



FULLERTON HERITAGE

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Paul Julian: An Animated Life

by Debora Richey

Fans of the Fox Fullerton Theatre will frequently point out the building's connection with the Hollywood film industry, but the Fullerton Post Office on Commonwealth has an equally important link with the movie industry. The canvas mural on the west interior wall (titled "Orange Pickers") was painted by Paul Julian (1914-1995), a brilliant and seminal background artist for animated films. After Julian completed the post office mural in 1942, his last public art project, he went on to create layouts and backgrounds for dozens of Warner Brothers Pictures Merrie Melodies and Looney Tunes cartoons, featuring such iconic characters as Bugs Bunny, Sylvester, Tweety Bird, Daffey Duck, Porky Pig, Yosemite Sam, and Elmer Fudd, while also working on several Columbia Pictures Mr. Magoo cartoons. When Warner Brothers began producing Road-Runner cartoons in 1949, it is Julian's voice that is making the distinctive "beep-beep" sound of the Road-Runner. Two of the animated films Julian helped to create at the United Production of America (UPA) Studio, *The Tell-tale Heart* and *Rooty Toot Toot*, were nominated for Oscars. When movie studios stopped producing cartoons, Julian moved into television and film, working on a number of television series, including *Jonny Quest* (1964-65), *The Bugs Bunny Road Runner Hour* (1968), *Valley of the Dinosaurs* (1974-75), *The Sylvester and Tweety Show* (1976), *Dungeons and Dragons* (1983), *Alvin & the Chipmunks* (1984), *Mister T* (1984), and *Dragon's Lair* (1984-85).

Born Paul Hull Husted, Paul Julian was born June 25, 1914 in Illinois. In 1920, Julian's mother, Esther (1893-1979), remar-

ried a man named Frank Julian, and Paul and his brother Harry Husted took their stepfather's surname. The family moved to Santa Barbara (814 W. Valerio Street) in 1922. A child prodigy, Julian took night classes at the age of 13 at the Santa Barbara School of the Arts, studying with Belmore Brown, Charles Paine, and his mother, who had herself studied at the school. After his graduation from high school in 1933, Julian studied at the Chouinard Art Institute in Pasadena where he worked with Millard Sheets and Lawrence Brown as a scholarship student until 1936. That same year, he took first prize at the California State Fair, and in 1937, at the age of 25, he had his first formal exhibition in Santa Barbara where he showed the maritime paintings he had

initially become known for along with more complex works.

After completing his education, Julian found that the economic conditions created by the Great Depression limited his artistic activities, and he turned to the Work Projects Administration Federal Art Project (WPA/FAP), a Depression-era welfare program for artists that ran from 1935 to 1943. Unlike established and significant artists of the period, such as Rockwell Kent, Thomas Hart Benton, and Maynard Dixon, who relied on federal relief aid for artistic survival, Julian used New Deal funding to establish himself as an artist. As a young artist, Julian was trying to gain a foothold in the art community while employed by the federal government, and the support and sponsorship he received from the WPA/FAP actually provided him with needed promotion and recognition. His first mea-

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Julian's mural "Orange Pickers" at the Fullerton Commonwealth Post Office

Advocacy Issues

by Kate Dalton

Redevelopment Design Review Committee

Over the past several months the Redevelopment Design Review Committee has approved a number of projects in the residential preservation zones. Projects at 122 E. Union (Barranca Preservation Zone); 315 W. Jacaranda, 317 W. Malvern, 306 W. Malvern (Jacaranda/ Malvern/Brookdale Preservation Zone); and 508 E. Wilshire (College Park Preservation Zone) were approved with conditions and minor changes, reflecting good design and adherence to the Design Guidelines for Residential Preservation Zones. It is encouraging that over the past year, the overall quality of design of submitted projects has improved substantially, resulting in less controversy and need for major changes. The design review process appears to be working better and applicants generally appear to be pleased. One project at 336 W. Brookdale considered at the RDRC meeting on July 8 was continued to a date uncertain, because of concerns about lack of sufficient detail presented. This project has not yet been rescheduled for further RDRC review.

Landmarks Commission

On July 14 the Landmarks Commission approved the demolition of an existing garage and the building of a new 2 story structure consisting of a two-car garage with a limited second dwelling unit above on property at 609 N. Raymond Ave. The property is identified as a historically significant property (Henry Kroeger House) in Fullerton's historic building survey. It is listed because of its cultural significance based on the home's association with the life of a person significant to Fullerton's history. It is therefore included in the city's official list of Historic and Cultural Resources as identified in the Resource Management Element of the General Plan. As required by the California Environmental Quality Act (CEQA) an environmental analysis must be prepared to determine if the project would cause a substantial adverse change in the significance of the historical resource. Fullerton Heritage reviewed the proposal and supported the Department of Community Development's staff recommendation to approve the project and adopt the Mitigated Negative Declaration. In making our determination, we noted that the garage is not of historic significance and the new construction meets the design criteria for reviewing proposed development, established in the Secretary of the Interior's "Standards for Rehabilitation of Historic Properties". We further urged the property owners, upon completion of this project, to request the honor of Fullerton Local Landmark status, as added recognition of their considerable efforts to enhance and preserve an important part of Fullerton's cultural heritage.

On September 27, the Landmarks Commission unanimously approved Fullerton Heritage's request to designate four properties as Local Historic Landmarks and to update the General Plan's list of historic resources accordingly. The four properties are Lake-man Chassis (Miller Manufacturing Building- 1928) 343 E. Santa

Fe Ave.; Ellingson Building (Fender Radio Shop-c.1911) 107 S. Harbor Blvd.; Heroes' Restaurant (John Reeder Gardiner Building-c.1925) 125 W. Santa Fe Ave.; and Harriet Spree Residence (Carrie Earl McFadden Ford Residence-1927) 800 N. Grandview. The City Council unanimously approved the request on October 19, ensuring added protection for these cultural resources.

Miscellaneous Issues

The city has installed **Preserve America** signs trackside at Fullerton's Santa Fe Depot as well as at all major entrances to the city, in recognition of our designation as a national Preserve America Community.

Fullerton Heritage is pleased that **Al Zelinka** was officially named Fullerton's Director of Community Development several months ago, with Heather Allen promoted to Planning Manager in the department. We look forward to our continued work with Al and Heather, as well as their entire staff.

Early in 2010 the **Hetebrink House** located at 515 E. Chapman sustained water damage to the balcony on the front façade. The owners contacted Fullerton Heritage requesting recommendations for contractors qualified to make the necessary repairs. The owners chose our preferred recommendation and the work was completed this summer following the Secretary of the Interior's Standards for Rehabilitation of Historic Properties. In addition to the exterior work, the owners also had the Spectra Corporation complete some needed interior restoration. We applaud the owners for their commitment to the preservation of this valuable architectural and cultural resource.

Julian

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sure of success came from the public art shows where his work was displayed next to established artists and then from the recognition of his murals. He initially completed paintings for the Easel Unit, a number of which were purchased by schools and other institutions around Southern California. His WPA/FAP works were also featured in exhibitions, including the important *Southern California Art Project Exhibition* at the Los Angeles Museum in 1939, which featured major Southern California artists, and *Frontiers of American Art*, a national exhibition of the Federal Art Project at the M. H. de Young Memorial Museum in San Francisco. These exhibitions, and the murals that followed, began to establish Julian as one of the foremost young artists in Southern California.

In July 1937, Julian received his first mural commission. He was hired to paint a mural at the Santa Barbara General Hospital, now the Santa Barbara County Psychiatric Health Facility, located at Calle Real and San Antonio Road. The mural ("Picnic on a Cliff"), in a large hall above three archways, depicts a group of young people enjoying a picnic. Created with oil pigments mixed with beeswax, which prevented the paint from drying with a gloss, the mural was based on Julian's boyhood memories of Santa Barbara. He also de-

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Transportation Specific Plan Explained

By Terry Galvin

After years of studies and public meetings, the Transportation Center Specific Plan has finally had its airing before the Fullerton City Council. What was presented did not change significantly from early concepts, but what was approved contains a few concessions to decrease the potential future impacts on historic buildings.

The Plan covers about 39 acres, roughly stretching from Harbor to Lawrence and Commonwealth to Walnut. Included in the area are 8 historic buildings, including three National Register properties (Williams Building, Union Pacific and Santa Fe Depots), as well as the Post Office, PE Depot, the buildings containing Stubrik's Restaurant and Lakeman's Chassis, and the Ice House.

With the exception of the Ice House and the newly designated Lakeman building, the others are contained in the area between Harbor and just east of Pomona. This was the focus of the Fullerton Heritage efforts to protect the buildings from modern, tall incursions that could be so out of scale as to overpower and minimize the special characteristics and settings of the historic structures.

The Specific Plan designates the new buildings between Harbor and Pomona as 3-5 stories, and they are placed along the north side of Santa Fe; between the Union Pacific and Santa Fe Depots; between Santa Fe and Commonwealth on Harbor; and between Stubrik's and the PE Depot on Commonwealth. Development at the maximum height in all of the locations could be extremely detrimental to the existing structures.

The Plan also contemplates demolition of the existing parking structure at the corner of Santa Fe and Pomona. While not historic, it represents a public investment of over \$3 million and has no functional problems. At a 3-story height, it is compatible with the adjacent Post Office. However, the Plan allows for a 7-story building to replace the parking structure, which could be a detriment to the Post Office setting.

At the urging of Fullerton Heritage, the City Council reduced the heights to 2-3 stories along Commonwealth and between the depots, but retained the 3-5 stories along Harbor in case a hotel could be attracted in the future, and on the north side of Santa Fe from Harbor to Pomona. Demolition of the existing parking structure and the ability to replace it with a 7-story building remain in the Plan.

Instead of incorporating existing City zoning requirements, the Specific Plan contains a separate series of design guidelines and review procedures. These appear to be subjective in nature and do not guarantee that future buildings will not adversely impact the historic properties. The initial draft of the Specific Plan eliminated the Redevelopment Design Review Committee, which is the first level of public review of design features in the rest of the redevelopment areas. At the request of city staff and Fullerton Heritage, the City Council reinstated the RDRC as part of the review process in the Plan.

While a few concessions were given by the City Council, there are still features of the Specific Plan that could have negative impacts on the historic properties. It will be several years before private development will occur, so it will be incumbent on the community to participate in the discussions relating to future development. Fullerton Heritage will continue to monitor the project and contribute in a positive manner to the issues that arise.

2011 Downtown Walking Tour Schedule Set

<i>Date</i>	<i>Type</i>	<i>Time</i>
1/29/2011	Walking	9:00am*
3/5/2011	Walking	9:00am*
5/7/2011	Walking	9:00am*
6/11/2011	Walking	9:00am*

Started in 1995, these tours of Historic Fullerton are a fun way to spend Saturday mornings. Beginning at 9:00am at the Fullerton Museum center (corner of Wilshire and Pomona Avenues) and lasting approximately 2 hours, tours cost \$5 and are free for Fullerton Heritage members. On the walking tour, you'll hear about the city's history and visit some of the famous downtown historic buildings.

(*All tours are subject to change. Please contact at tours@fullertonheritage.org or the Fullerton Heritage hotline at 714.740.3051 to RSVP.)

The Tour Guides

Ernie Kelsey—Ernie is a California native and has been a Fullerton resident for over 34 years – moving to the city from the faraway town of Garden Grove. Ernie is a proud recipient of the prestigious Fullerton Heritage Preservationist of the Year award. Ernie is a Fullerton Heritage board member and coordinates the Historic Tours of Fullerton.

Tim Holmes—A California and Fullerton native, Tim has been a resident of Fullerton for over 40 years. He has been a docent for Fullerton heritage for three years and is a local history buff. Tim is the resident Disney expert and is a trained chef and enjoys working in his garden.

Joe (Jo-Jo) Castillo—Jo-Jo has been teaching Instrumental Music at Troy High School in Fullerton for the past 11 years. Jo-Jo is also a clarinetist, and performs regularly with the Fullerton Community Band, Southern California Philharmonic Orchestra, and the Orange County Wind Symphony. He has been a part of Fullerton Heritage

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Julian

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signed large, half-scale drawings for a mural at the National Guard Armory on East Canon Perdido Street in Santa Barbara, but lack of funding prevented their execution. Julian's last WPA/FAP work in Santa Barbara was an assignment from Buckley McGurrin on a project planned by Stanton MacDonald-Wright (1890-1973), who headed the Southern California Federal Arts Project. MacDonald-Wright was designing enormous tile decorations for the Santa Monica City Hall, and the work was sub-contracted out to several FAP artists. McGurrin assigned Julian a small parcel of decorative work using re-glazed tile, which Julian then turned over to others in Santa Barbara.

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

In 1940, Julian married Consuelo Cheever (1916-1998), whose father Walter (1880-1951) taught at Santa Barbara State College from the late 1920s to 1944. Consuelo Julian had studied at Mills College in Oakland under Robert Stackpole (1885-1973). An influential painter, muralist, and sculptor, Stackpole had been responsible for bringing Diego Rivera (1886-1957) to San Francisco



"Orange Pickers" panel from the Upland Elementary School mural

to paint murals. At Stackpole's suggestion, Julian entered his designs in the national competition for the Rincon Annex Post Office in downtown San Francisco. Julian was the only California artist to receive honorable mention in the competition. As a result of this honor, the Treasury Department Section of Fine Arts awarded him a commission to paint a mural for the Fullerton Post Office in November 1941. Julian painted the 6- by 13-foot oil on canvas mural in the WPA Federal Arts Project studio in Los Angeles, and the mural was transported and installed in 1942. Similar to the Upland "Orange Pickers" panel, Julian fleshed out the Fullerton mural with additional figures, using warm and mellow colors. Julian used the money from the Fullerton mural to pay for the birth of his first child.

In October 1939, Julian was hired to work as a layout and background artist by Leon Schlesinger Productions, the studio that produced shorts for Warner Brothers Pictures (Warner Brothers later purchased the entire studio), and Julian embarked on a new career in the animation field that was to last the remainder of his life. At the time, the studio's background department painted all the backgrounds for each short, which tended to make them all look alike. Layout artist John McGrew (1911-1999) decided to modernize the standardized look of Warner Brothers cartoons by assigning a background artist to an individual director and his unit. A novel idea at the time, it signified the increasing awareness in the industry about the importance of background styling. Looking for modern background painters who would translate his layout designs with imaginative painting techniques, McGrew recruited

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We're Looking for Information on the Rhythm Room

Fullerton Heritage is looking for old photographs and any other information on the Rhythm Room, a club located in Fullerton in the early 1960s. If you have any information to share, please write Fullerton Heritage or call the Hotline (714-740-

THE RHYTHM ROOM

218 W. Commonwealth, Fullerton

•
Open 8:00 p.m. to 1:00 a.m.

Dancing to the Top Name Bands
every Friday & Saturday Night
Plus Current Recording Artists

•
Admission: \$1.50; with S.B. Card \$1
Minimum age: 17

President's Corner

by Tom Dalton

The 2010 Fullerton Heritage annual meeting proved to be one of our best ever. Richard Dodd presented us with an excellent program on California bungalows and we had a host of awards to give out to a fine group of worthy recipients. Scott Foley of Foley Construction was awarded Preservationist of the Year for the outstanding restoration of and sensitive additions to numerous vintage homes in Fullerton; Linda and Todd Warden received the Golden Hammer Award for the beautiful restoration work they did on their home at 1429 W. Malvern; Barbara Giasone was given our Community Education Award for the informative and accurate reporting she did on preservation issues in Fullerton when she was on the staff of the Fullerton News Tribune; Chuck Throop of Ricci Realty received our Special Recognition Award for generously allowing Fullerton Heritage the use of the company's vintage trolley for our Historic Downtown Trolley Tours; and Richard "Gabe" Flores, a history student at Fullerton Community College, was awarded the first annual \$500.00 Fullerton Heritage Scholarship. Gabe brought his mother to the award ceremony and re-

warded us with a warm and thoughtful thank you, reminding us again that there are many young people in our community who are worthy our admiration and assistance.

Sadly, three of our long-time directors have left the board over the past few months. Michele and Jim Powell sold their beautiful Craftsman home on Malvern and moved to Pine Grove in the Mother Lode area. As most of you know, Michele was past president of FH and served for many years as our membership chair. Jim was the guy responsible for all of our excellent publications and our incredible website. Lucky for us he has volunteered to continue to handle most of these activities remotely and Noelle Rossi, our treasurer, has taken over for Michele. Also, Cathy Thomas has retired from the Launer Room at the Fullerton Public Library and is taking a break from our board. She remains a member and has volunteered her valuable expertise when needed. All three of these directors were very valuable members of our board and will be sorely missed.

On the positive side, Joel Gread, husband of long-time director and past treasurer Ann Gread, has joined the board and brings with him a wealth of business experience and technical knowledge that will be most welcomed.

Julian

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Julian. Working with legendary directors Chuck Jones (1912-2002) and Isadore (Fritz) Freleng (1906-1995), Julian created distinctive background paintings for dozens of classic Merrie Melodies and Looney Tunes Cartoons, including such classics as *Baseball Bugs* (1945), *Rocketeer Rabbit* (1946), *Tweetie Pie* (1947), *I Taw a Putty Tat* (1948), *Bad Ol' Putty Tat* (1949), *All a Bir-r-r-rd* (1950), *Golden Yeggs* (1950), *Bal-lot Box Bunny* (1951), etc. Julian's dramatic background layouts, unique creative color styling, and ability to work in a wide variety of styles made him ideally suited to creating animated shorts. On average, Julian created 45 to 60 paintings (9 to 12 a week) for each cartoon. Many of the Warner Brothers classic cartoons for which Julian provided backgrounds are found in Volumes I and II of the *Looney Tunes Golden Collection*, a DVD set produced by Warner Brothers Pictures and available in the Fullerton Public

Library.

While working at the Warner Brothers Studio, Julian "out of sheer exuberance or silliness" and to alert co-workers to stay out of the way because he was carrying a large background painting, would make a "beep-beep" sound (Julian described it as more of a hwbeep-hwbeep sound). Julian's daughter Allison also remembers her father making the same beep-beep sound when he went down the crowded hallway in their home. Searching for a sound to represent a new cartoon figure of an ostrich-necked road runner, Mike Maltese (1909-1981), an animation writer working for director Chuck Jones, heard Julian and decided to incorporate his beep into the new cartoon character. Working with Treg Brown, the sound effects editor, Julian spent an afternoon recording beep-beep into a microphone, then playing it back at various speeds. The result was the distinctive "beep-beep!" sound made by the Road-Runner in Warner Brothers' cartoons. Julian received no money or film credit for his Beep-beep sound because he was not a

member of the Screen Actors Guild.

Julian also fancied himself a graphologist, a handwriting expert. While at Warner Brothers, Julian's female co-workers at Warner Brothers would often give him samples of their boyfriends' handwriting to analyze.

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

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Julian

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

When work in film cartoons dried up in the 1960s, Julian quickly and successfully moved into television and film. He worked as a background and layout artist for a number of television series,

and also served as background artist and later art director at Hanna-Barbera Productions. He contributed to the studio's success on the Saturday-morning cartoon series *Herculoids* (1966-69), and two full-length animated features: *The Man Called Flintstone* (1966) and *Charlotte's Web* (1973). He also worked as art and production designer on feature-length films, including *Metamorphoses* (1978), which blended six familiar Greek and Roman myths, *Winds of Change* (1979), an anime fantasy, and *FernGully: The Last Rainforest* (1992). Although Julian worked in a number of animation fields, viewers watching his animated shorts and features can quickly spot his unique style and colorfully hued backgrounds.

Both admired and respected by his industry peers, Julian was elected to the Board of Governors of the Motion Picture Academy of Arts and Sciences, representing the Short Films Branch from June 1975 to May 1977. In 1980, Hollywood's International Animated Film Society (ASIFA) recognized Julian's immense accomplishments in the field of animation, honoring him with its Winsor McCay Lifetime Achievement Award. The ASIFA honor marked the first time that a background artist was given an Annie, animation's highest award. Julian continued to work as a background artist and art director until his death on September 5, 1995 in Van Nuys, California. Fullerton Heritage has submitted an application to have both the Fullerton Post Office and Julian's Depression-era mural listed on the National Register of Historic Places.

Tours

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for over two years now, and enjoys giving tours of local city landmarks.

Wendy Castillo—Wendy has been teaching Instrumental Music in Garden Grove for the past 6 years. Wendy performs with the Fullerton Community Band, Claremont Symphonic Winds, and Orange County Symphony. Wendy has been a part of Fullerton Heritage for over two years and thoroughly enjoys learning about Fullerton's historic buildings and landmarks.



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Fullerton Heritage / P.O. Box 3356 Fullerton,
California 92834-3356

Hotline: (714) 740-3051

www.fullertonheritage.org

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