los Angeles: S. J. Clarke Publishing Co., 1933, p. 499.

<sup>38</sup>*Downtown: Shades of Riverside Neighborhoods, an Online Exhibit of the Riverside Municipal Museum*. April 23, 1999. Riverside Municipal Museum. Available on the web at <http://www.ci.riverside.ca.us/museum/exhibit/dwntrn.html>.

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National Park Service

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National Park Service

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Fullerton City Hall

Name of Property

Orange, California

County and State

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

OMB Approval No. 1024-0018

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## National Register of Historic Places Continuation Sheet

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**Verbal Boundary Description:**

City lot 15 block 19 and lots 16-33 including all in block 19 including a back alley.

**Boundary Justification:**

The nominated property includes the entire city lot historically associated with the Fullerton City Hall proper.

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

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**Black and White Photographs:**

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
July 1942 (Dedication)  
Launer Room, Fullerton Public Library  
Exterior, facing south  
1 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
July 1942 (Dedication)  
Launer Room, Fullerton Public Library  
Exterior, facing southwest  
2 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
July 1942 (Dedication)  
Launer Room, Fullerton Public Library  
Exterior, facing southwest, sunken courtyard  
3 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
July 1942 (Dedication)  
Launer Room, Fullerton Public Library  
Interior, City Council Chambers (Mural Room), facing east  
4 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
1975  
Launer Room, Fullerton Public Library  
Exterior, facing south (aerial)  
5 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
Kathryn Morris (Fullerton Heritage)  
July 2002  
Launer Room, Fullerton Public Library  
Exterior, facing southwest  
6 of 12



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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**Black and White Photographs (Continued):**

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
Kathryn Morris (Fullerton Heritage)  
July 2002  
Launer Room, Fullerton Public Library  
Exterior, west elevation  
7 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
Kathryn Morris (Fullerton Heritage)  
July 2002  
Launer Room, Fullerton Public Library  
Exterior, east elevation  
8 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
Kathryn Morris (Fullerton Heritage)  
July 2002  
Launer Room, Fullerton Public Library  
Exterior, north (rear) elevation  
9 of 12

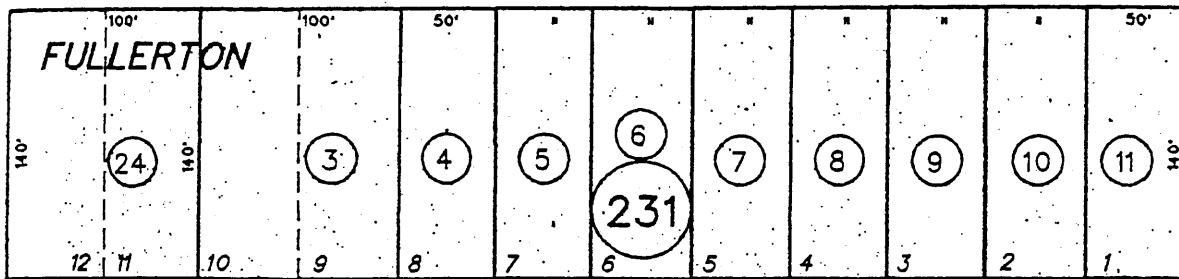
Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
Kathryn Morris (Fullerton Heritage)  
July 2002  
Launer Room, Fullerton Public Library  
Exterior, facing southeast  
10 of 12

Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
Kathryn Morris (Fullerton Heritage)  
July 2002  
Exterior, sunken courtyard, facing southwest  
11 of 12

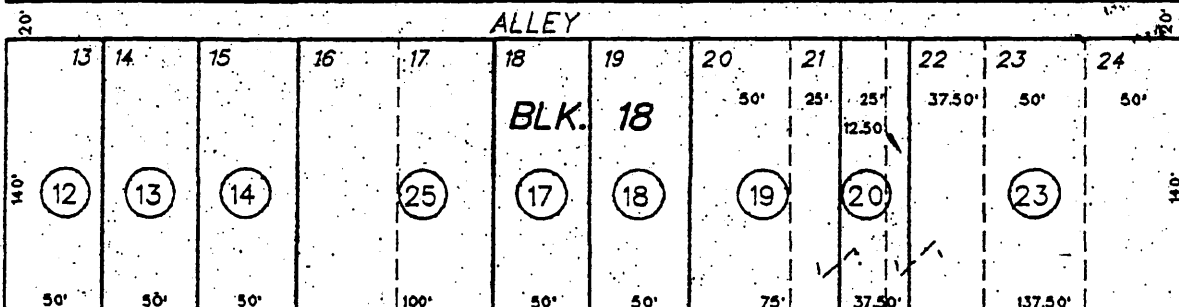
Fullerton City Hall  
237 West Commonwealth Avenue  
Fullerton, California 92832  
Orange County  
Kathryn Morris (Fullerton Heritage)  
July 2002  
Interior, City Council Chambers (Mural Room), facing west

WILSHIRE

60'



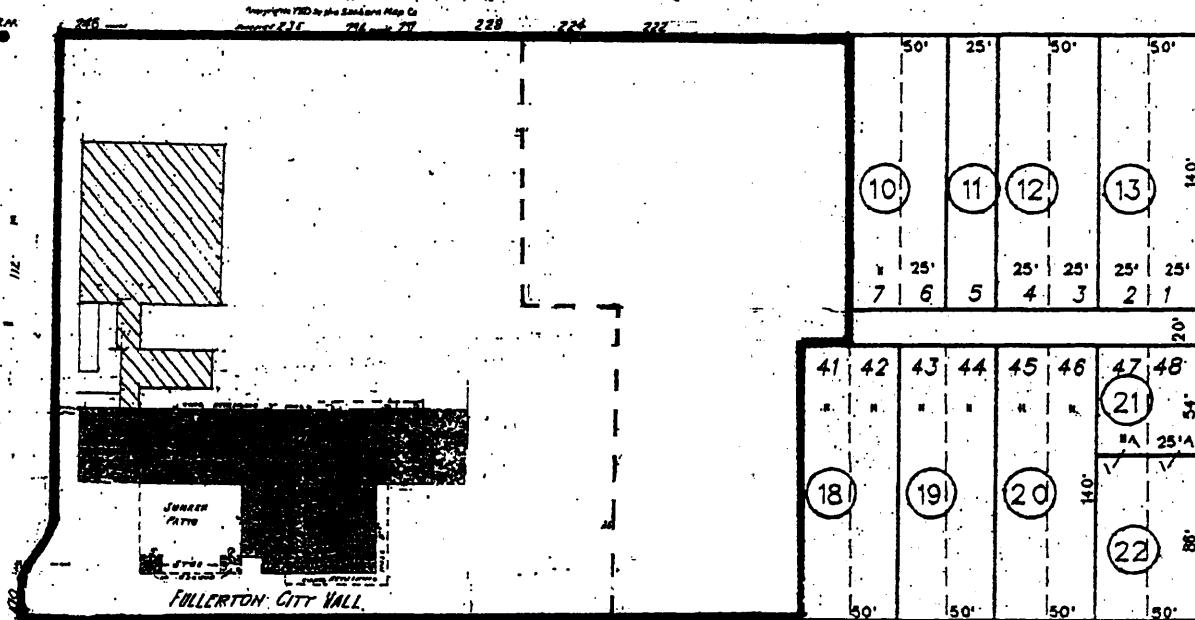
AVENUE



WEST AMERIGE AVENUE

60'

NORTH HIGHLAND AVENUE

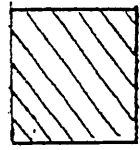


MALDEN

WEST COMMONWEALTH AVENUE



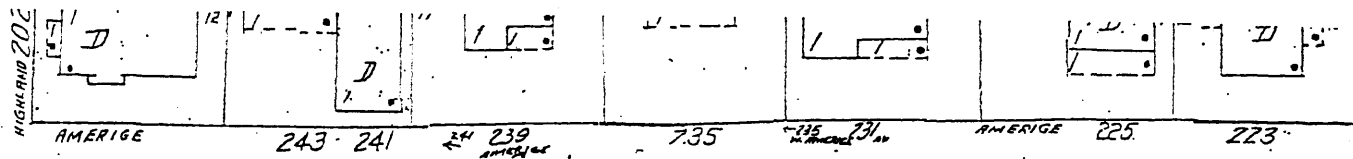
SCALE: 1" = 100'



TWO-STORY BUILDING  
ADDITION CONSTRUCTED  
IN THE 1970s

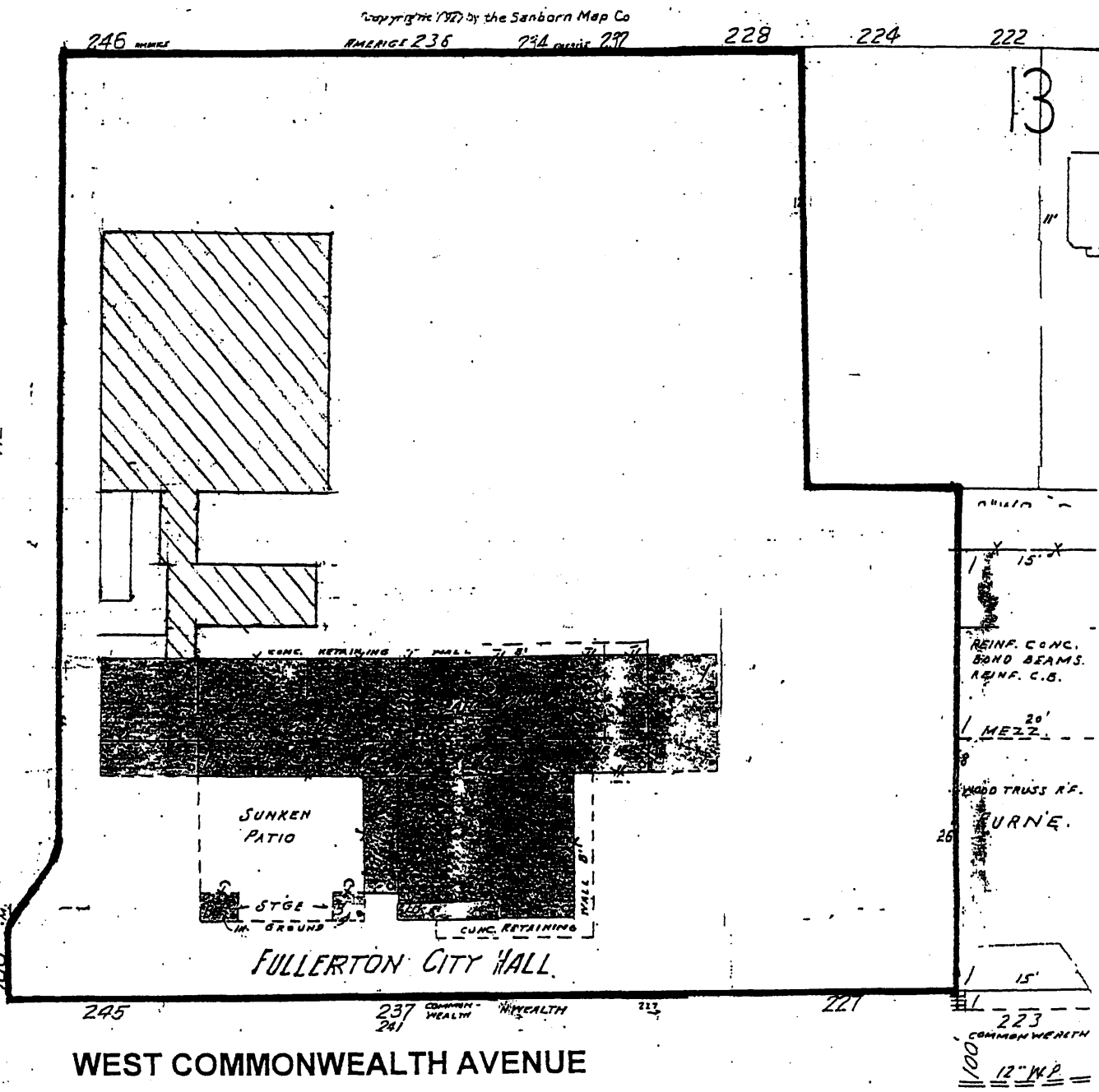
Fullerton City Hall  
Orange County, California

PROPERTY BOUNDARY  
IN 2002

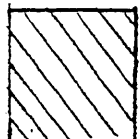


WEST AMERIGE AVENUE

NORTH HIGHLAND AVENUE



SCALE: 1" = 50'



TWO-STORY BUILDING  
ADDITION CONSTRUCTED  
IN THE 1970s

PROPERTY BOUNDARY  
IN 2000

Fullerton City Hall  
Orange County, California