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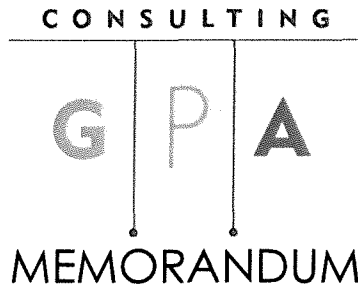
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ITEM 7

**TIMES MIRROR
SQUARE**



Date: September 13, 2018
For: City of Los Angeles Cultural Heritage Commission
From: Teresa Grimes, Principal Architectural Historian
Emily Rinaldi, Associate Architectural Historian
Subject: Times Mirror Square Historic-Cultural Monument Application

GPA Consulting (GPA) concurs with the findings in the Department of City Planning Recommendation Report for the Times Mirror Square Historic-Cultural Monument application in connection with the Times-Mirror Headquarters Building and Parking Structure. The following memorandum includes more information as to why they do not meet Criterion 3 of the Cultural Heritage Ordinance for their association with William L. Pereira & Associates or in the context of the Corporate International style.

History of Pereira & Associates and the Times Mirror Company

Pereira & Associates were associated with the Times Mirror Company from 1960 until the completion of the Times-Mirror Headquarters Building and Parking Structure in 1973. The Times Mirror Company first commissioned Pereira & Associates in 1960 to modernize portions of the interiors of the Times, Plant, and Mirror Buildings as well as the exterior of the Times Mirror Printing and Binding House, a 1931 building designed by Gordon B. Kaufmann that was later incorporated into the design of the Times-Mirror Headquarters Building. Between 1961 and 1965, Pereira & Associates designed changes to the Times Building's Globe Lobby, auditorium, and various office spaces as well as changes to the interior finishes and furnishings on the second through eight floors of the Mirror Building. In 1965, Pereira & Associates designed the sixth-floor addition to the Times Building later known as the Norman Chandler Pavilion.

Between 1966 and 1968, the Times Mirror Company commissioned Pereira & Associates to prepare a master plan study for Times Mirror Square. This master plan included concept designs for development on the west side of the block as well as for properties on three adjacent blocks immediately to the south. The design for the western portion of Times Mirror Square included a proposal for a new Times Mirror headquarters building that was separate from the Times Building but complimented its architecture (see Figure 1). The design for the three blocks to the south was based upon the design of Rockefeller Center in New York City, and featured a great central plaza surrounded by a variety of freestanding buildings that included a 50-story hotel-office tower. Pereira's master plan was never realized for reasons unknown, and instead the western portion of the block was re-developed with the Times-Mirror Headquarters Building and Parking Structure. In addition to designing the Times Mirror Company headquarters, Pereira & Associates designed alterations to interior spaces on the second floor of the Times Building and the fourth, sixth, and ninth floors of the Mirror Building between 1966 and 1970. It appears that the Times Mirror Company did not retain Pereira & Associates after 1973. Following that date, Charles Kratka, former Head of Interiors at Pereira & Associates, is noted on building permits as the

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architect for the majority of the alterations to the Times, Plant, Mirror, and Times-Mirror Headquarters Buildings between 1972 and 1986.

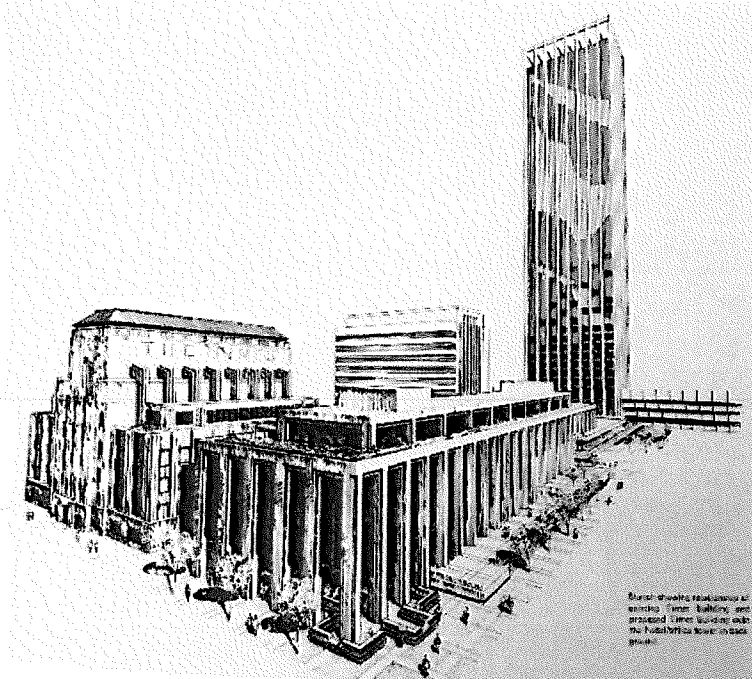


Figure 1: Proposed design for Times Mirror Square (William L. Pereira & Associates, 1968)

Historic-Cultural Monument Criterion 3

To be significant under Criterion 3, a resource must embody the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age. The Times-Mirror Headquarters Building and Parking Structure were designed in 1970 in the Corporate International Style of architecture by William L. Pereira & Associates. Within the *Los Angeles Citywide Historic Context Statement*, the International Style is a Sub-Theme in the Architecture and Engineering Context and L.A. Modernism Sub-Context.

Table 1: Corporate International Style, 1946-1976	
Context: Architecture and Engineering	
Context: L.A. Modernism	
Theme: Post-War Modernism	
Sub-Theme: Corporate International Style, 1946-1976	
Eligibility Standards	
- Retains the essential character-defining features of the Corporate International Style from the period of significance - Was constructed during the period of significance - Exhibits quality of design through distinctive features	
Character-Defining/Associative Features	
- Box-shaped form - Constructed of concrete, steel, and glass - Flat roofs, either with flush eaves or cantilevered slabs - Casement windows, often steel	

Table 1: Corporate International Style, 1946-1976

Context: Architecture and Engineering
Context: L.A. Modernism
Theme: Post-War Modernism
Sub-Theme: Corporate International Style, 1946-1976
• Horizontal bands of flush, metal framed windows, or curtain walls • Lack of applied ornament • Articulated ground story, often double-height and set back behind columns or pilotis • Integral parking lot, either subterranean or above grade • Landscaped plaza or integral plantings at ground floor • For National Register, property must possess exceptional importance if less than 50 years of age
Integrity Considerations
• Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted • Original use may have changed • Original setting may not be intact (this applies to individual resources only; buildings associated with corporate or institutional campuses must maintain integrity of setting) • The modification of signage may be acceptable only if the signage itself was not a major character-defining feature

The International Style developed in the 1920s and 1930s as a reaction to the excessive and popular period revival styles of the day. It began in Europe with architects like Walter Gropius, Mies van der Rohe, and Le Corbusier, and spread to the U.S. through immigrants like Richard Neutra and Rudolph Schindler. The style evolved with advances in technology and was practiced through the 1970s. In its early years, the style was commonly applied to small-scale residences, but as it developed, it became a popular aesthetic for low-rise commercial buildings, skyscrapers, corporate office and industrial parks, university buildings, and government offices.

In postwar America, the socially oriented tenets of European modernism were absorbed and transformed by big American companies (themselves a post-World War II phenomenon) into effective marketing and branding tools rendered in glass, concrete, and steel buildings. An important feature of many of these Corporate International style buildings is that they are often free-standing objects in the urban landscape, exemplified by the Department of Water and Power Building (1965, Los Angeles, renamed the John Ferraro Building) by A.C. Martin and Associates on Bunker Hill, or the Occidental Life Insurance Building (1965, Los Angeles, commonly known as the Transamerica Building and renamed AT&T Center) by William L. Pereira & Associates in South Park (see Figures 2-3). These buildings reflect the changing patterns in urban design and transportation modes that increasingly revolved around the automobile, the freeway, and the parking lot.¹

¹ Barbara Lamprecht, "L.A. Modernism," Los Angeles Citywide Historic Context Statement, City of Los Angeles Office of Historic Resources, June 2008, 22.

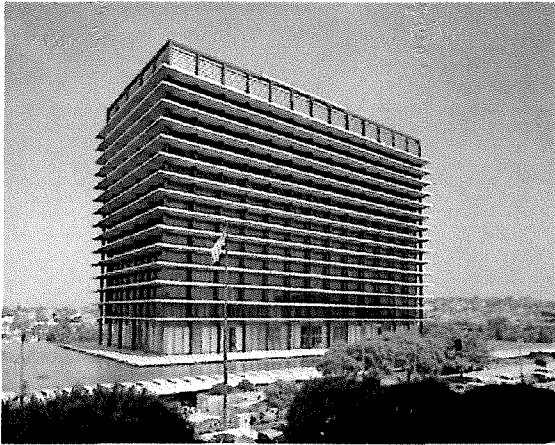


Figure 2: Department of Water and Power Building (LAPL)



Figure 3: Occidental Life Insurance Building (LAPL)

The Corporate International Style also demonstrated a progressive approach to construction methods. This approach to smart experimentation owes a great deal to the proximity of the aerospace industry, close in both geography and in time. For example, Welton Becket & Associates developed panels for the Beverly Hilton hotel (1955, Beverly Hills) that were based on new aircraft technology, a product of design research in Becket's office. These "privacy panels," colored in bright pastels and meant to define private balconies were sandwiches of metal skins adhered to a paper honeycomb mesh to achieve a divider that was very light in weight, but flexible and stiff – all good attributes in reducing costs without sacrificing style on behalf of a corporate client.²

The Los Angeles region has countless examples of Corporate International Style buildings, many of which are considered extremely significant. These include everything from office buildings like the American Cement Building (1961, Los Angeles) by DMJM, hotels like the Century Plaza Hotel (1966, Los Angeles) by Minoru Yamasaki, hospitals like the Century City Medical Plaza (1969, Los Angeles) by Cesar Pelli and Anthony Lumsden for DMJM, and numerous banks buildings like Great Western Savings (1972, Beverly Hills, renamed the Flynt Building) by William L. Pereira & Associates and Bank of America Plaza (1974, Los Angeles) by A.C. Martin and Associates as well as campuses for new technology firms like Xerox (Craig Ellwood, 1966, El Segundo) and TRW (A.C. Martin and Associates, 1967, El Segundo) (see Figures 4-5).

² Lamprecht, 25.

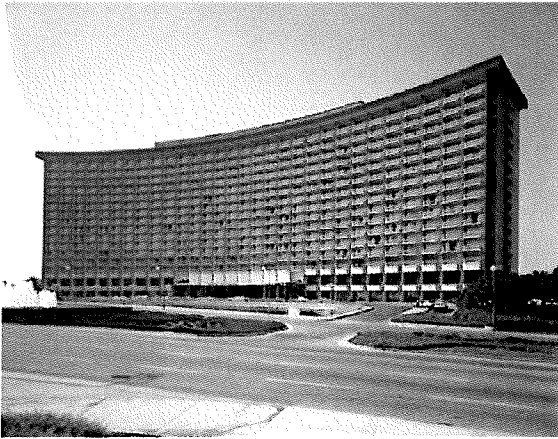


Figure 4: Century Plaza Hotel (LAPL)

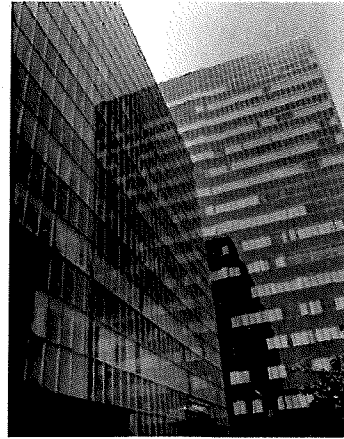


Figure 5: Century City Medical Plaza (LAPL)

For the Times-Mirror Headquarters Building and Parking Structure to be significant under Criterion 3 for their Corporate International design, they must not just be examples of the style; they must also be important examples. This is not the case with either building. While the Times-Mirror Headquarters Building employs several elements of the Corporate International Style listed in **Table 1** such as the box-shaped forms, horizontal bands of windows and stone panels, and landscaped plaza, it is clear that it is not a significant example when compared with the landmark examples noted above and numerous others (see Figure 6). Rather, the building is a late, average example of the style applied to a mid-rise corporate building. Additionally, research on the building in architectural periodicals and books did not yield any results indicating that it was considered an important work during its time or in subsequent decades. The only mentions of the building were in the *Los Angeles Times*, which gave it glowing reviews, for obvious, promotional reasons. While the Parking Structure was designed in conjunction with the Times-Mirror Headquarters Building, it was not referred to in the article. Furthermore, it does not exhibit the elements of the Corporate International Style, or any other styles within the Modern movement. As the Times-Mirror Headquarters Building and Parking Structure are not significant examples of an architectural style, the buildings do not appear to be significant for embodying the distinctive characteristics of its type or period of construction. Additionally, they did not involve any novel or noteworthy construction techniques, so they do not appear to be significant for embodying the distinctive characteristics of a method of construction.



Figure 6: Times Mirror Square in 1979 (LAPL)

The Times-Mirror Headquarters Building and Parking Structure were designed by the architecture firm William L. Pereira & Associates. The firm's namesake was born and educated in Chicago before moving to Los Angeles in the 1930s. He worked on his own as an architect and as an art director for several Hollywood films. In 1949, he became a professor at the University of Southern California (USC) where he connected with Charles Luckman. The two formed Pereira & Luckman in 1950. The firm was remarkably successful and designed numerous noteworthy buildings in Southern California, such as CBS Television City (1953, Los Angeles), the Disneyland Hotel (1958, Anaheim), and parts of the Los Angeles International Airport (1958, Los Angeles). In 1959, Pereira started his own firm, William L. Pereira & Associates. He continued with the firm until his death in 1985.³

Pereira's design style evolved over time from minimal and rigid in the 1950s and early 1960s, though he was never as dogmatic as contemporaries Frank Lloyd Wright and Richard Neutra, to more sculptural and expressive in the 1970s and 1980s. His earliest work mixed elements of the International and Mid-Century Modern styles as evidenced by his designs for CBS Television City (1953, Los Angeles), the Southern California Institute of Technology (1956, Claremont), Santa Rosa Hall (1954) at the University of California, Santa Barbara, and the Beckman Helipot building (1958, Newport Beach).

With Pereira & Associates, Pereira became more heavily involved with master plans. He had done some planning work with Luckman, but his work in the field dramatically increased in the 1960s with projects like the University of Southern California Master Plan (1960, Los Angeles) and Irvine Ranch Master Plan (1961, Irvine), which evolved to include the University of California, Irvine campus (1964, Irvine). Pereira's list of projects from 1960 through 1985 contains nearly 70

³ Douglas C. McGill, "William L. Pereira, Architect; A Specialist in Planned Cities," *New York Times*, November 15, 1985; Thomas S. Hines, *Architecture of the Sun* (New York: Rizzoli International Publications, Inc., 2010), 678-707.

master plans in geographical locations ranging from Hawaii to Doha, Qatar. Some of his notable individual buildings from the period include the University of California San Diego Central Library (1965, San Diego) and the Transamerica Corporate Headquarters Tower (1973, San Francisco). These buildings, with their sculpted concrete forms, exhibit expressive qualities much different than architect's earlier minimalist work. (See attached list of William L. Pereira Projects.)

The remarkable number of commissions completed by Pereira's firm reveals what James Steele called his "decidedly anti-Modernist willingness to delegate."⁴ Rather than designing every detail of a project himself or micro-managing his employees, Pereira was known for delegating work to others and guiding them. He was also known to assign the same project to multiple designers at once, using competition as a means of arriving at the best design.⁵ This managerial style, indicative of the corporate future of the architecture profession, yielded customer satisfaction and numerous repeat clients, but it also resulted in a lack of a definitive Pereira style.⁶



Figure 7: Union Oil Corporation (LAPL)



Figure 8: LAX Theme Building (LAPL)

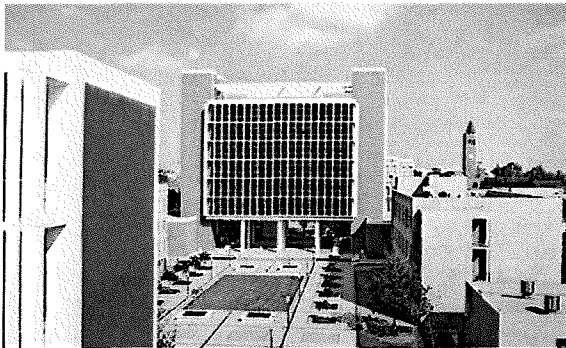


Figure 9: Vivian Hall of Engineering, USC

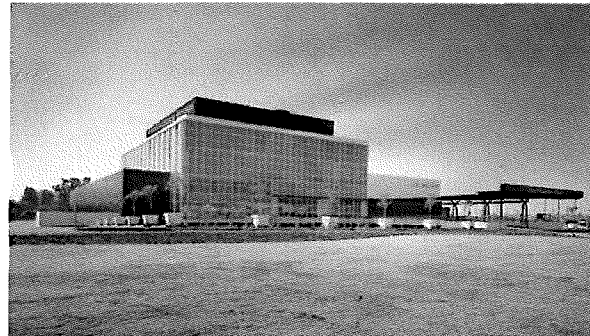


Figure 10: CBS Television Studio (CSL)

⁴ James Steele, "Introduction – Pereira as Part of a Changing Ethos," in *William Pereira*, edited by James Steele (Los Angeles: University of Southern California Architectural Guild Press, 2002), 16.

⁵ Ibid.

⁶ Ibid.

Regardless of this lack of a singular style, Pereira's contributions to the fields of architecture and planning cannot be overlooked. Steele defines him as a man of "matchless vision and countless innovations."⁷ His importance during his own time is obvious based not on the number but on the prestige of the commissions he received – universities, museums, major corporation headquarters, large-scale land developments, etc. In his 1985 *Los Angeles Times* obituary, writer Michael Seiler called Pereira's body of work "an architectural and planning honor roll of livable and workable Southern California places."⁸ He also noted that the architect was praised by critics for "his ability to combine form and function in an optimistic and congenial body of work."⁹ Further evidencing Pereira's far-reaching influence, he was one of a select few architects ever to be featured on the cover of *Time* magazine (September 6, 1963).¹⁰

Although some of Pereira's work has become controversial in recent years as new development projects loom, his status as a master architect and planner is undeniable. As Seiler pointed out, "...as much as any other one man, [Pereira] was responsible for the artistic topography of the [Los Angeles] and exurbs," and his influence was not just local.¹¹ His remarkable, forward-thinking designs landed him commissions all over the US and internationally. While Pereira designed a number of iconic individual buildings, like the Transamerica Tower, for example, James Steele explains that many of the architect's most notable contributions have come in the form of master plans. In fact, Steele credits him with "virtually inventing the profession of regional master planning in America."¹²

As the product of the William L. Pereira & Associates firm, the Times-Mirror Headquarters Building and Parking Structure have been presumed to be the product of master architect William Pereira; however, the identity of the designer is unclear. Only the name of the firm appears on the drawings and permits, and there is conflicting information in the *Los Angeles Times* about the partner in charge of the project. A 1972 article stated that Pereira was the partner in charge with John C. Knight as the project director and Shreve Babcock as deputy project director.¹³ That team was apparently replaced as a 1973 article stated that Gin Wong was the partner in charge, and that Roy G. Schmidt was the project director. Pereira & Associates was responsible for the interior of the bank on the ground floor, and Sue Wilson acted as the designer. The interiors of the fifth and sixth floors, which were the executive offices of the Times Mirror Company, were designed by Charles Kratka Interior Planning and Design. Jan Hornbeck was in charge of the project for Kratka.¹⁴ As so many individuals apparently contributed to the design, the extent of Pereira's involvement in the design of the Times-Mirror Headquarters Building and Parking Structure is uncertain. Additionally, the buildings are not included in the extensive

⁷ Seiler, 16.

⁸ Michael Seiler, "Pereira, Architect Whose Works Typify L.A., Dies," *Los Angeles Times*, November 14, 1985, 26.

⁹ Seiler, 26.

¹⁰ Steele, "Introduction," 14.

¹¹ Seiler, 26.

¹² Steele, "Introduction," 19.

¹³ Dick Turpin, "Times Mirror Building Rising: Setback, Atrium Emphasize Garden Setting," *Los Angeles Times*, March 12, 1972.

¹⁴ Dick Turpin, "Times Mirror Building Puts Accent on Beauty," *Los Angeles Times*, July 1, 1973.

chronology of projects provided in Steele's book. Steele explains that his list is "selective in the sense that it only includes projects with clear provenance."¹⁵

Even if Pereira designed the Times-Mirror Headquarters Building and Parking Structure, they are not important or distinctive examples of his work. National Park Service guidance for evaluating the significance of a property for listing in the National Register of Historic Places notes that in order for a property to be considered significant as the work of a master, it should express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft.¹⁶ By the early 1970s, when the Times-Mirror Headquarters Building and Parking Structure were constructed, Pereira's work on singular buildings had shifted away from the minimalist toward more expressive, monumental forms often rendered in concrete, and his practice in general had shifted from individual buildings to large-scale master plans. Thus, his work from the period is better represented by buildings like the Pacific Life Building (1972) and Marriot Hotel (1975) in Newport Beach, Transamerica Tower (1972) in San Francisco, and his numerous master plans, especially those for airports and college campuses. In short, the Times-Mirror Headquarters Building and Parking Structure do not appear to be eligible under Criterion 3 as a representative work of master architect William L. Pereira.

Attachments:

William L. Pereira Project List

Los Angeles Times Articles

¹⁵ James Steele, "Chronology of Projects," in William Pereira, James Steele, ed. (Los Angeles: University of Southern California Architectural Guild Press, 2002), 192.

¹⁶ *National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, Department of the Interior, 1997), 20.

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1931	Holabird & Root/William L. Pereira	Armour & Company Exhibit Building	San Francisco, California
1931	Holabird & Root/William L. Pereira	Armour & Company Exhibit Building	Chicago, Illinois
1931	Holabird & Root/William L. Pereira	Elgin Watch Company Industrial Plant	Chicago, Illinois
1931	Holabird & Root/William L. Pereira	Armour & Company Exhibit Building	New York City, New York
1938	Holabird & Root/William L. Pereira	Lake County Tuberculosis Sanatorium	Waukegan, Illinois
1943	Holabird & Root/William L. Pereira	Pan Pacific Theatre	Los Angeles, California
1950	Holabird & Root/William L. Pereira	Lake County General Hospital	Hobbs, New Mexico
1951	Pereira & Luckman	Farmers & Stockmen's Bank	Phoenix, Arizona
1951	Pereira & Luckman	Gibraltar Savings & Loans Headquarters	Beverly Hills, California
1951	Pereira & Luckman	Robinson's Department Store	Beverly Hills, California
1951	Pereira & Luckman	Robinson's Department Store	Pasadena, California
1952	Pereira & Luckman	Luke Air Force Base	Phoenix, Arizona
1952	Pereira & Luckman	Beverly Hills Hotel Addition	Beverly Hills, California
1952	Pereira & Luckman	Doheny Office Building	Beverly Hills, California
1952	Pereira & Luckman	Hilton Hotels Headquarters	Beverly Hills, California
1952	Pereira & Luckman	Lear Industrial Plant	Santa Monica, California
1952	Pereira & Luckman	Avco Research Center	Wilmington, Massachusetts
1953	Pereira & Luckman	CBS Television City	Los Angeles, California
1953	Pereira & Luckman	Western Hydraulics Plant	Van Nuys, California
1954	Pereira & Luckman	KTTV Television Station	Los Angeles, California
1954	Pereira & Luckman	Wadsworth General Hospital	Los Angeles, California
1954	Pereira & Luckman	Electronics and Radio Propagation Research Laboratories	Oceanside, California
1954	Pereira & Luckman	Marineland of the Pacific	Rancho Palos Verdes, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1954	Pereira & Luckman	United States Navy Training Facility	San Diego, California
1954	Pereira & Luckman	KEYT Television Station	Santa Barbara, California
1954	Pereira & Luckman	Santa Rosa Hall - Dormitory	Santa Barbara, California
1954	Pereira & Luckman	Western Hydraulics Plant 2	Van Nuys, California
1954	Pereira & Luckman	National Bureau of Standards Building	Boulder, Colorado
1954	Pereira & Luckman	William H. Block Department Store	Indianapolis, Indiana
1954	Pereira & Luckman	WSBT Television Station	South Bend, Indiana
1955	Pereira & Luckman	Dormitories, Music and Science Buildings	Los Angeles, California
1955	Pereira & Luckman	Service Bureau Office Building	Los Angeles, California
1955	Pereira & Luckman	Jet Production and Test Center	Palmdale, California
1956	Pereira & Luckman	United States Air Force and Naval Base	Cádiz, Spain
1956	Pereira & Luckman	Southern California School of Theology	Claremont, California
1956	Pereira & Luckman	Fallbrook Hospital	Fallbrook, California
1956	Pereira & Luckman	Hunter Engineering Plant	Riverside, California
1956	Pereira & Luckman	General Telephone Company Administration Building	Whittier, California
1956	Pereira & Luckman (Luckman)	Prudential Tower	Boston, Massachusetts
1956	Pereira & Luckman	Braniff International Airways, Operations and Maintenance Base	Dallas, Texas
1957	Pereira & Luckman	Motion Picture Country House and Hospital	Woodland Hills, California
1957	Pereira & Luckman	First National Bank	Denver, Colorado
1957	Pereira & Luckman	Nellis Air Force Base Buildings	Nellis Air Force Base, Nevada
1958	Pereira & Luckman	Berlin Hilton	Berlin, Germany
1958	Pereira & Luckman	Chrysler Sales & Service Training Center	Anaheim, California
1958	Pereira & Luckman	Disneyland Hotel	Anaheim, California
1958	Pereira & Luckman	General Atomic	La Jolla, California
1958	Pereira & Luckman	Firestone Tire Company Headquarters	Los Angeles, California
1958	Pereira & Luckman	IBM Headquarters	Los Angeles, California
1958	Pereira & Luckman	Los Angeles International Airport	Los Angeles, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1958	Pereira & Luckman	Physical Plant Building B	Los Angeles, California
1958	Pereira & Luckman	Signal Oil Headquarters	Los Angeles, California
1958	Pereira & Luckman	Beckman Corporation Plan	Newport Beach, California
1958	Pereira & Luckman	Ford Aeronutronics	Newport Beach, California
1958	Pereira & Luckman	Robinson's Department Store	Palm Springs, California
1958	Pereira & Luckman	Convair Astronautics	San Diego, California
1958	Pereira & Luckman	Grossmont Hospital	San Diego, California
1958	Pereira & Luckman	Bullock's Fashion Square	Santa Ana, California
1958	Pereira & Luckman	Valley Presbyterian Hospital	Van Nuys, California
1959	William L. Pereira & Associates	Rosenzweig Commercial Center	Phoenix, Arizona
1959	William L. Pereira & Associates	Lear Corporation	Goleta, California
1959	William L. Pereira & Associates	Carthay Circle Theatre	Los Angeles, California
1959	William L. Pereira & Associates	Hollywood Motion Picture and Television Museum	Los Angeles, California
1959	William L. Pereira & Associates	Los Angeles Zoo	Los Angeles, California
1959	William L. Pereira & Associates	Vogue Theatre	Los Angeles, California
1959	William L. Pereira & Associates	Linda Island Homes	Newport Beach, California
1959	William L. Pereira & Associates	Firestone Aeronautical Research Laboratory	Pasadena, California
1959	William L. Pereira & Associates	San Diego International Airport	San Diego, California
1959	William L. Pereira & Associates	Fox Theatre	San Francisco, California
1959	William L. Pereira & Associates	Hoffman Science Center	Santa Barbara, California
1959	William L. Pereira & Associates	Civic Center	Santa Fe Springs, California
1959	William L. Pereira & Associates	Automation Post Office	Washington, DC
1959	William L. Pereira & Associates	Prudential Savings and Loan Building	Salt Lake City, Utah
1960	William L. Pereira & Associates	Fox Hills Home Savings and Loan	Fox Hills, California
1960	William L. Pereira & Associates	Ford Aeronutronics	Irvine, California
1960	William L. Pereira & Associates	Children's Theatre Arts Center	Los Angeles, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1960	William L. Pereira & Associates	Communications School and Recreation Complex	Los Angeles, California
1960	William L. Pereira & Associates	Otis College of Art & Design	Los Angeles, California
1960	William L. Pereira & Associates	Union Oil Headquarters	Los Angeles, California
1960	William L. Pereira & Associates	Del E. Webb Residence	Mission Bay, California
1960	William L. Pereira & Associates	General Telephone Research Laboratories	Palo Alto, California
1960	William L. Pereira & Associates	Biltmore Hotel	Santa Barbara, California
1960	William L. Pereira & Associates	General Atomics Headquarters	Sorrento Valley, California
1961	William L. Pereira & Associates	Physical Sciences Building	Los Angeles, California
1961	William L. Pereira & Associates	Library	Santa Fe Springs, California
1961	William L. Pereira & Associates	Prudential Savings and Loan #2	Salt Lake City, Utah
1962	William L. Pereira & Associates	Hunt Branch Library	Fullerton, California
1962	William L. Pereira & Associates	Prudential Savings and Loan	Butte, Montana
1963	William L. Pereira & Associates	Metropolitan Water District Building	Los Angeles, California
1963	William L. Pereira & Associates	Olin Hall of Engineering	Los Angeles, California
1963	William L. Pereira & Associates	Continental Savings and Loan	Montebello, California
1963	William L. Pereira & Associates	Union Bank	Pasadena, California
1963	William L. Pereira & Associates	Gibraltar Savings & Loan	San Marino, California
1963	William L. Pereira & Associates	Otis Chandler Residence	San Marino, California
1963	William L. Pereira & Associates	Columbia Records Pressing Plant	Santa Maria, California
1963	William L. Pereira & Associates	Ventura Bank and Office Building	Ventura, California
1963	William L. Pereira & Associates	West Covina Country Club and Apartments	West Covina, California
1963	William L. Pereira & Associates	Gene Donovan Residence	Salt Lake City, Utah
1964	William L. Pereira & Associates	Douglas Aircraft Research Laboratory	USA

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1964	William L. Pereira & Associates	Gibraltar Savings & Loan	Baldwin Hills, California
1964	William L. Pereira & Associates	Union Bank	Fullerton, California
1964	William L. Pereira & Associates	Laguna Playhouse	Laguna Beach, California
1964	William L. Pereira & Associates	ABC Paramount Theatres Headquarters	Los Angeles, California
1964	William L. Pereira & Associates	Ahmanson Center for Biological Research	Los Angeles, California
1964	William L. Pereira & Associates	Art Building	Los Angeles, California
1964	William L. Pereira & Associates	Arthur Coons Center	Los Angeles, California
1964	William L. Pereira & Associates	Beacon Street Apartments	Santa Catalina, California
1964	William L. Pereira & Associates	Clementine Avenue Townhouses	Santa Catalina, California
1964	William L. Pereira & Associates	Descanso Canyon Hotel	Santa Catalina, California
1964	William L. Pereira & Associates	International Motion Pictures studio	San Juan, Puerto Rico
1964	William L. Pereira & Associates	Prudential Federal Savings	Salt Lake City, Utah
1965	William L. Pereira & Associates	Hotel Ivoire	Abidjan, Côte d'Ivoire
1965	William L. Pereira & Associates	Gildread Theatre	Mexico City, Mexico
1965	William L. Pereira & Associates	Howard Johnson Plaza Hotel	Anaheim, California
1965	William L. Pereira & Associates	Unocal 76 gas Station (designed by Gin Wong)	Beverly Hills, California
1965	William L. Pereira & Associates	Golden West College	Huntington Beach, California
1965	William L. Pereira & Associates	University of California, Irvine	Irvine, California
1965	William L. Pereira & Associates	Central Plant	Irvine, California
1965	William L. Pereira & Associates	Crawford Hall	Irvine, California
1965	William L. Pereira & Associates	Gateway Study Center	Irvine, California
1965	William L. Pereira & Associates	Humanities Hall	Irvine, California
1965	William L. Pereira & Associates	Murray Krieger Hall	Irvine, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1965	William L. Pereira & Associates	Jack Langson Library	Irvine, California
1965	William L. Pereira & Associates	Mesa Court (phase 1)	Irvine, California
1965	William L. Pereira & Associates	Howard A. Schneiderman Lecture Hall	Irvine, California
1965	William L. Pereira & Associates	Edward A. Steinhaus Hall	Irvine, California
1965	William L. Pereira & Associates	Communications Building	Los Angeles, California
1965	William L. Pereira & Associates	Dickson Art Center	Los Angeles, California
1965	William L. Pereira & Associates	Ferris Rehearsal Hall	Los Angeles, California
1965	William L. Pereira & Associates	International Clubs Headquarters	Los Angeles, California
1965	William L. Pereira & Associates	Los Angeles County Museum of Art	Los Angeles, California
1965	William L. Pereira & Associates	AT&T Center	Los Angeles, California
1965	William L. Pereira & Associates	Bank of California	Orange, California
1965	William L. Pereira & Associates	Civic Center	San Dimas, California
1965	William L. Pereira & Associates	Pepsi Plant	Santa Ana, California
1965	William L. Pereira & Associates	Avalon Townhouses	Santa Catalina, California
1965	William L. Pereira & Associates	Community Building	Santa Fe Springs, California
1965	William L. Pereira & Associates	Cord Residence	Reno, Nevada
1965	William L. Pereira & Associates	Harris Fine Arts Center	Provo, Utah
1966	William L. Pereira & Associates	Robertson Plaza	Beverly Hills, California
1966	William L. Pereira & Associates	University Tower	Irvine, California
1966	William L. Pereira & Associates	John Stauffer Hall of Science	Los Angeles, California
1966	William L. Pereira & Associates	Wilshire County Country Club	Los Angeles, California
1966	William L. Pereira & Associates	North American Aviation	Santa Catalina, California
1966	William L. Pereira & Associates	Seaquarium	Atlantic City, New Jersey

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1967	William L. Pereira & Associates	Rio de Janeiro International Airport	Rio de Janeiro, Brazil
1967	William L. Pereira & Associates	Tunis Airport	Tunis, Tunisia
1967	William L. Pereira & Associates	Fremont Junior College	Fremont, California
1967	William L. Pereira & Associates	Horticulture Building and Greenhouse	Irvine, California
1967	William L. Pereira & Associates	Crocker Citizen's Bank	Los Angeles, California
1967	William L. Pereira & Associates	Hall of Science	Los Angeles, California
1967	William L. Pereira & Associates	Hollywood Communications Center	Los Angeles, California
1967	William L. Pereira & Associates	Vivian Hall	Los Angeles, California
1967	William L. Pereira & Associates	William Pereira Residence	Los Angeles, California
1967	William L. Pereira & Associates	World Airways Terminal	Los Angeles, California
1967	William L. Pereira & Associates	400 Tower	Newport Beach, California
1967	William L. Pereira & Associates	Civic Center	Newport Beach, California
1967	William L. Pereira & Associates	Robinson's Department Store	Newport Beach, California
1967	William L. Pereira & Associates	Eddie Martin Terminal, John Wayne Airport	Santa Ana, California
1967	William L. Pereira & Associates	Hoffman Electronics headquarters	Santa Barbara, California
1967	William L. Pereira & Associates	Robinson's Department Store	Santa Barbara, California
1967	William L. Pereira & Associates	Litton Industries headquarters	Santa Catalina, California
1967	William L. Pereira & Associates	USC Marine Science Center	Santa Catalina, California
1967	William L. Pereira & Associates	Fort St. Vrain Nuclear Power Plant	Denver, Colorado
1967	William L. Pereira & Associates	City Hall	Miami, Florida
1967	William L. Pereira & Associates	Fine Arts Building	Burlington, Vermont
1967	William L. Pereira & Associates	United States Navy Defense Office Complex	Washington, DC
1968	William L. Pereira & Associates	Don Muang Airport	Bangkok, Thailand

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1968	William L. Pereira & Associates	Bethany Heights Condominiums	Glendale, Arizona
1968	William L. Pereira & Associates	Geneva Presbyterian Church	Laguna Beach, California
1968	William L. Pereira & Associates	American Red Cross Chapel	Los Angeles, California
1968	William L. Pereira & Associates	Law Building	Los Angeles, California
1968	William L. Pereira & Associates	Occidental Life Insurance Company headquarters	Los Angeles, California
1968	William L. Pereira & Associates	Lockheed Power Plant	Palmdale, California
1968	William L. Pereira & Associates	Rye Canyon Science Laboratory	Palmdale, California
1968	William L. Pereira & Associates	Santa Ana Cinema	Santa Ana, California
1968	William L. Pereira & Associates	Anderson Hills Shopping Center	Williams, California
1968	William L. Pereira & Associates	Kona Bishop Hotel	Kona, Hawaii
1969	William L. Pereira & Associates	Amfac Center	Ontario, Canada
1969	William L. Pereira & Associates	Buena Park Library	Buena Park, California
1969	William L. Pereira & Associates	Camp Pendleton	Camp Pendleton, California
1969	William L. Pereira & Associates	Bunker Hill Towers	Los Angeles, California
1969	William L. Pereira & Associates	Great Western Savings and Loans	Los Angeles, California
1969	William L. Pereira & Associates	Seaver Science Center	Los Angeles, California
1969	William L. Pereira & Associates	500/550 Twin Towers	Newport Beach, California
1969	William L. Pereira & Associates	San Nicolas Place	Newport Beach, California
1969	William L. Pereira & Associates	JC Penney	San Diego, California
1969	William L. Pereira & Associates	Robinson's Department Store	San Diego, California
1969	William L. Pereira & Associates	Pan Am Terminal, Honolulu International Airport	Honolulu, Hawaii
1969	William L. Pereira & Associates	H.S. Pogue Department Store	Cincinnati, Ohio
1969	William L. Pereira & Associates	Mutual Benefit Life Building	Cincinnati, Ohio

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1970	William L. Pereira & Associates	Civic Center and Auditorium	Inglewood, California
1970	William L. Pereira & Associates	Fine Arts Complex (aka Claire Trevor School of the Arts)	Irvine, California
1970	William L. Pereira & Associates	Art Studios	Irvine, California
1970	William L. Pereira & Associates	Music Building	Irvine, California
1970	William L. Pereira & Associates	Art Gallery (now the Beall Center for Art and Technology)	Irvine, California
1970	William L. Pereira & Associates	Drama Building	Irvine, California
1970	William L. Pereira & Associates	Sculpture and Ceramic Studios (now the Nixon Theatre)	Irvine, California
1970	William L. Pereira & Associates	Orchestra Rehearsal Hall	Irvine, California
1970	William L. Pereira & Associates	Production Studio	Irvine, California
1970	William L. Pereira & Associates	Concert Hall (now Winifred Smith Hall)	Irvine, California
1970	William L. Pereira & Associates	Studio Theatre	Irvine, California
1970	William L. Pereira & Associates	Village Theatre (now the Claire Trevor Theatre)	Irvine, California
1970	William L. Pereira & Associates	Hollywood Park Hotel and Office Complex	Los Angeles, California
1970	William L. Pereira & Associates	JC Penney	Sacramento, California
1970	William L. Pereira & Associates	JC Penney	San Bernardino, California
1970	William L. Pereira & Associates	Geisel Library	San Diego, California
1970	William L. Pereira & Associates	Scripps Clinic	San Diego, California
1970	William L. Pereira & Associates	JC Penney	Honolulu, Hawaii
1970	William L. Pereira & Associates	New England Center	Durham, New Hampshire
1970	William L. Pereira & Associates	St. Vincent's Hospital	Santa Fe, New Mexico
1970	William L. Pereira & Associates	Texas Industrial Laundries	Corpus Christi, Texas
1970	William L. Pereira & Associates	Studio Theatre, Kennedy Center	Washington, DC
1971	William L. Pereira & Associates	Harbor Justice Center	Irvine, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1971	William L. Pereira & Associates	Rockwell Autonetics (now Chet Holifield Federal Building)	Laguna Niguel, California
1971	William L. Pereira & Associates	5900 Wilshire Tower	Los Angeles, California
1971	William L. Pereira & Associates	Newport Medical Towers	Newport Beach, California
1971	William L. Pereira & Associates	Social Security Administration Center	San Francisco, California
1971	William L. Pereira & Associates	Bank of America	Whittier, California
1971	William L. Pereira & Associates	Eastern Airlines Terminal, Atlanta International Airport	Atlanta, Georgia
1971	William L. Pereira & Associates	Hawaii Loa College	Kaneohe, Hawaii
1971	William L. Pereira & Associates	Library	Cincinnati, Ohio
1971	William L. Pereira & Associates	Two Houston Center	Houston, Texas
1972	William L. Pereira & Associates	Marriot Hotel	Bermuda
1972	William L. Pereira & Associates	Tehran International Airport	Tehran, Iran
1972	William L. Pereira & Associates	Conference Center and Housing Complex	Lagos, Nigeria
1972	William L. Pereira & Associates	Great Western Financial Corporation	Beverly Hills, California
1972	William L. Pereira & Associates	Bob Hope Residence	Burbank, California
1972	William L. Pereira & Associates	Grand Slam Health Club	Costa Mesa, California
1972	William L. Pereira & Associates	The Broadway	Fox Hills, California
1972	William L. Pereira & Associates	Sears Shopping Center	La Puente, California
1972	William L. Pereira & Associates	Hospital	Los Angeles, California
1972	William L. Pereira & Associates	Pacific Life building	Newport Beach, California
1972	William L. Pereira & Associates	Eastmont Mall	Oakland, California
1972	William L. Pereira & Associates	Desert Hospital	Palm Springs, California
1972	William L. Pereira & Associates	Hillcrest Hospital	Petaluma, California
1972	William L. Pereira & Associates	San Francisco International Airport	San Francisco, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1972	William L. Pereira & Associates	Transamerica Pyramid	San Francisco, California
1972	William L. Pereira & Associates	Westin St. Francis Hotel	San Francisco, California
1972	William L. Pereira & Associates	United California Bank	San Mateo, California
1972	William L. Pereira & Associates	The Broadway	Santa Anita, California
1972	William L. Pereira & Associates	Gulf Mall	Panama City, Florida
1972	William L. Pereira & Associates	Leleiwi Beach Hotel	Hilo, Hawaii
1972	William L. Pereira & Associates	Mauna Loa Shores Apartments	Hilo, Hawaii
1972	William L. Pereira & Associates	Honolulu Medical Complex	Honolulu, Hawaii
1972	William L. Pereira & Associates	Civic Center	Aurora, Illinois
1972	William L. Pereira & Associates	Reno international Airport	Reno, Nevada
1972	William L. Pereira & Associates	Citibank	Albany, New York
1972	William L. Pereira & Associates	Shuttle Terminal, La Guardia Airport	New York City, New York
1972	William L. Pereira & Associates	Citibank	Rochester, New York
1972	William L. Pereira & Associates	Citibank	Smith Grove, New York
1972	William L. Pereira & Associates	Citibank	Syracuse, New York
1972	William L. Pereira & Associates	Convention Center	Columbus, Ohio
1972	William L. Pereira & Associates	Vacia Talega Hotel and Condominiums	Vacia Talega, Puerto Rico
1973	William L. Pereira & Associates	Regent Beach Hotel	Pattaya, Thailand
1973	William L. Pereira & Associates	Beverly Hills Medical Building	Beverly Hills, California
1973	William L. Pereira & Associates	Charles Lee Powell Hall	Los Angeles, California
1973	William L. Pereira & Associates	Communications Building	Los Angeles, California
1973	William L. Pereira & Associates	Continental Airlines First Class Lounge	Los Angeles, California
1973	William L. Pereira & Associates	Metropolitan Water District	Los Angeles, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1973	William L. Pereira & Associates	Pacific Financial Center	Los Angeles, California
1973	William L. Pereira & Associates	Wilshire Regent Hotel,	Los Angeles, California
1973	William L. Pereira & Associates	Wells Fargo Bank Building	Newport Beach, California
1973	William L. Pereira & Associates	Security Pacific National Bank	Oakland, California
1973	William L. Pereira & Associates	Riverside Administration Building,	Riverside, California
1973	William L. Pereira & Associates	Eisenhower Center	Washington, DC
1973	William L. Pereira & Associates	Hartsfield Airport	Atlanta, Georgia
1973	William L. Pereira & Associates	Hartsfield Airport	Atlanta, Georgia
1973	William L. Pereira & Associates	First Hawaiian Bank Building	Honolulu, Hawaii
1973	William L. Pereira & Associates	Hawaii Kai Studio	Honolulu, Hawaii
1973	William L. Pereira & Associates	Makaha Towers and Country Club	Mākaha, Hawaii
1973	William L. Pereira & Associates	Naval Base	New Orleans, Louisiana
1973	William L. Pereira & Associates	Greyhound Bus Terminal	Reno, Nevada
1973	William L. Pereira & Associates	Harrisburg International Airport	Harrisburg, Pennsylvania
1973	William L. Pereira & Associates	Bayou Building	Houston, Texas
1974	William L. Pereira & Associates	Hilton Hotel	Kuta, Bali
1974	William L. Pereira & Associates	Imperial Medical Center (now Iran University of Medical Sciences)	Tehran, Iran
1974	William L. Pereira & Associates	City Hall Annex	Cypress, California
1974	William L. Pereira & Associates	Library	Cypress, California
1974	William L. Pereira & Associates	Middle Earth Housing (phase 1)	Irvine, California
1974	William L. Pereira & Associates	Central Post Office	La Habra, California
1974	William L. Pereira & Associates	Virginia Ramo Hall of Music	Los Angeles, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1974	William L. Pereira & Associates	450 Tower, Newport Center	Newport Beach, California
1974	William L. Pereira & Associates	660 Tower, Newport Center	Newport Beach, California
1974	William L. Pereira & Associates	Hoag Hospital West Tower	Newport Beach, California
1974	William L. Pereira & Associates	Convention Center	Palm Springs, California
1974	William L. Pereira & Associates	Naval Hospital	Port Hueneme
1974	William L. Pereira & Associates	California State Capitol Building Addition	Sacramento, California
1974	William L. Pereira & Associates	Medical and Dental Clinic, San Diego Naval Training Center	San Diego, California
1974	William L. Pereira & Associates	Naval Hospital	San Diego, California
1974	William L. Pereira & Associates	Crocker Citizen's Bank	San Francisco, California
1974	William L. Pereira & Associates	Pacific Mutual Building	San Francisco, California
1974	William L. Pereira & Associates	Continental Hotel	Guam
1974	William L. Pereira & Associates	Kauai Inn and Conference Center	Lihue, Hawaii
1974	William L. Pereira & Associates	Staten Island Hospital	New York City, New York
1974	William L. Pereira & Associates	Quail Springs Mall	Oklahoma City, Oklahoma
1975	William L. Pereira & Associates	Albert S. Raubenheimer Music Building	Los Angeles, California
1975	William L. Pereira & Associates	Satellite Building 2	Los Angeles, California
1975	William L. Pereira & Associates	Marriot Hotel	Newport Beach, California
1975	William L. Pereira & Associates	Frank Hagel Social Security Building	Richmond, California
1976	William L. Pereira & Associates	Bell Operations Training Facility	Tehran, Iran
1976	William L. Pereira & Associates	Barstow Community College	Beverly Hills, California
1976	William L. Pereira & Associates	Professional Office Building	Glendale, California
1976	William L. Pereira & Associates	Bing Theatre	Los Angeles, California
1976	William L. Pereira & Associates	Computer Science Center	Los Angeles, California

Table 2: William Pereira Project List

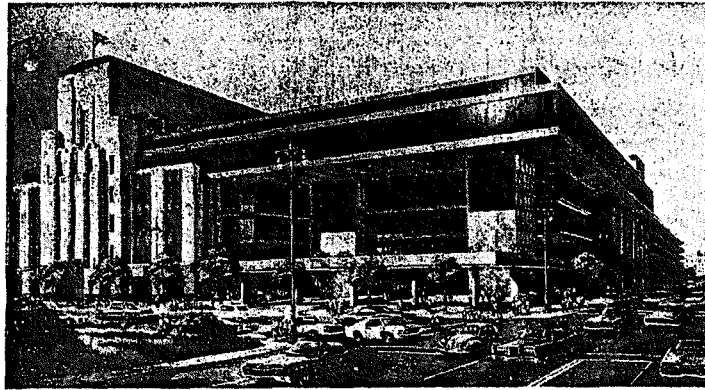
Year	Firm	Project Name	Location
1976	William L. Pereira & Associates	Los Angeles Trade Tech Library	Los Angeles, California
1976	William L. Pereira & Associates	Stanford Research Institute	Menlo Park, California
1976	William L. Pereira & Associates	Biology Building	Pasadena, California
1976	William L. Pereira & Associates	Jet Propulsion Laboratory	Pasadena, California
1976	William L. Pereira & Associates	Harrah's	Reno, Nevada
1977	William L. Pereira & Associates	Armed Services Headquarters	Jakarta, Indonesia
1977	William L. Pereira & Associates	Hyatt Hotel	Kuwait City, Kuwait
1977	William L. Pereira & Associates	Arizona State Prison	Florence, Arizona
1977	William L. Pereira & Associates	Warner Bros. Office Building	Burbank, California
1977	William L. Pereira & Associates	Federal Correctional Facility	Camarillo, California
1977	William L. Pereira & Associates	Cerritos Cultural Center	Cerritos, California
1977	William L. Pereira & Associates	Prudential Office (now California Bank & Trust)	Costa Mesa, California
1977	William L. Pereira & Associates	South Coast Town Center	Costa Mesa, California
1977	William L. Pereira & Associates	Douglas Aircraft Plaza	Irvine, California
1977	William L. Pereira & Associates	Lake Tahoe Community College	Lake Tahoe, California
1977	William L. Pereira & Associates	Braille Institute	Los Angeles, California
1977	William L. Pereira & Associates	Produce Market	Los Angeles, California
1977	William L. Pereira & Associates	Maricopa Hotel	Maricopa, California
1977	William L. Pereira & Associates	National Steinbeck Center	Salinas, California
1977	William L. Pereira & Associates	County Government Center	San Bernardino, California
1977	William L. Pereira & Associates	Convention Center	San Francisco, California
1977	William L. Pereira & Associates	Toyota Headquarters	Torrance, California
1977	William L. Pereira & Associates	Boise Industrial Park	Boise, Idaho

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1977	William L. Pereira & Associates	Horrock's	Baton Rouge, Louisiana
1977	William L. Pereira & Associates	Gaylord Apartments	Las Vegas, Nevada
1977	William L. Pereira & Associates	Intevop Laboratories	Caraccas, Venezuela
1978	William L. Pereira & Associates	Baghdad International Airport (formerly Saddam International Airport)	Baghdad, Iraq
1978	William L. Pereira & Associates	Los Angeles Times	Costa Mesa, California
1978	William L. Pereira & Associates	American Airlines Corporate Headquarters	Los Angeles, California
1978	William L. Pereira & Associates	Host International Headquarters	Los Angeles, California
1978	William L. Pereira & Associates	Los Angeles Times	Northridge, California
1978	William L. Pereira & Associates	Raley's Landing	Sacramento, California
1979	William L. Pereira & Associates	Hydrocarbon Institute	Los Angeles, California
1980	William L. Pereira & Associates	Yanbu Residential Community	Yanbu, Saudi Arabia
1980	William L. Pereira & Associates	Pontiac Office Tower	Singapore
1980	William L. Pereira & Associates	Two Transamerica Center	San Francisco, California
1980	William L. Pereira & Associates	Communicore, EPCOT Center, Walt Disney World Resort	Lake Buena Vista, Florida
1981	William L. Pereira & Associates	Universal City Sheraton Hotel	Burbank, California
1981	William L. Pereira & Associates	Jonathan Club	Los Angeles, California
1982	William L. Pereira & Associates	Doha Sheraton Hotel	Doha, Qatar
1982	William L. Pereira & Associates	Park La Brea	Los Angeles, California
1982	William L. Pereira & Associates	Nob Hill Condominiums	San Francisco, California
1982	William L. Pereira & Associates	Performing Arts Center	Whittier, California
1983	William L. Pereira & Associates	Lockheed headquarters	Calabasas, California
1983	William L. Pereira & Associates	T-2 Information Systems	Carlsbad, California

Table 2: William Pereira Project List

Year	Firm	Project Name	Location
1983	William L. Pereira & Associates	Irvine Hall	Irvine, California
1983	William L. Pereira & Associates	Park Wellington Condominiums	Los Angeles, California



AT HALFWAY POINT -Times Mirror Building as it will look when completed next year.

Times Mirror Building Rising

Setback, Atrium Emphasize Garden Setting

BY DICK TURPIN
 Times Real Estate Editor

A six-story building is rapidly taking shape on the westerly half-block of Times Mirror Square, with construction aimed at a January, 1973, completion date.

Dr. Franklin D. Murphy, chairman of the board of the Times Mirror Co., said the new office building, named the Times Mirror Building, "will house the growing needs of the corporation and contribute directly to the aesthetic development of downtown Los Angeles."

The \$15 million, 447,591-square-foot project includes a 470-space, seven-level parking garage, at the southeastern corner of Times Mirror Square, which is integrated in building design to provide access to three buildings within the complex.

This feature will be a convenience to tenants using leased space on the second, third and fourth floors of the Times Mirror Building as well as TMC and Times personnel, Dr. Murphy said.

Crocker Bank Branch

The Times Mirror Building, covering 202,422 square feet, will have a branch of Crocker Bank on the ground floor. A bistro-restaurant is planned one level below the street with an entrance on Broadway or by elevators through the building. Another underground level will be used for storage.

The second, third and fourth floors are available for lease and the fifth and sixth floors will house TMC corporate executive offices, dining and conference facilities. Charles Kratka Interior Planners and Designers is in charge of interior design for the top two floors.

The project, now at the halfway mark, was

designed by the architectural firm of William L. Pereira Associates and is being built by C. L. Peck Contractors.

As assistant to the chairman of the board, Mrs. Dorothy B. Chandler is active in the development and planning of the new additions to Times Mirror Square.

She and Dr. Murphy stressed the need to enhance the character of the city center, by combining quality construction with good appearance.

Strong Horizontal Slabs

The new structure will flank the Times Building on 1st St. and extend along Broadway to 2nd St., encasing the existing four-story building on Broadway which houses the Times' color presses.

The new building will feature strong horizontal slabs, formed by the fifth and sixth floors, supported by monolithic vertical granite shafts which surround the remainder of the building and parking structure.

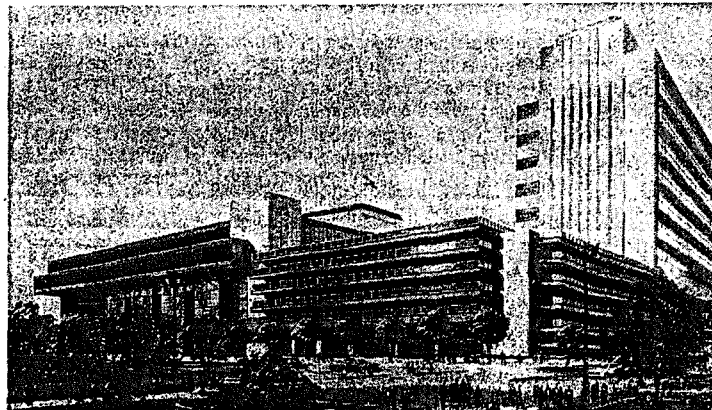
All exterior glass is dark solar bronze, with window frames, spandrels and other exposed metal surfaces having an applied silicon copolymer finish, also of dark bronze color.

Norwegian luna pearl granite, milled in Italy with a flamed finish, is being used for all exterior vertical shafts, entrance and floor lobby walls and floor paving.

Vitreous paver tiles in a deep earth color will be used for all the walks around Times Mirror Square.

Deep setbacks of the first and second floors for plazas and outdoor planting will be an

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BROADWAY VIEW -Looking up Broadway from 2nd St., with 470-car garage at corner.

TIMES

Continued from First Page
eye - pleasing innovation and this garden treatment will be further emphasized in the upper two levels, planned around a central atrium with a landscaped court at its base.

An open concourse at the second level will form an elevated outdoor walkway connecting the 245,169-square-foot parking structure with the office building.

Pereira, acting as partner in charge of the project, has designated John C. Knight as project director and Shreve Babcock as deputy project director.

Phillip L. Williams, vice president, corporate programs for TMC, and Kenneth E. Wells, corporate facilities director, represent management for leasing purposes.

Crocker Bank will occupy 8,775 square feet at 230 W. 1st St., returning to its former site at the corner of 1st St. and Broadway.

The investment represents \$3.5 million for a 20-year lease, fixtures and furnishings, according to Charles Phillips, vice president and branch manager. Its current Civic Center branch is at 207 S. Broadway, one of 285 branches throughout the state.

The Pereira firm is designing the branch's interiors in contemporary style. The office will offer full service banking, including safe deposit boxes, 10 teller windows and a walk-up window.

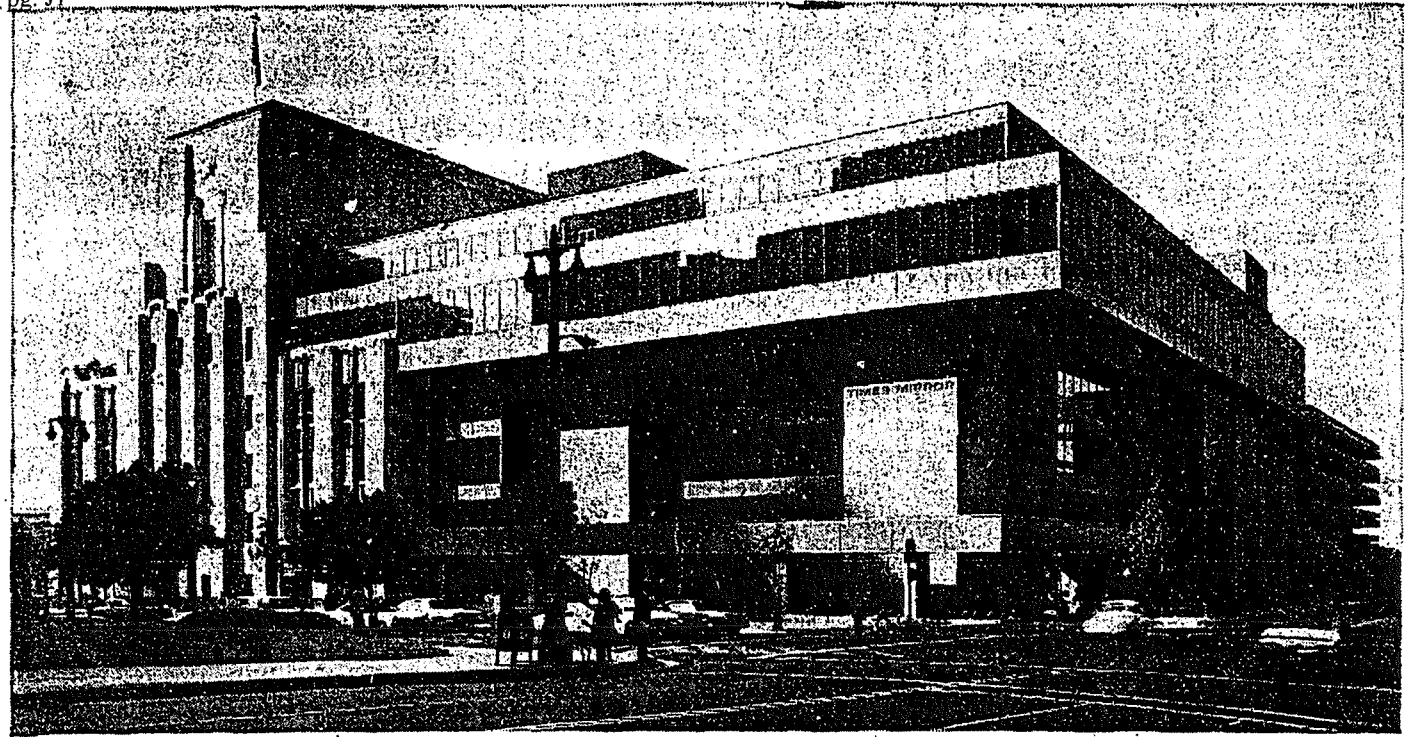
Times Mirror Building Puts Accent on Beauty: Deep Setbacks, Atrium Effects Create Openness TIMES ...

Turpin, Dick

Los Angeles Times (1923-Current File); Jul 1, 1973;

ProQuest Historical Newspapers: Los Angeles Times (1881-1990)

pg. J1



GARDEN SETTING—Deep setbacks, landscaped terraced decks and atrium effects are features of newly opened Times Mirror Building.

Times Mirror Building Puts Accent on Beauty

**Deep Setbacks,
Atrium Effects
Create Openness**

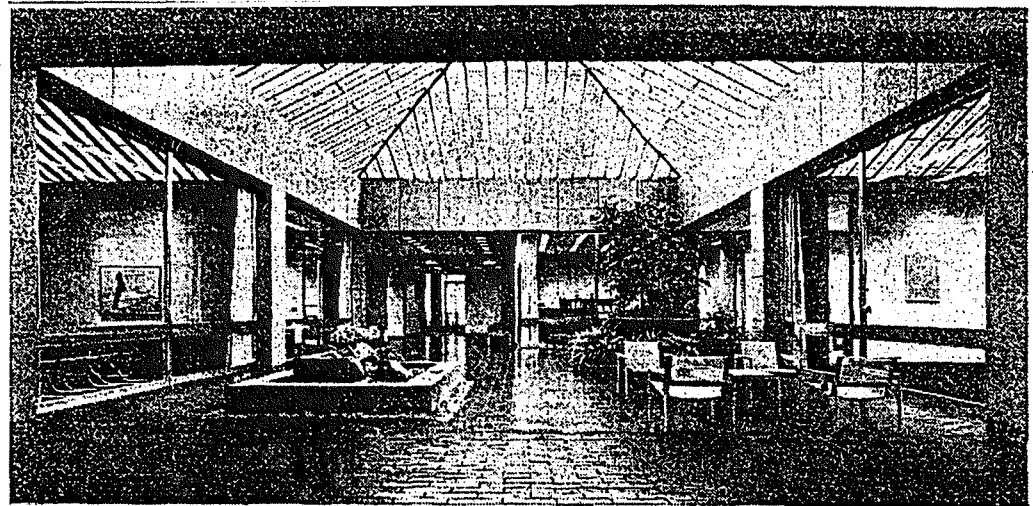
BY DICK TURPIN
Times Real Estate Editor

The Times Mirror Building, providing an aesthetic touch to its comparatively somber Civic Center surroundings, has formally opened its doors as the city's newest office structure.

The six-story addition in Times Mirror Square will serve as the corporate headquarters for the diversified national publishing firm, engaged principally in newspaper, book and magazine publishing, and newsprint and forest products operations.

Two of its floors (second and third) are available for office leasing while the first floor is already occupied by Crocker Bank's Civic Center branch. Its fourth floor will become available for leasing later and a restaurant is planned for one level below the street.

The \$15 million structure, designed by William L. Pereira, includes a seven-level, 450-car parking facility and covers the westerly half of Times Mirror Square. Of its to-



SKYLIGHTED ATRIUM—Garden-like setting on 6th floor is convenient for informal conferences.

tal area of more than 423,000 square feet, 155,000 square feet is rentable.

Setback and atrium effects of the new building have created an openness which is its major characteristic.

Deep setbacks of the first four floors provide a plaza and a large landscaped area while an open, elevated walkway on the second level forms an outdoor link connecting the parking structure with the office

complex and serves as partial cover for the plaza below.

Landscaped terraced decks create exterior garden spaces adjacent to as many offices as possible on the fifth and sixth floors, occupied by Times Mirror corporate personnel.

Interiors of the two floors of Times Mirror's corporate headquarters were designed by Charles Kratka Interior Planning and Design, representing a striking departure

from the typical office layout.

The complex looks in on itself while looking out upon its surroundings, accomplished through the direct involvement of Mrs. Dorothy B. Chandler with the exterior and interior design of the new building.

For Mrs. Chandler, assistant to Dr. Franklin D. Murphy, chairman of the board of directors of Times Mirror, com-

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TIMES MIRROR

Continued from First Page

pletion of the new building culminates nearly four years of close work with the Kratka and Pereira firms.

She had taken the leading role in the planning and funding of the Music Center and considers that handsome facility to be the catalyst for a new and beautified downtown.

In the planning of the Times Mirror Building, she adapted the same philosophy for the company.

"This new building is the result of the dedication and commitment by the company to upgrade and beautify downtown Los Angeles rather than only commenting by way of words and editorials," she declared.

"I used the same approach with this building that I had used in the planning of the Music Center. I approved the concept, the architecture and all materials used, right down to the ashtrays."

In the short time the corporate staff has occupied its new quarters, she has seen a "cohesion" and a new morale.

Lauds Imagination

"Before, we were all in The Times Building. Corporate people were scattered about. The Times Building was The Times, not the parent company," she added.

Dr. Murphy said Mrs. Chandler's work and imagination "is directly responsible for the truly unique features of the Times Mirror Building."

Mrs. Chandler's concern for aesthetics in the Civic Center was illustrated by two incidents she cited.

An employee of the State Building, directly across 1st St., had called to thank her for providing people in the state office structure with a new "outlook"—openness and greenery visible all around the new neighboring building.

Another caller appreciated the feeling given by the plaza and landscaping on the street level, describing it as visually pleasant for pedestrians.

In the selection of both interior and exterior plantings, a seasonal change of color and foliage was planned. Tree guards and grates for the trees about the building's perimeter also complement the structure.

Civic and business leaders attended an invitation-al cocktail party and preview of the building Thursday evening.

The Pereira design blends the new building with the stately six-story Times Building, flanking it on 1st St., while completely encasing a four-story building on Broadway housing color presses and other newspaper operations.

Swedish granite, cut in Italy with a flamed finish, was used for all exterior vertical shafts and forms, entrance and corporate lobby walls and floor paving. Vitreous tiles of an earthen hue were used throughout Times Mirror Square walks and pavements.

All exterior glass is solar bronze, with window frames, spandrels and other exposed metal surfaces coated with an applied bronze silicone polyester finish.

Another feature is its horizontal slabs, formed by the fifth and sixth floors, supported by vertical granite shafts.

Atrium, Garden Feature

Executive offices, rather than lining outside walls, are situated at the core of the building and face an atrium with landscaped garden and pool on the sixth floor. The board room, directors' suite, dining facilities and conference rooms have easy access to the atrium area.

The attractive dining and conference rooms are named after the artists—Picasso, Tamayo and Steinberg—whose works are displayed in the rooms.

An extensive collection throughout the building includes works by Richard Diebenkorn, Archipenko, Helen Frankenthaler, Milton Avery, Kenneth Noland, Hans Hofmann and Ellsworth Kelly.

Other features include a rosewood ring table, 19 feet in diameter, providing 24 places in the board room; acoustical engineering in that room which eliminates need for microphones; butternut doors with concealed pin hinges and large panels of lacquered woods.

June, 1970 Start

Ground was broken for the building in June, 1970. Gin D. Wong, partner in charge, and Roy G. Schmidt, project director, were Pereira's principals on the project. Pereira also provided the interior design for the Crocker Bank. Sue Wilson acted as project designer and Jan Hornbeck as decorator for the Kratka firm.

C. L. Peck Contractor built the building while C. W. Driver Inc., constructed the bank tenant area. Robert Herrick Carter & Associates and Richard Roti & Associates served as landscape architect and parking consultant, respectively.

Brandow and Johnston provided structural engineering; Babbitt-Martin & Associates, Inc. electrical engineering, and Warren Steele & Associates, mechanical engineering.

The six-level building stands 108 feet high and has two subterranean levels. It has seven passenger and two freight elevators.

Times Mirror Building's Social Bow

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 microfilm.

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 microfilm.

SPECIAL TOUR — Mrs. Dorothy B. Chandler shows Universal's Lew Wasserman her office during preview party in Times Mirror's corporate headquarters.

ART FOCUS — Interior designer-planner Charles Kratka calls his wife's attention to the surfing painting in Otis Chandler's office in the new building.
 Times photos by Kathleen Ballard

BY JODY JACOBS
 Times Society Editor

The new Times Mirror Building was officially dedicated on May 23. But Thursday night the handsome building made its social debut.

That's when Times Mirror's Board of Directors invited close to 200 of their friends to a cocktail-buffet and preview of their fifth and sixth-floor offices, board rooms and dining rooms.

Those most closely connected with the planning of the building were on hand early in the sixth-floor atrium, with its high peaked skylight and gently flowing fountain, to greet the guests.

There was Mrs. Dorothy B. Chandler, assistant to chairman of the board Dr. Franklin D. Murphy, who supervised every detail of the building for a

period of more than three years. Earlier in the day, Mrs. Chandler had phoned Miss Stella at I. Magnin to tell the designer that she was planning to wear her moire taffeta evening shirt and long purple skirt for the party.

"It's perfect with this background," was Miss Stella's decision when she saw the purple against the deep grays and neutral beiges of the corporate headquarters. After her tour of the offices, her comment was, "There's only one word for it—fantastic."

Quite a few of the guests made similar remarks as they were guided through the rooms by Mrs. Chandler. Or by other hostesses like Mrs. J. L. Atwood, Mrs. Albert V. Casey, Mrs. Harrison Chandler, Mrs. Otis Chandler, Mrs. Robert Erburu, Mrs. F. Daniel Frost, Mrs. Thomas V. Jones, Mrs.

Franklin D. Murphy, Mrs. Simon Ramo, Mrs. Charles I. Schneider and Mrs. Camilla Spear.

Which must have pleased the architect, William Pereira, who stood in the atrium most of the evening speaking to colleagues like Quincy Jones, interior designer MacDonald Becket and George Brandow who was the structural engineer on the job. Thursday night was the first time he'd seen the completed building, contractor Clair Peck said. Charles Kratka, who designed the interiors of the fifth and sixth floors, was proudly showing his wife through the board of directors' offices.

As the Lew Wassermans toured, Edie Wasserman said in amazement, "No one would believe newspaper people work here." For Mrs. J. L. At-

Please Turn to Page 6, Col. 2

DEBUT

Continued from First Page
wood, who eagerly took her husband on his first tour, the board room with its circular table "is the most spectacular room." That led Lee Atwood to add that "this is where the Knights of the Round Table meet."

Mrs. William Goodan was headed straight for the board room, too, after greeting some family members like Mr. and Mrs. Guilford C. Babcock III, Mrs. Spear, the Warren Williamsons and the F. Otis Booth Jr.s. That's because she'd had dinner with Richard Diebenkorn the night before and she wanted to see where one of his paintings was hanging. She found it on a wall in the directors' lounge.

Mrs. Norman Chandler and Lawrence Deutsch accompanied Mayor and Mrs. Thomas Bradley through the dining rooms, named for the art on their walls—Picasso, Tamayo, Steinberg. Two of the mayor's husky guards followed at a discreet distance.

The buffet—roast leg of lamb, lobster stuffed crepes, an assortment of vegetables and salads, lemon mousse and fresh fruit—was in the Picasso room. The Z. Wayne Grifins and the Atwoods shared a table in that room. But others had the choice of the Tamayo Room or round tables set up in an office on the same corridor.

In the directors' offices, Albert Casey's sailboat oils were being admired by some. And Dr. Armand Hammer and Bob Conscience sat with Dr. Murphy under his collection of African masks. "They're more important than all of us," their owner declared. Otis Chandler's office with its steel and leather chairs, for some reason, became the place where quite a few women deposited their handbags and wraps.

Acted as Host

Norman Chandler, chairman of the Times Mirror executive committee, acted as host in his office for Mr. and Mrs. Thomas V. Jones and Preston Hotchkiss who'd just celebrated his 80th birthday. "Freeman Gosden said he thought I was 90."

Mrs. George Behrendt had cut short her European holiday to attend the party. "I can always go back in the fall. But I couldn't miss this." Unfortunately Richard Wolford missed his noon plane from Boston and missed the party. But his wife, in an azalea pink silk coat over a soft print dress, arrived early "to see everything."

Robert Fryer, managing director of the Ahmanson Theatre, quietly looking over all the details, said, "The lady (meaning Mrs. Chandler) has done a super job." That was before he got into a discussion with Marshall Berges

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microfilm.

UNDER THE SKYLIGHT.—Mrs. Camilla C. Spear stops to talk to F. Daniel Frost in atrium of new Times Mirror building during Thursday's preview party.

Times photo

about that afternoon's Ahmanson-Center Theatre Group meeting and a choice of a fourth play for next season.

"He really agonizes at meetings," Berges said of Fryer. Gordon Davidson, artistic director of the Center Theatre Group Mark Taper Forum, arrived not long after with his wife Judi.

Guests Arrive

And then came Grace and Henry Salvatori and Marion and Earle Jorgensen, Mrs. Elizabeth Ornduff, the Edward Carters, the John A. McCones, Sheriff Peter Pitchess, Supervisor and Mrs. Kenneth Hahn, the William French Smiths, Mickey and Paul Ziffren, the John O'Melvenys, Victor and Adrea Carter.

Henry Kissinger had accepted. But at 3 o'clock his secretary phoned to say the presidential adviser wouldn't be able to make it. And Mrs. Vance Stickell, in a long pink jersey shirtdress, was standing in

for her husband, a Times Mirror vice president, who was at the Wilshire Country Club presiding over their monthly board meeting.

A great number of the women at the party came in pretty summery prints (like Camilla Spear's wine and white ferny silk, Mrs. Otis Chandler's pastel organza and Mrs. Jones' petal-cuffed long organza print.) But there were three in identical knit suits by Adolfo.

When Mrs. Kirk Douglas spotted Mrs. Armand Deutsch wearing the twin of her beige and green wrap skirt suit with the chiffon blouse she could only laugh. "We don't see each other for a long time . . . and then look what happens."

Pereira, Architect Whose Works Typify L.A., Dies: PEREIRA: Architect of L.A.'s Style Dies at ' Seiler, Michael
Los Angeles Times (1923-Current File); Nov 14, 1985;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 26

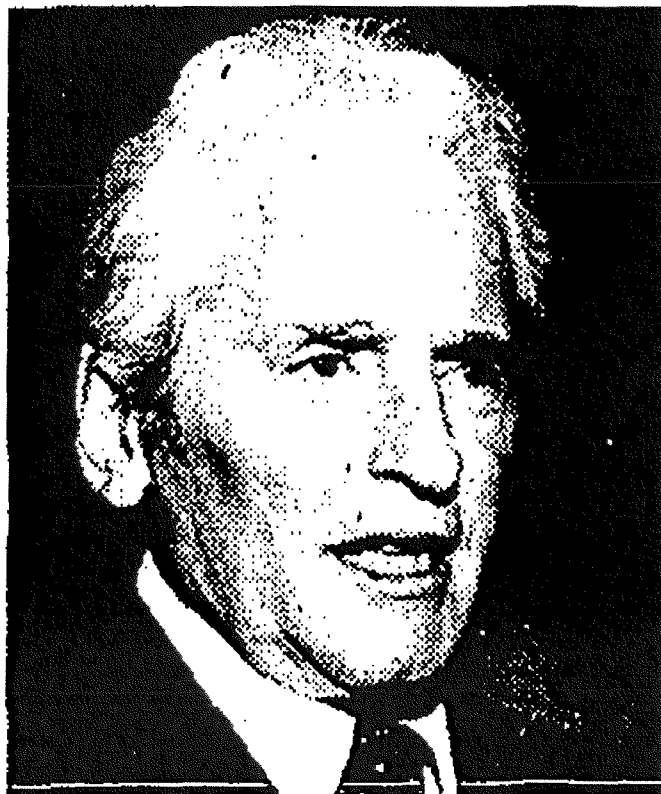
Pereira, Architect Whose Works Typify L.A., Dies

By **MICHAEL SEILER**,
Times Staff Writer

William L. Pereira, whose stylish yet efficient architecture dominated the look of Los Angeles for more than 30 years, died of heart failure Wednesday at Cedars-Sinai Medical Center. He was 76.

Pereira, architect and planner of dozens of prominent buildings ranging from the striking Malibu campus of Pepperdine University to the functionally designed Los Angeles International Airport to the fluid and friendly Marineland of the Pacific complex on the Palos Verdes Peninsula, was, as much as any other one man, responsible for the artistic topography of the city and exurbs.

Pereira was praised by critics for his ability to combine form and function in an optimistic and congenial body of work, and a list of his structures and designs reads like an architectural and planning honor



William L. Pereira

roll of livable and workable Southern California places.

He was not without achievement outside Los Angeles and its envi-

Please see PEREIRA, Page 30

PEREIRA: Architect of L.A.'s Style Dies at 76

Continued from Page 26

rons. For instance, his Transamerica Corp. Building towers above the San Francisco skyline. But it was in Los Angeles, Orange County and San Diego where Pereira really made his mark.

He was commissioned to design both private and public structures, and his body of work earned him a prominence unsurpassed by any other West Coast institutional designer.

Robinson's Department Store on Colorado Boulevard in Pasadena in 1950 was his first major work here—and he was quickly rewarded for that success with a long string of assignments.

The CBS Television City building was his in 1952, and for the next five years, he was supervising architect for construction of the University of California, Santa Barbara. Pereira did Marineland in 1954, drew up the master plan for expansion of Los Angeles International Airport and conceptualized what was to become the city of Irvine in the early 1960s.

The Los Angeles County Museum of Art followed in 1964. Then he designed a long list of campus structures at UCLA, USC, Occidental and UC Irvine as well as UC San Diego.

Pereira designed the Los Angeles Times building extension and the Pepperdine campus in the early 1970s, as well as the Transamerica tower, the St. Francis Hotel tower addition in San Francisco and Irvine Towers in Newport Center.

'To Satisfy the Future'

The man was much honored for his aesthetic perceptions, and his Wilshire Boulevard firm, William L. Pereira Associates, was known internationally for the planning that featured exhaustive research into the economic and environmental forces involved in orderly growth.

"To design plans to satisfy the future" was, Pereira said, his idea of regional planning. In other words, bringing thought and style to Los Angeles' helter-skelter growth was what Pereira was about.

William Leonard Pereira was born April 25, 1909, in Chicago, the son of a printing business owner whose great boyhood enthusiasm was architecture. He worked in his teen-age years as a draftsman and architect's assistant, graduated from the University of Illinois with a degree in architecture and went

to work for a Chicago firm.

Young Pereira helped draft the master plan of the 1933 Chicago World's Fair, won a score of industrial design competitions and opened his own firm in 1932, working on several of the fair's buildings.

By age 25, he had designed structures in 26 states, many of them for the movie theater chain of Balaban & Katz. The Midwestern chain of theaters was controlled by Paramount, and Pereira soon moved west, hired by the studio as both architect and art designer.

Special Effects Oscar

Although Pereira maintained an interest in his Chicago-based architectural firm, he did increasingly more work in Los Angeles for the studio, some of it far beyond the calling of a typical architect.

In 1942, he won, with others, an Oscar for special effects on a Cecil B. DeMille spectacular, "Reap the Wild Wind," and produced a George Raft melodrama, "Johnny Angel," in 1945 and Joan Fontaine's "From This Day Forward" in 1946.

Somehow, Pereira found time for his real calling, winning awards for his designs of the Motion Picture Country House and Hospital in Woodland Hills and for the Pan Pacific Theatre.

He put his brief fling with Hollywood behind him, opted for architecture and joined USC as a professor of architecture in 1949. Charles Luckman, a University of Illinois classmate who had found some success as president of Lever Brothers and was thought of as sort of a boy wonder of the soap business, joined Pereira's firm, and Pereira's productive period in

William Leonard Pereira was born April 25, 1909, in Chicago, the son of a printing business owner whose great boyhood enthusiasm was architecture.

Southern California architecture began.

Pereira and Luckman's company went from an office with a dozen architects and \$15 million in business to one with several hundred employees and \$500 million worth of work.

Contracts poured in:

The Disneyland Hotel, rocket-launching facilities at Cape Canaveral, U.S. military bases in Spain. But Pereira was not completely happy.

"It was like working in a factory, he said in a 1963 interview. "Everybody was standing in line with projects for us to do. . . . I don't say we were doing inferior work; I just know I wasn't doing my best."

Pereira subsequently withdrew from his partnership with Luckman and opened William L. Pereira Associates. Business continued to pour in.

Lockheed hired him to master plan its Saugus facility. Then he

went on to the Los Angeles County Museum of Art, an \$11-million complex that opened in 1965.

He strove for orderly and balanced land development in his master planning of the Irvine Ranch in Orange County, designed the massive Houston Center and then the controversial Transamerica structure in San Francisco. Pereira and his firm also master planned communities in Africa and Taiwan.

In the early 1960s, while at the forefront of the new emphasis on master planned communities, Pereira found himself on the cover of Time magazine, telling of his plans for Irvine and talking of the challenge of bringing order to disorderly Southern California.

"In recent years, we here have become rather expert at abusing our land and our resources," he said. "We carve up our mountains not for the purpose of living, but only to drag our car to our bedroom door. Having learned to rely on the T-square and the triangle in the uses of land, rather than an understanding of land itself, we have come to accept with enthusiasm the unprofessional, unappreciative, unskilled butchery of the land that goes on under the name of planning."

Pereira's role was to try to change that.

The consensus of critics was that he did quite well. Although, as Time pointed out more than 20 years ago, as an architect and designer, he was no Le Corbusier or Niemeyer, Pereira's honors were significant.

At various times, Pereira was architect in residence at the American Academy in Rome, member of the President's National Council on

the Arts and chairman of the Governor's Task Force on Transportation.

He received honorary doctorates from the Otis Art Institute, Pasadena's Art Center College of Design and Pepperdine. He was a fellow of the American Institute of Architects.

In recent years, though suffering from an orthopedic problem and a battle with cancer, Pereira continued to head his huge firm, defending some controversial projects like the Transamerica building and taking pleasure in others: Cape Canaveral and the Irvine master plan, to name two.

Pereira told a 1972 Times interviewer that he considered himself something more than an architect.

"There are architects who simply build buildings," he said. "But not me. I'm interested in planning in the multidisciplinary sense—anything concerning form and design."

The beauty of planning, he said, is that if one is really lucky, one could see his plans pay off, as with Cape Canaveral.

"At the time (of the master plan) there wasn't even a missile. And in a few years, we went to the moon. Sometimes people leave a record of what they might have done. Look at da Vinci—if da Vinci had a motor, he'd have been flying."

Pereira's joy was in what he did achieve.

"What's been done down here in 20 years," Pereira said in a 1983 interview with The Times in Irvine, "would've taken 300 years in any other period of history."

He is survived by his wife, Bronya Pereira; two children, William L. Pereira Jr. and Monica Ferraro, and six grandchildren.

There will be no funeral or memorial services, a family spokesman said.



Planning CHC <chc@lacity.org>

STOP DEMOLISHING IMPORTANT BUILDINGS1 message

lleatar@aol.com <lleatar@aol.com>

Thu, Sep 13, 2018 at 12:31 PM

To: chc@lacity.org

I SUPPORT RICHARD SCHAVE'S NOMINATION OF TIMES MIRROR SQUARE AS A CITY LANDMARK. THESE BUILDINGS TELL THE STORY OF LOS ANGELES, CULTURALLY, ECONOMICALLY, SOCIALLY, AND AS A LEADER IN DESIGN AND ARCHITECTURE ACROSS THE DECADES. THEY **DESERVE** TO BE PRESERVED.

I AM A NATIVE ANGELINO AND MY FAMILY HAS SUBSCRIBED TO THE TIMES FOR DECADES. ALSO SEVERAL CLOSE FRIENDS WORKED FOR THE SUNDAY L.A. TIMES MAGAZINE AND ANOTHER FRIEND STILL WORKS FOR THE TIMES.
I TOOK A TOUR OF THE BUILDING AND WAS ASTONISHED AT ITS BEAUTY, NOT TO MENTION ITS IMPORTANCE.

I HAPPEN TO LIVE IN A CULTURAL/HISTORICAL GARDEN APARTMENT COMPLEX, CHASE KNOLLS, AND I KNOW HOW IMPORTANT IT IS TO SAVE OUR SIGNIFICANT BUILDINGS.

THE TIME FOR TEAR-DOWNS, ESPECIALLY FROM COMPANIES THAT HAVE LITTLE TO DO WITH L.A. **MUST BE OVER!!!!**

THANK YOU,

LYNN LEATART
13372 HUSTON STREET
SHERMAN OAKS
lleatar@aol.com



Planning CHC <chc@lacity.org>

PROPOSED MONUMENT: TIMES MIRROR SQUARE - CHC-2018-3867-HCM1 message

S Thompson <thompson.online@gmail.com>

Thu, Sep 13, 2018 at 12:23 PM

To: CHC@lacity.org

Cc: tours@esotouric.com

Dear Cultural Heritage Commissioners,

I support Richard Schave's nomination of Times Mirror Square as a city landmark. These buildings tell the story of Los Angeles, culturally, economically, socially and as a leader in design and architecture across the decades. They deserve to be preserved.

sincerely,

S Thompson

1651 N Coronado St

Los Angeles CA 90026



Planning CHC <chc@lacity.org>

Proposed monument: Times Mirror Square CHC 2018-3867 HCM

1 message

Marcy Downes <gydney@aol.com>
To: chc@lacity.org

Thu, Sep 13, 2018 at 11:49 AM

Dear sirs,
I support Richard Schave's nomination of Times Mirror Square as a cultural landmark.

Los Angeles is lucky to have so many beautiful, historic buildings that make our downtown distinctive, charming and fascinating both to its residents and its many visitors. Replacing them with boring, repetitive modern glass structures (or worse- those ugly, cold, unfriendly monstrosities that are "innovative" would just turn our downtown into a replica of any number of modern cities. It would suck the soul right out of our city. The Times Mirror represents the grand history and stature Los Angeles developed. Please save it (and others!!!!) to charm, instruct and enlighten future generations.

Thank you.
Marcy Downes
26243 Ocean View Ave
Lomita CA 90717
Gydney@aol.com

Sent from my phone



Planning CHC <chc@lacity.org>

PROPOSED MONUMENT: TIMES MIRROR SQUARE - CHC-2018-3867-HCM

1 message

Brad Follmer <bradfollmer@gmail.com>

Wed, Sep 12, 2018 at 6:43 PM

To: CHC@lacity.org

Cc: tours@esotouric.com

Dear Cultural Heritage Commissioners,

I *enthusiastically* support Richard Schave's nomination of Times Mirror Square as a city landmark.

As an immigrant to LA from the Midwest, and a resident of two decades, I've grown to love my adopted city and its past. It's remarkable to me how vibrant the history of Los Angeles is given its relative youth. I read somewhere that most buildings in LA are the only structure that's ever been in that place.

Anyone who's taken even a modest interest in the history of Los Angeles knows the significance of the LA Times and the Otis/Chander family--for better and worse. The Times is arguably the gravitational center around which the city prospered. Through good and bad, from the building of the aqueduct, to the rise of the suburbs, to the fight against communists and unions, to its latter-day progressive stance, the Times has remained one of the vital participants and documenters of all that has happened here.

The existing (former) headquarters of the Times serves as a monument linking the past, present, and future. And it's played an undeniably vital role in the city. A horrific bombing destroyed the headquarters once, don't let a similar fate befall the current structure. Times Mirror Square, in its various components, is a physical touchstone to all that has come and gone in downtown LA. It's a shame that the paper itself, which seems to be getting a new lease on life, no longer resides there, but the building remains a indelible part of the history of this city--not to mention being a beautiful structure--and deserves to be preserved.

Please consider the irreplaceable nature of this building and its importance to our city when casting your vote. If we lose Times Mirror Square, we lose a vital part of who we were, and who we are.

Thank you for your consideration!

Respectfully,

Brad Follmer

874 Hammond St, #16

W Hollywood CA 90069

bradfollmer@gmail.com



Planning CHC <chc@lacity.org>

PROPOSED MONUMENT: TIMES MIRROR SQUARE - CHC-2018-3867-HCM

1 message

Vanessa Cota <vcota22@gmail.com>

Wed, Sep 12, 2018 at 2:04 PM

To: CHC@lacity.org

Cc: tours@esotouric.com

Dear Cultural Heritage Commissioners,

I support Richard Schave's nomination of Times Mirror Square as a city landmark. These buildings tell the story of Los Angeles, culturally, economically, socially and as a leader in design and architecture across the decades. They deserve to be preserved.

This building has a rich and powerful history and should be part of the legacy we preserve for future generations to study, enjoy and explore. This building had such a rich role in California/Los Angeles history- we must preserve it now - history will see our actions now as demonstrative of our respect for the past and vision for the future.

Don't let this building fall to ruin or destruction- it would be a shameful waste of our valuable and sadly rare historic gems.

Sincerely,

Vanessa Cota

1351 Bennett Ave

Long Beach, CA 90804

vcota22@gmail.com



Planning CHC <chc@lacity.org>

Save the LA Times Building!

C Koenig <ckoenig43@yahoo.com>
To: "chc@lacity.org" <chc@lacity.org>

Sun, Sep 2, 2018 at 2:22 PM

Dear Cultural Heritage Commission and City Council:

I am writing to urge you to preserve intact the incredible historic LA Times Building. We cannot stand in the way of development, and I am not anti-development - I'm against anti-POORLY CONCEIVED, DISRESPECTFUL development.

This building is completely iconic and a vital symbol of Los Angeles' past and present.

How many people will it take for the importance of this to be respected? At the very least, the art deco portion should be left intact, sensitively adaptively reused in a way that will respect its architectural details and its history. To turn it into condos would be criminal.

The footprint is large enough. Perhaps condos could be made of the more contemporary part as a compromise to meet the needs of its new owners? Or at least it could be mixed use, in some sensitive way that preserves the deco elements and makes them accessible for the public to honor and enjoy?

Thank you for your consideration. Like thousands of concerned others, I will be following its progress intently.

Best wishes,
Carole Koenig - urban and architectural enthusiast

SECONDARY SUBMISSIONS

The following submissions by the public are in compliance with the Commission Rules and Operating Procedures (ROPs), Rule 4.3b. Please note that “compliance” means that the submission complies with deadline, delivery method (hard copy and/or electronic) AND the number of copies. The Commission’s ROPs can be accessed at <http://planning.lacity.org>, by selecting “Commissions & Hearings” and selecting the specific Commission.

All materials in response to a Recommendation Report or additional comments which were received by the Commission Executive Assistant electronically no later than 24 hours prior to the Commission meeting AND which do not exceed ten (10) pages including exhibits are included in this file.

Material which does not comply with the submission rules is not distributed to the Commission.

ENABLE BOOKMARKS ONLINE:

**If you are using Explorer, you need will need to enable the Acrobat  toolbar to see the bookmarks on the left side of the screen.

If you are using Chrome, the bookmarks are on the upper right-side of the screen. If you do not want to use the bookmarks, simply scroll through the file.

If you have any questions, please contact the Commission Office at (213) 978-1300.

DAY OF HEARING SUBMISSIONS

The following submissions by the public are in compliance with the Commission Rules and Operating Procedures (ROPs), Rule 4.3c. Please note that “compliance” means that the submission complies with deadline, delivery method (hard copy and/or electronic) AND the number of copies. The Commission’s ROPs can be accessed at <http://planning.lacity.org>, by selecting “Commissions & Hearings” and selecting the specific Commission.

All submissions distributed to the Commission during the Commission Meeting are included in this file.

Material which does not comply with the submission rules is not distributed to the Commission.

ENABLE BOOKMARKS ONLINE:

**If you are using Explorer, you need will need to enable the Acrobat  toolbar to see the bookmarks on the left side of the screen.

If you are using Chrome, the bookmarks are on the upper right-side of the screen. If you do not want to use the bookmarks, simply scroll through the file.

If you have any questions, please contact the Commission Office at (213) 978-1300.