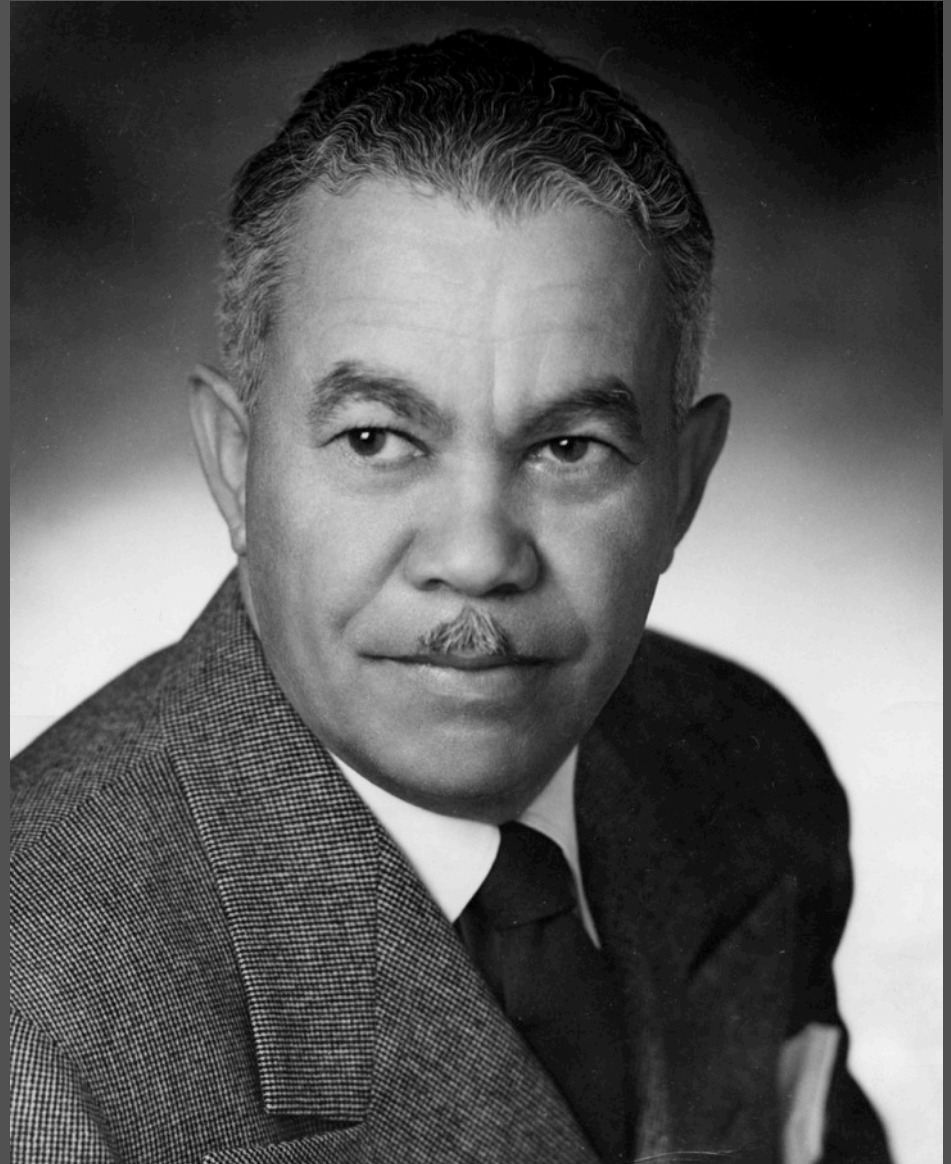


*Nomination*

**Paul Revere  
Williams, FAIA**  
*(1894-1980)*  
*for*

**2017 AIA  
Gold Medal**



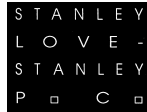
# Nomination Letter

“Within each of the six decades that Paul R. Williams worked, he was remarkably sensitive to changes in architectural fashion. He endeavored to retain a foothold in the past while transforming it with a sense of contemporaneity. . .

The self-assured atmosphere and knowing correctness of his designs has made them continuously popular [and valuable \$\$\$]. . .

Williams was, without question, one of America’s foremost architects of those years, and while this is in part an affirmative comment on the slow transformation of racial relations experienced in the United States, in the end it was due to Paul Williams’ own gentle but strong perseverance.”

David Gebhard, in *Paul R. Williams, Architect, A Legacy of Style*



July 15, 2016

Chair Stephen Maher, AIA, and Gold Medal Jurors  
American Institute of Architects  
1735 New York Avenue, NW  
Washington, DC 20012

Chair Maher and Jurors:

It is my great pleasure to nominate Paul Revere. Williams, FAIA, for the 2017 AIA Gold Medal. Paul Williams was an exceptionally talented hard working architect, with an incredible portfolio of more than 3000 beautifully completed projects. His work has stood the test of time, holding a particular place in the history of our nation, and loved by the millions of people who visit his projects each year. He was an architect of remarkable breadth, depth, and consistency of exceptional work, and he is widely known by the quality of his work by those who practice architecture, by those who teach architecture, and by those who appreciate architecture.

During his 50+ year career, much was written in newspapers about breaking of barriers. Paul Williams was one of the first African Americans to be admitted to the Beaux-Arts Institute of Design which had an atelier in Los Angeles. He received the coveted Beaux-Arts Medal after three years of study. He was awarded the first Honorable Mention in Architecture at the Chicago Emancipation Celebration in 1915. He enrolled in a curriculum of Architectural Engineering at the University of Southern California. He supplemented his training by attending three different art schools for intensive study in interior design, color harmony and rendering. Registered in 1921, Paul became the first Black architect to become a member of the American Institute of Architects in 1923 and in 1957 he was the Institute's first Black to be admitted to its College of Fellows. He learned to draw upside down so that his white clients would not be uncomfortable sitting next to him.

Paul Williams's clients read like Who's Who of Southern California. They include Lucile Ball, Lon Chaney, and Frank Sinatra along with numerous others whose mansions are part of his residential repertoire. However his residential success represented only a part of his portfolio. His vast body of built work spans the globe from Paris and Columbia to Washington, D.C., New York and Memphis. His commercial projects include iconic theme restaurant at the Los Angeles International Airport, Saks Fifth Avenue and the W&J Sloan Department Store, Music Corporation of America / Litton Industries. From the outset of his career, Paul Williams was an innovator, ground-breaking pioneer, and consummate professional. He represents the unquestioned Gold Standard not only for architects of color, but all those who have experienced and admire his work.

My personal relationship to Paul Williams was only brief and near the end of his career. However nearly all that I have learned, aspired to become, and subsequently achieved stems from Paul Williams. He was an exceptional designer, consummate professional, and an impeccably dressed gentleman whose contribution to his community, the nation, and the AIA are unparalleled. He remains the guide post for the lives of virtually every architect of African descent in this country. At a time when diversity did not exist, Paul Williams rose from humble beginnings to establish a practice and body of work that remains unrivaled even today. At a time when there was virtually no representation by people of color in this profession Paul Williams set the very highest standard that can be achieved. His was the first registered black architect west of the Mississippi.

The legacy of Paul Williams is significant and it is relevant and will continue on long into the future. The recognition of Paul Williams, FAIA with the AIA Gold Medal is well deserved and long overdue.

Respectfully,  
STANLEY, LOVE-STANLEY, P.C.

A handwritten signature in blue ink, appearing to read "W. Stanley III".

William J. Stanley III, FAIA, NOMAC  
2014 chancellor, AIA College of Fellows

# Biographical Information

“His obstacles were great, but nothing could extinguish his brilliance. Unable to participate in the “old boys” network that boosted the careers of most architects of the day, he found ways to distinguish himself and garner clients.”

*Karen Hudson, Paul R. Williams Classic Hollywood Style*



# Biography

Paul Revere Williams was born in Los Angeles on February 18, 1894 to Lila Wright Williams and Chester Stanley Williams who had recently moved from Memphis with their young son, Chester, Jr. When Paul was two years old his father died, and two years later his mother died. The children were placed in separate foster homes. Paul was fortunate to grow up in the home of a foster mother who devoted herself to his education and to the development of his artistic talent.

- At the turn of the 20th century, Los Angeles was a vibrant multi-ethnic environment with a population of only 102,000 of which 3,100 were African American (U.S. Census 1900). During Williams' youth the California dream attracted people from across the United States, and they mixed together with little prejudice. Williams later reported that he was the only African American child in his elementary school, and at Polytechnic High School he was part of an ethnic *mélange*. However, in high school he experienced the first hint of adversity when a teacher advised him against pursuing a career in architecture, because he would have difficulty attracting clients from the majority white community and the smaller black community could not provide enough work.
- Williams did not give up. Confident in his strengths, he simultaneously pursued architectural education and professional experience with Los Angeles' leading design firms while developing social and business networks. Certified as a building contractor in 1915, he was licensed as an architect by the State of California in 1921. Earning accolades in architectural competitions and the respect and encouragement of his employers, Williams opened his own practice and become the **first African American member of the American Institute of Architects (AIA) in 1923.**
- Southern California's real estate landscape boomed during the 1920s. Williams' early practice flourished through his growing skills as a designer of small, affordable houses for new homeowners and larger, historic revival-style homes for more affluent clients in Flintridge, Windsor Square and Hancock Park.
- As his reputation grew, his practice expanded to include buildings now considered landmarks: MCA, Saks Fifth Avenue, Palm Springs Tennis Club and Golden State Mutual Life Insurance Building. The private residences he designed for leaders in business and entertainment became legendary: actor Bert Lehr, comedians Lucille Ball and Desi Arnaz, dancer Bill (Bojangles) Robinson, popular entertainer Frank Sinatra and the entrepreneurial Cord and Paley families. Residential design would remain an important part of his practice, but commercial, institutional and public commissions became increasingly significant as did his work beyond Southern California, across the nation and the world.
- In the course of his five-decade career, Williams designed thousands of buildings, served on many municipal, state and federal commissions, was active in political and social organizations earning the admiration and respect of his peers. He frequently donated his time and skills to projects he believed furthered the health and welfare of young people, African Americans in Southern California and greater society. **In 1957, he was the first African American elected a Fellow of the American Institute of Architects.**
- Paul R. Williams retired from practice in 1973 and died in 1980 at the age of 85.

Text: <http://www.paulwilliamsproject.org/about/paul-revere-williams-architect/>

Photo: Paul R. Williams, portrait, nd. Security Pacific Collection, Los Angeles Public Library.

# CAREER HIGHLIGHTS



- Williams won an architectural competition at age 25 and three years later opened his own office.
- Known as an outstanding draftsman, he perfected the skill of rendering drawings "upside down." This skill was developed so that his white clients (who might have been uncomfortable sitting next to a black architect) could see the drawings rendered right side up across the table from him.
- Williams served on the first Los Angeles City Planning Commission in 1920.
- From 1921 through 1924, Williams worked for Los Angeles architect John C. Austin, becoming chief draftsman.
- In 1939, he won the AIA Award of Merit for his design of the MCA Building in Los Angeles (now headquarters of the Paradigm Talent Agency).
- A. Quincy Jones (1913–79) hired Williams and collaborated with him on projects in Palm Springs, including Palm Springs Tennis Club (1947) and the Town & Country (1948) and Romanoff's on the Rocks (1948) restaurants.
- During World War II, Williams worked for the Navy Department as an architect. Following the war he published his first book, *The Small Home of Tomorrow* (1945).
- In 1951, Williams won the Omega Psi Phi Fraternity, Inc., Man of the Year award and in 1953 he received the Spingarn Medal from the NAACP for his outstanding contributions as an architect and member of the African-American community.

- Williams received honorary doctorates from Howard University (doctor of architecture), Lincoln University of Missouri (doctor of science), and the Tuskegee Institute (doctor of fine arts). In 2004, USC honored him by listing him among its distinguished alumni, in the television commercial for the school shown during its football games.
- Williams was posthumously honored in 2008 with the Donald J. Trump Award for his significant impact on the evolution, development and perpetuation of real estate throughout Greater Los Angeles.
- Williams famously remarked upon the bitter irony of the fact that most of the homes he designed, and whose construction he oversaw, were on parcels whose deeds included segregation covenants barring blacks from purchasing them.



# PUBLIC PROJECTS



## Public buildings - *(In Los Angeles, U.N.O.)*

- Angeles Mesa Elementary School, Los Angeles, California
- Arrowhead Springs Hotel & Spa, San Bernardino, California;
- Beverly Hills Hotel (redesigned & added rooms in the 1940s);
- Carver Park Homes, Nevada;
- First A.M.E Church
- First Church of Christ, Scientist, Reno, Nevada;
- Golden State Mutual Life Insurance Building
- Guardian Angel Cathedral, Las Vegas, Nevada
- Hollywood YMCA;
- Hotel Nutibara, Medellin, Colombia, the city's first grand hotel inaugurated in 1945
- The La Concha Motel, Nevada;
- The concrete paraboloid La Concha Motel in Las Vegas (disassembled and moved to the Neon Museum in Las Vegas, Nevada, for use as the museum lobby 2006;
- Los Angeles County Courthouse;
- Kenneth Hahn Hall of Administration;
- Marina Del Rey Middle School
- Nickerson Gardens;
- Palm Springs, CA, Tennis Club;:70
- Roberts House Ranch, Malibu, CA; (The remains of the burned down structures can be visited on the Solstice Canyon in the Santa Monica Mountains National Recreation Area.)
- Saks Fifth Avenue Beverly Hills, Beverly Hills, California;

- Shrine Auditorium (Williams helped prepare construction drawings as a young architect.);
- The retro-futuristic Theme Building at Los Angeles International Airport (LAX). (In the 1960s as part of the Pereira & Luckman firm and with consulting engineers, Williams helped design this futuristic landmark.)
- Woodrow Wilson High School

A number of his works are listed on the **National Register of Historic Places**. These include:

- Angelus Funeral Home, 1010 E. Jefferson Blvd., Los Angeles, CA (Williams, Paul R.), NRHP-listed
- First Church of Christ, Scientist, 501 Riverside Dr., Reno, NV (Williams, Paul Revere), NRHP-listed
- Luella Garvey House (1934), 589-599 California Ave., Reno, NV (William, Paul Revere)
- Goldschmidt House, 243 Avenida La Cuesta, San Clemente, CA (Williams, Paul R.), NRHP-listed
- Second Baptist Church, 1100 E. 24th St., Los Angeles, CA (Williams, Paul R.), NRHP-listed
- 28th Street YMCA, 1006 E. 28th St., Los Angeles, CA (Williams, Paul R.), NRHP-listed
- One or more works in 27th Street Historic District, along 27th St., Los Angeles, CA (Williams, Paul), NRHP-listed
- One or more works in Berkley Square, area bounded by Byrnes Ave., D St., Leonard Ave., and G St., Las Vegas, NV





# RESIDENTIAL DESIGN

Williams designed more than 2,000 private homes, most of which were in the Hollywood Hills and the Mid-Wilshire portion of Los Angeles (including his own home in Lafayette Square, part of historic West Adams, Los Angeles, California). He also designed at least one home in the San Rafael district along with many others in Pasadena and La Cañada Flintridge. The Linda Vista Area of Pasadena has many Spanish Colonial and French Country homes of his design including many commissioned by business magnates (Chrysler Corporation) and actors.



His most famous homes were for celebrities, and he was well regarded for his mastery of various architectural styles. Modern interpretations of Tudor-revival, French Chateau, Regency, French Country, and Mediterranean architecture were all within his vernacular. One notable home, which he designed for Jay Paley in Holmby Hills, and the current residence of Barron Hilton, was used as the 'Colby mansion' in exterior scenes for "The Colbys" television series. Williams's client list included Frank Sinatra (the notorious pushbutton house), Bill "Bojangles" Robinson, Lon Chaney, Sr., Lucille Ball, Julie London, Tyrone Power (two houses), Barbara Stanwyck, Bert Lahr, Charles Correll, Will Hays, Zasu Pitts, and Danny Thomas.



In contrast to these splendid mansions, Williams co-designed with Hilyard Robinson the first federally funded public housing projects of the post-war period (Langston Terrace, Washington, D.C.) and later the Pueblo del Rio project in southeast Los Angeles.





# Project Images

“One of the most celebrated architects of his generation, among fellow architects as well as the Hollywood elite, ... Williams was deeply involved in the black community in Los Angeles and in black affairs nationally. Williams moved among many worlds, and left his signature in the most glamorous and exclusive enclaves.”

Frontispiece to *Paul R. Williams Classic Hollywood Style*

# 1924 SECOND BAPTIST CHURCH



Officially organized on May 13, 1885, the Second Baptist Church was the first African American Baptist church in Los Angeles. Williams designed the exterior and provided working drawings for the buildings. The church's grand Romanesque Revival architecture, made it an early landmark within the community. It was designed to accommodate 2,500 people, making it the largest and most expensive church to be built for an African American congregation in Los Angeles at the time, and the largest gathering space for African Americans west of the Mississippi. Throughout its history, the church has hosted speeches and lectures by renowned intellectuals and activists, including W.E.B. Du Bois, Martin Luther King, Jr., Coretta Scott King, and Malcolm X.

*Photo: Courtesy of: Security Pacific Collection, Los Angeles Public Library.*

# 1938 Paley Residence





# Residence Examples





# 1946 Palm Springs Tennis Center



# 1949 Beverly Hills Hotel Renovation



As one of the first prominent African-American architects of his day, Paul Williams (1894-1980) was a true pioneer. During his long career in Los Angeles, he designed over 2,000 private homes, many of whom were for celebrities such as Lucille Ball and Frank Sinatra. He may, however, be best known for his 1949 redesign of The Beverly Hills Hotel. Although the hotel has been a visible part of Sunset Boulevard since 1912, his architectural additions and updated signage are what make this institution so iconic and memorable today.





# 1949 Golden State Mutual Insurance



Paul Revere Williams, designed the GSM Home Office in the Late Moderne style. In the photo, Williams, left of center, shows the model for the building to GSM's Corporate Secretary, Edgar J. Johnson and GSM co-founders Norman O. Houston and George A. Beavers, Jr.



In addition to consultations with GSM officials, Williams worked with artists commissioned for the creation of the murals in the lobby, Hale Woodruff and Charles Alston, to have the color and style of the murals in harmony with the architecture and decorative design of the building.

# 1952 El Mirador Hotel Remodel





# 1952 Paul R Williams Residence



# 1954 Lucille Ball & Desi Arnaz Residence



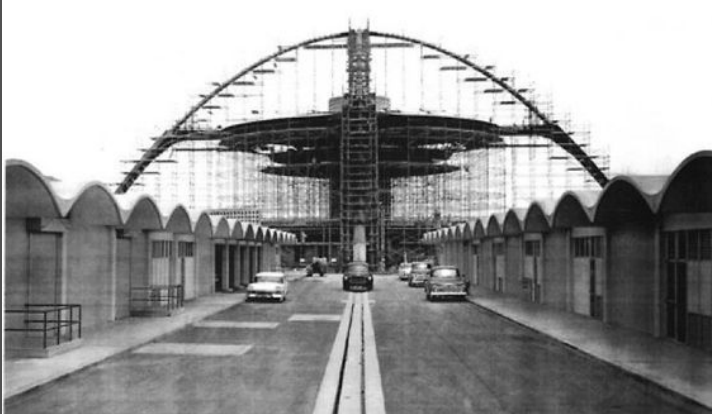


# 1956 LA County Courthouse





# 1961 - LAX THEME BUILDING





# Additional Materials

“He never gave up. He had the vision and the talent, and the way he drew upside down to deal with the social circumstances of the day . . .

I’d be willing to bet that in his heart he believed just as I do that you must have humility with your creativity and grace with your success.

A trailblazer, classic, amazing, brilliant, . . . A giant. Like Duke Ellington and Charlie Parker, you could see his style a mile away. He took time for others, he had the grace – he was something else!”

Quincy Jones Jr. in *Paul R. Williams Classic Hollywood Style*

# BIBLIOGRAPHY



## Paul Revere Williams An Annotated Bibliography

Compiled and edited by Deborah W. Brackstone  
Annotated by Katherine Broome

Paul Revere Williams Project  
Art Museum of the University of Memphis

116 page bibliography available at:

<http://www.paulwilliamsproject.org/uploads/files/Complete%20Bibliography%20July%202015.pdf>

245 page annotated bibliography at:

<http://www.paulwilliamsproject.org/uploads/files/Paul%20R%20Williams%20Project%20An%20Annotated%20Bibliography.pdf>



*La Concha Motel (building matches sign), Las Vegas, 1961*



# ARCHIVES



*Williams with Frank Lloyd Wright*

The following institutions have pertinent oral history collections with information.

- UCLA: University Library, Special Collections. African-American Leaders in Los Angeles
- UCLA Oral History Program
- Julius Shulman Archives at the Getty Research Institute Library\*

The archives listed here have collections useful in any study of his architectural works, California architecture and California life.

- The Bancroft Library
- California Historical Society
- The California State Library: Picture Catalog
- The Getty Research Institute Library: Julius Shulman Archives\*
- Historical Society of Long Beach
- The Huntington Library: The Maynard L. Parker Archives
- The Library of Congress

- Los Angeles Central Public Library\*
- Memphis Project – Online Resource\*
- Memphis Public Libraries & Information Center
- OAC: Online Archive of California
- Office of Historic Resources, City of Los Angeles
- Pomona Public Library
- Southern California Library
- University of Memphis Libraries, Department of Special Collections
- The UCLA Library: Digital Collections
- University of Southern California Libraries: Digital Archive

## **DOCUMENTARY IN PRODUCTION:**

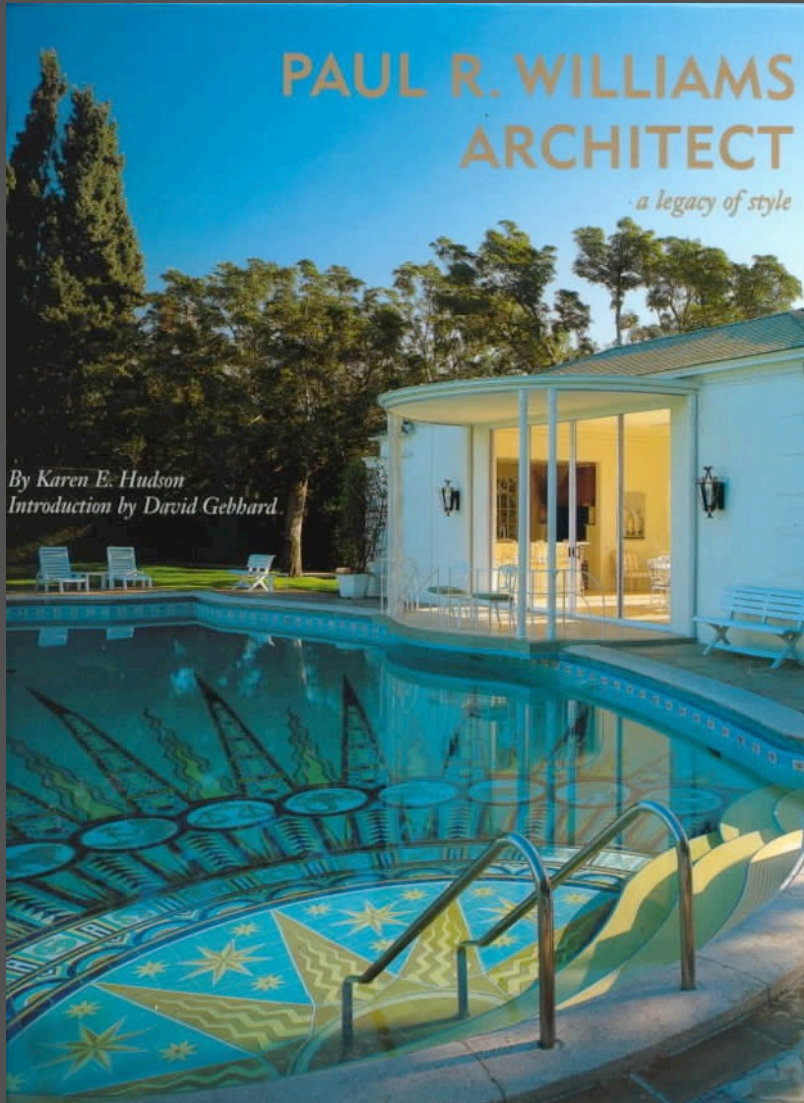
*www.Hollywoodsarchitect.org*

## **Also, YouTube 2007:**

*https://www.youtube.com/watch?v=N-EMQdkRD7*

\* Photos & info come from some of these sources

# MONOGRAPHS



# Letters of Support

“I came to realize that I was being condemned, not by lack of ability, but by my color. I passed through successive stages of bewilderment, inarticulate protest, resentment, and, finally, reconciliation to the status of my race.

Eventually, however, as I grew older and thought more clearly, I found in my condition an incentive to personal accomplishment, and inspiring challenge. Without having the wish to “show them,” I developed a fierce desire to “show myself.”

I wanted to vindicate every ability I had.

I wanted to acquire new abilities.

I wanted to prove that I, AS AN INDIVIDUAL, deserved a place in the world.”

Paul Revere Williams, FAIA

“I am a Negro”





July 15, 2016

Chair Stephen Maher, AIA, and Gold Medal Jurors  
American Institute of Architects  
1735 New York Avenue NW  
Washington, D.C.

Re: Paul Revere Williams, FAIA, Candidate for 2017 AIA Gold Medal.

Dear Chair Maher and Jurors,

It's an honor and a privilege to be able to endorse Paul Revere Williams, FAIA for the 2017 AIA Gold Medal. His stellar body of work and professional courage are impressive. Paul William's beautiful designs have withstood the test of time for nearly a century. He also donated his time and talent in the community and overcame the daunting societal challenges of his time. Mr. Williams has been a role model for every African American architect who has come after him. Having been the first African American to become a member of the AIA and the first to be inducted into the College of Fellows, it would only be fitting to honor him now as the first to receive the Gold Medal.

This Gold Medal submission has been long overdue and if the jury sees fit to bestow the honor on this exceptionally talented architect it will light an inspirational path for a new generation of architects and convey a meaningful sense of acceptance to those who have felt collectively excluded from the Institute's highest ranks of respect.

The profession offers a universe of opportunity for the talented designer. However access to that universe has historically been reserved for a privileged segment of our population. Paul's professional accomplishments were prodigious in spite of that challenge.

We are fortunate to have a Medal candidate who has so deftly excelled in our noble profession while fearlessly facing adversity. Our profession desperately needs more architects like Paul Williams. His pioneering career has encouraged others to cross a chasm of historic biases. I can't think of another architect whose work embodies the spirit of the Gold Medal better than Paul Revere Williams, FAIA. His recognition will demonstrate a significant shift in equity for the profession and the Institute.

Sincerely,

A handwritten signature in blue ink, appearing to read "W. J. Bates".

William J. Bates, FAIA, 2015-16 Vice President



# Kevin Holland – NOMA Representative

Chair Maher and Jurors,

On behalf of the Board of Directors of The National Organization of Minority Architects (NOMA), we stand with past NOMA National President, as well as, past AIA College of Fellows Chancellor, William Stanley, FAIA, in his nomination of Paul Revere Williams, FAIA, for the 2017 AIA Gold Medal.

The posthumous nomination of Mr. Williams is not without precedent as our larger organization has awarded this prestigious award to President Thomas Jefferson and, most recently, to Architect Julia Morgan, FAIA, and other worthy individuals. Their respective contributions to the profession of architecture and to the fabric of the built-environment has been well-documented. The contributions of Paul Revere Williams take on even more significance when viewed within the context of the obstacles that he was required to overcome. Had Paul Revere Williams simply been the first African-American architect to overcome the practice of racism in order to become the first African-American architect to practice west of the Mississippi, this achievement alone is, both, significant, as well as, historical. Had Paul Revere Williams simply been known as the "Architect of the Stars" by virtue of being the designer of the homes of Lucille Ball and Desi Arnez and also, the home of Frank Sinatra, this would have been noteworthy.

Had Paul Revere Williams simply been recognized as the AIA's first African-American member and, subsequently, the first African-American Fellow of the College of Fellows, we would still beam with great pride in support of this nomination. With all of this said however, Paul Revere Williams accomplishments transcend racial achievements.

The career of Paul Revere Williams embodies that which the Gold Medal seeks to recognize:

*"[the] AIA's highest annual honor, recognizing individuals whose work has had a lasting influence on the theory and practice of architecture."*

Paul Revere Williams has designed numerous, iconic buildings including the Palm Springs Tennis Club, Los Angeles County Courthouse, Beverly Hills Hotel and, most notably, the Los Angeles International Airport Theme Building.

As the profession seeks to be much more inclusive, I hope that the AIA does recognize Mr. Williams' contributions and therefore, it is with much enthusiasm, that I write in support of the nomination of Paul Revere Williams, FAIA, to receive the 2017 AIA Gold Medal.

Sincerely,

Kevin M. Holland, AIA, NOMA  
2015-16 National President

July 15, 2016

Chair Stephen Maher, AIA, and Gold Medal Jurors  
American Institute of Architects  
1735 New York Avenue NW  
Washington, D.C.

Chair Maher and Jurors,

Thank you for the opportunity to write a letter of support for the nomination of Paul Revere Williams, FAIA, for 2017 AIA Gold Medal. This is not your typical Gold Medal nomination. Beginning in 2014, I was overwhelmed by the requests of many, many architects, at AIA Conventions and other events, to nominate Williams. As I considered the possibility, I also discovered that everyone is so busy, it is a challenge to generate the resources to put together the perfect portfolio for a posthumous submittal. I hesitated. Should a perfect portfolio matter, if the legacy carries the water? While it is a great tool for educating you and others, I think it should not be the determinant of what is appropriate for the demands of the times. With the cultural winds shifting in our society, especially this week, the need to have you review Williams, now, grew stronger. So, I urge you to consider him carefully, and take a bold new step. I generated the material for this nomination from the internet, even though Williams died long before the internet existed. That itself speaks volumes for his legacy.

Why now? As an architect who passed the bar, it is my ethical responsibility to be a zealous advocate for my client - the profession of architecture. Zeros are unacceptable, especially when there have been so many tremendous architects who have not been recognized because of an undemocratic culture. We are shifting, but not fast enough, and our culture is the roadblock. The roots of racism linger in the property rights system we adopted from England, which still favor landowner privilege, thwarting our highest democratic ideals. In our profession that has meant disenfranchising, and hazing exceptional architects to elevate others as stars. Here we have a stellar architect, brilliant designer, exceptional role model, a leader in style and determination, who through his fortitude created an amazing body of work.

A whole generation of architects is looking up to find their inspiration. The names on Gold Medal wall can be significant in changing our future. Long before we started studying architecture, we were fortunate to have the talents of Paul Revere Williams working in our profession. Slowly we are shifting the path forward to a more inclusive profession, and we must circle back to recognize our stars that could not be championed in the past. It is time that we recognize the prolific and talented work of Williams. Enthusiastically, I write to ask you to recognize Paul Revere Williams, FAIA, with the 2017 AIA Gold Medal. They say "you can't be what you can't see." Today, you have the opportunity to give the AIA new image of the top architect in our society, creating a belief in an inclusive profession.

Sincerely,



**Julia Donoho AIA ESQ**  
Principal – Project Leader

15 July 2016

Chair Stephen Maher, AIA, and Gold Medal Jurors  
American Institute of Architects  
1735 New York Avenue NW  
Washington, D.C.

Dear Gold Medal Chair and Jurors:

It is with the utmost sincerity that I write this letter of support for the nomination of Paul Revere Williams, FAIA for the Gold Medal. The work of Paul Williams has inspired numerous architects, as well as myself, for decades and at the same time he has been underexposed by our profession in recognition of his enormous impact.

The challenge Paul Williams faced, due to his race, can account for much of the early reluctance to recognize him for the deserving honors. However, we now live in enlightened times and we can now get this done.

His work, life and contributions to our professions are well documented and I need not repeat what other supporters have written. Please include me among those that support his nomination and ultimate award for the AIA Gold Medal.

Sincerely,



Donald I King FAIA  
Director at Large to the AIA National Board



# A LEGACY OF STYLE

“While Williams had extraordinary facility with the historical styles popular in Southern California, he was equally at home with modern design; this stylistic ease was dramatically reflected in his public buildings, schools, colleges, churches, health facilities, country clubs, and banks.”



Portrait: Paul R. Williams, portrait, 1963. Photographer: Merge Studios, Herald Examiner Collection, Los Angeles Public Library.